

AUGUST 23<sup>RD</sup> 2014

POTTER  
POTTER  
AUCTIONS

# HOUDINI ANNA

EUROPE'S ECLIPSING SENSATION

# HOUDINI

THE WORLD'S HANDCUFF KING & PRISON BREAKER



NOTHING ON EARTH  
CAN HOLD

# HOUDINI

# PALACE EAST HAM

Managing Director

HENRI GROS

MONDAY, JANUARY 11, 1909 AND DURING THE WEEK

# IMPOSSIBLE?

## READ THIS LETTER

MANAGEMENT, PALACE THEATRE,

Dear Sir,

Having heard that the authorities of the Claybury Asylum did not have any restraint in which to test your man HOUDINI, allow me to inform you that I can make the regulation full length restraint waist coat out of canvas and leather fastenings, which has been abolished owing to the cruel method in which it holds the patient, and if you will allow me to strap HOUDINI into one of my own manufacture I feel certain that it is impossible for him to release himself.

Kindly let me know if he is willing to make the attempt, so that I can start and make one at once. Naturally he must make the effort in full view of the audience. Awaiting your reply.

I beg to remain,

T. GREENWOOD.

Of Greenwood & Sons, Saddlers and Harness Makers,  
4, High Street, East Ham.

# HOUDINI

## NEVER REFUSES A CHALLENGE

however great the risk of failure.

## THIS IS AN ENORMOUS TASK

and one that will tax to the utmost the ingenuity and resourcefulness of

## THIS MARVELLOUS MAN

but he cheerfully accepts the challenge, and will make the attempt (which is probably the greatest thing he has ever undertaken) on

## FRIDAY NIGHT, JAN. 8, 1909 (Second House).

## HOUDINI'S World-wide reputation is at Stake.

PUBLIC AUCTION #026

# HOUDINIANA AUCTION

FEATURING PERSONAL ARTIFACTS, POSTERS & PLAYBILLS,  
HANDCUFFS & ESCAPE DEVICES, BOOKS, PROGRAMS,  
CHALLENGES, CORRESPONDENCE, EPHEMERA,  
SCRAPBOOKS, AUTOGRAPHS, PHOTOGRAPHS  
APPARATUS & ASSOCIATED MAGICANA

## AUCTION

SATURDAY, AUGUST 23 2014 ♦ 10:00 AM

## EXHIBITION

AUGUST 20 - 22 ♦ 10:00 AM - 5:00 PM

## INQUIRIES

INFO@POTTERAUCTIONS.COM

PHONE: 773-472-1442



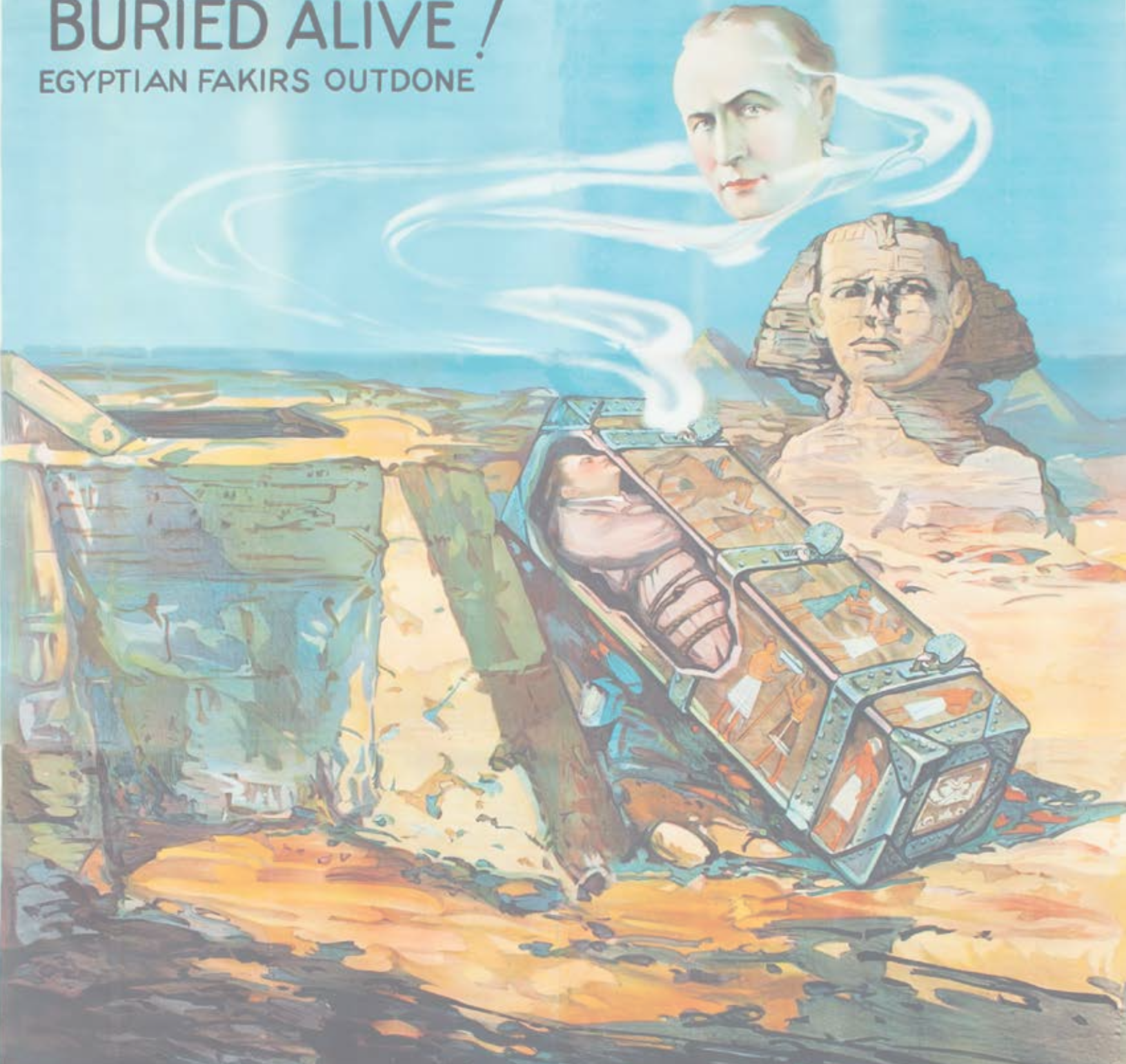
POTTER & POTTER AUCTIONS, INC.

3759 N. RAVENSWOOD AVE.

-SUITE 121-

CHICAGO, IL 60613

**BURIED ALIVE!**  
EGYPTIAN FAKIRS OUTDONE



Master Mystifier

# HOUDINI

*THE GREATEST NECROMANCER OF THE AGE—PERHAPS OF ALL TIMES*

The literary Digest



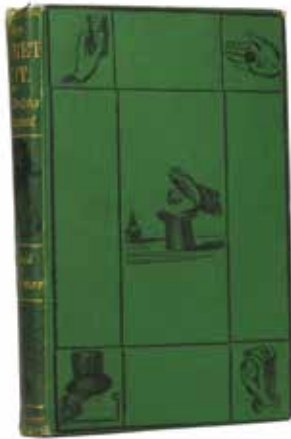
1



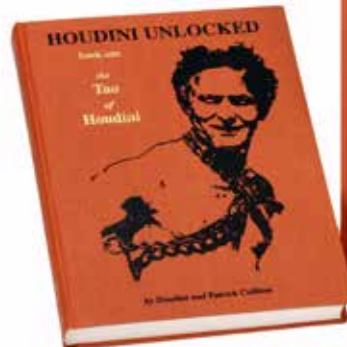
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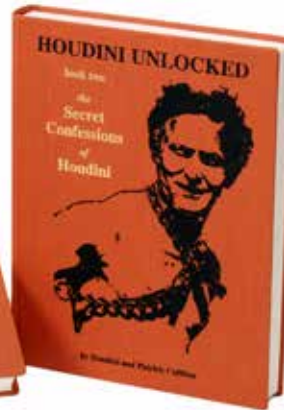
2 (interior detail)



3



4



5

## BOOKS

1. Burgess, C.A. **National Spiritualist Association Convention souvenir book**. [Chicago]: Illinois State Spiritualist Association, 1922. Pictorial wrappers. Profusion of photographs. Oblong 4to. Wrappers slightly rubbed; very good. With notes on lower wrapper and several marks on interior pages, possibly in Houdini's hand.

300/400

2. **Conjurers' Monthly Magazine**. Harry Houdini. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). COMPLETE FILE, with uncommon indices. Bound in two matching blue volumes with lettered cloth spines, as issued by Houdini. A sepia-toned portrait of a young handcuffed Houdini has been tipped inside each volume. Vol. 2 starting, minor stains to boards of both volumes, internally near fine. Alfredson/Daily 1745.

700/900

3. Cremer, W.H. **The Secret Out**. London: John Hamden Cotton, ca. 1891. Green cloth stamped in black and gold. Frontispiece, profusion of illustrations. 8vo. Ex-libris Oscar Teale. Good.

150/250

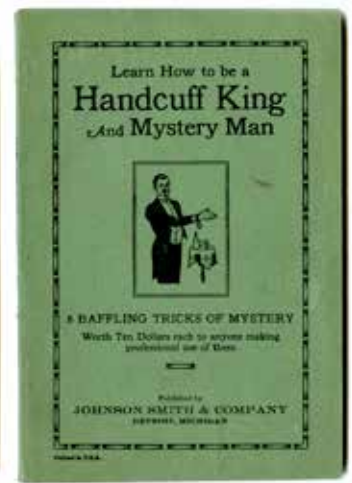
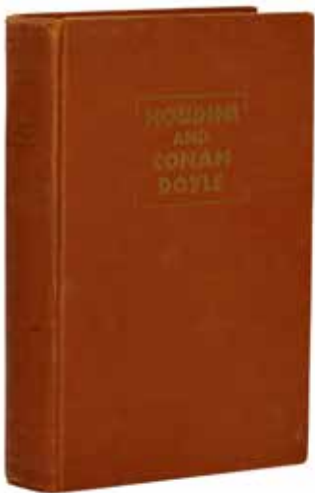
*Oscar Teale, a well-known magician and author in his own right, was also Houdini's secretary and assistant.*

4. Culliton, Patrick. **Houdini Unlocked**. Los Angeles: Kiernan Press, 1997. Two orange clothbound volumes stamped in black and gold, in publisher's slipcase, as issued. Number 220 from a limited edition of 250 copies. Profusion of illustrations and photographs. 4to. Very good.

600/900

5. Dominik, Hans. **Amüsante Wissenschaft**. Stuttgart, Union Deutsche Verlagsgesellschaft, ca. 1905. Green boards stamped in black and gold. Illustrated with photographs, including several early images of Houdini performing escapes. 8vo. Spine chipping, binding starting, else very good.

100/200



6

7 (partial)

6. Ernst, Bernard M.L. and Hereward Carrington. **Houdini and Conan Doyle**. New York: Albert and Charles Boni, 1932. Brown cloth stamped in gold. With the bookplate of Harry Houdini and the stamp of Edward Saint. INSCRIBED AND SIGNED BY BEATRICE HOUDINI ON THE FLYLEAF, "TO EDWARD SAINT I INSCRIBE THIS BOOK WITH MY VERY BEST WISHES/BEATRICE HOUDINI."

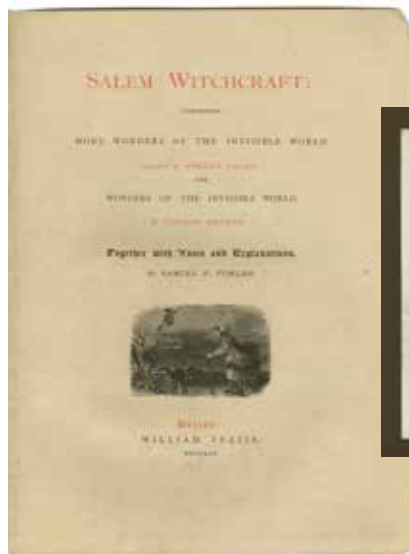
200/300



8

7. [Escapes and Houdini] **Group of eleven publications about escape tricks and Houdini**. Including *Learn How to be a Handcuff King and Mystery Man* (1940s; two editions); *Opening Padlocks by Manipulation of Hand Picks* by Gysel (ca. 1930); *The Master Detective* Jan., 1931 issue featuring Houdini; *The Great Mysteries* by "Oudini" (1909); *Price List of Hand Cuffs, Leg Irons*. (Powers & Dane, ca. 1915), *Houdini's Big Little Book of Magic* (1927); and others. All bound in wraps; most 8vo. Condition varies from fair to very good.

100/200



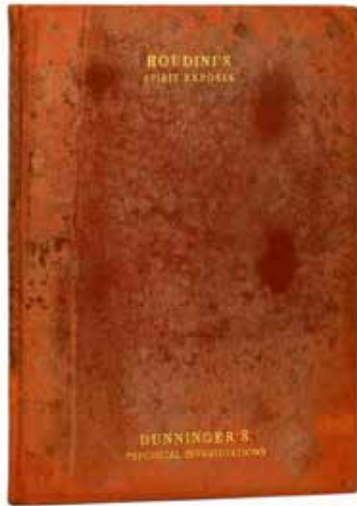
9

8. Evans, Henry Ridgley. **Magic and Its Professors**. New York: George Routledge & Sons, 1902. Green pictorial cloth. Frontispiece. Illustrated. 8vo. Good. With the bookplates of Harry Houdini and Dunninger, a facsimile signature of Houdini, and SIGNED BY DUNNINGER.

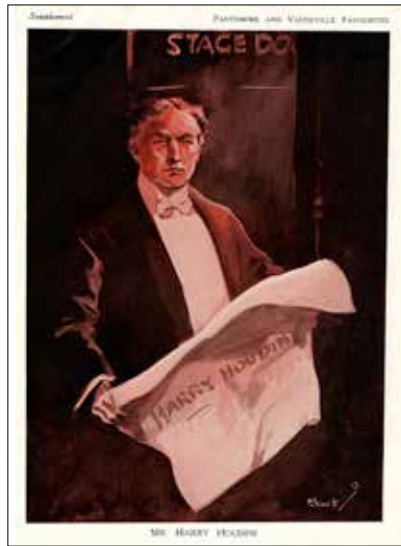
200/300

9. Fowler, Samuel P. **Salem Witchcraft**. Boston: William Veazie, 1865. One of 250 copies printed. Pebbled cloth, disbound. Title page engraving. 8vo. Bearing Houdini's bookplate on the front pastedown. Sold as-is.

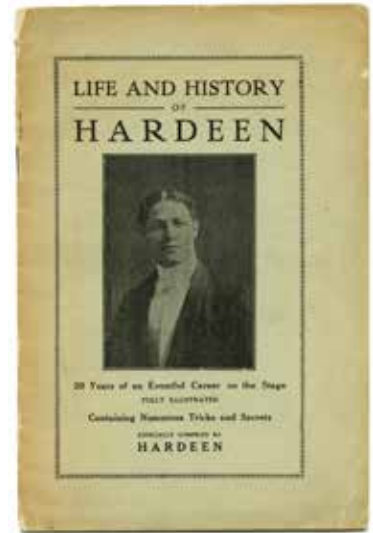
100/200



10



11 (detail)



12

10. [Gibson, Walter] **Houdini's Spirit Exposés. Dunninger's Psychological Investigations.** New York: Experimenter Publishing, [1928]. Rebound in red cloth, front board gilt stamped. Well illustrated with photographs of Houdini, Dunninger, and many other magicians. 4to. Cloth mottled, lacking original wraps, else good. From the library of Joseph Dunninger.

200/300

11. Goldston, Will (ed). **Vaudeville and Pantomime Favourites.** [London: A.W. Gamage, ca. 1913]. Colored pictorial wrappers, copiously illustrated with drawings, photographs, marginal cartoons, and original artwork, including pictures of virtually every great vaudeville and music hall magician of the era, including Goldin, Devant, Van Bern, Okito, Dr. Walford Bodie, and Houdini. Includes two full-color plates, one of Houdini, and explanations of card tricks. Extremities worn; good.

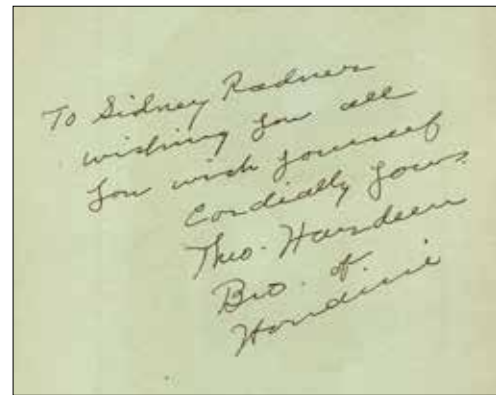
200/250

12. Hardeen (Theodore Weiss). **Life and History of Hardeen.** [New York], ca. 1920. Pictorial wrappers. Illustrated with line drawings and photographs. 8vo. Wraps chipped and splitting at spine. INSCRIBED AND SIGNED INSIDE THE FRONT WRAPPER: "TO SIDNEY RADNER WISHING YOU ALL YOU WISH YOURSELF, CORDIALLY YOURS, THEO. HARDEEN BRO. OF HOUDINI."

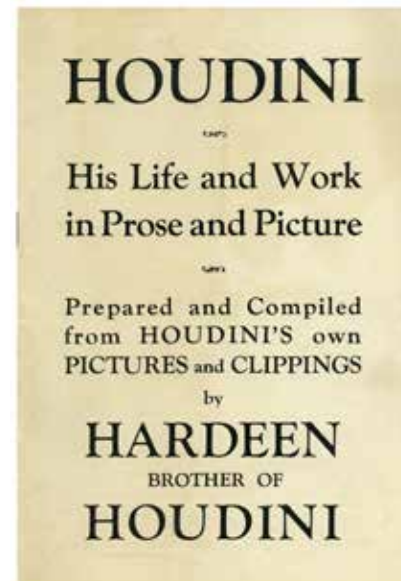
150/250

13. Hardeen. **Houdini His Life and Work in Prose and Picture.** N.p., ca. 1942. Lettered wrappers. Illustrated with photographs and drawings of Houdini. 8vo. Good.

75/150



12



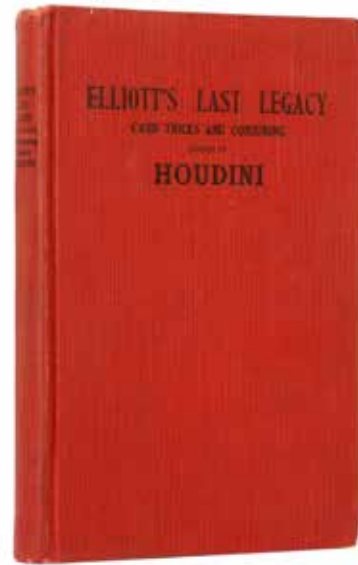
13



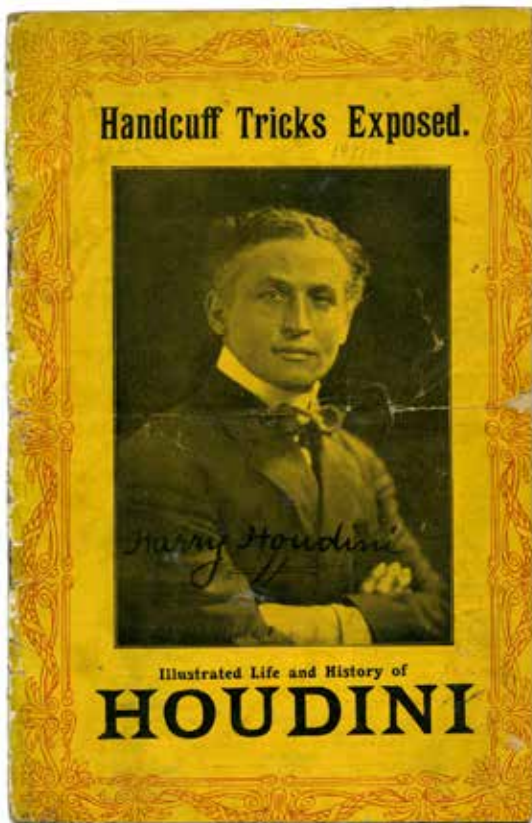
14



15



16



17

14. Houdini, Harry. **The Adventurous Life of a Versatile Artist: Houdini** [cover title]. [New York, 1922] Original orange pictorial wrappers. Illustrated. 8vo. Marginally affected by damp in upper margins, owner's rubber stamp on front wrapper, else very good.

200/300

15. Houdini, Harry. **Harry Houdini: The Adventurous Life of a Versatile Artist** [caption title]. [New York?], ca. 1906. Original yellow pictorial wrappers in gilt stamped buckram. Many illustrations. 8vo. Rubber stamp and one tear repaired with tape on cover, good.

500/700

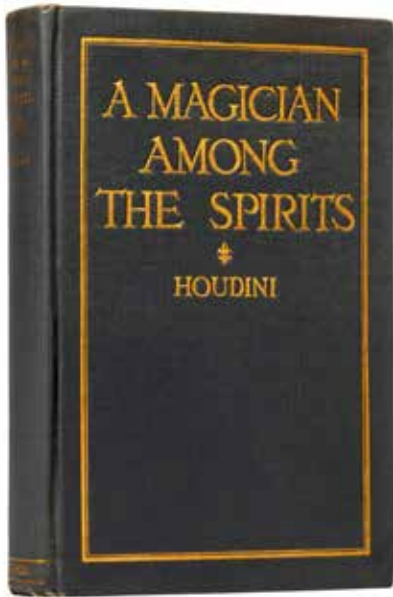
16. Houdini, Harry (ed.). **Elliott's Last Legacy**. New York: Adams Press Print, 1923. Red cloth stamped in black. Portrait frontispiece of Dr. Elliott. Illustrated. 8vo. Very good. PP

150/250

17. Houdini, Harry. **Handcuff Tricks Exposed**. [London], ca. 1911. Pictorial wrappers bearing the "Houdini for President" image surrounded by a red and yellow border. Illustrated with photographs. 8vo. Spine worn, several internal chips and folds, a few short tears repaired with old tape. One of the scarcest of the Houdini pitch books.

800/1,200





18

18. Houdini, Harry. **A Magician Among the Spirits**. New York: Harper & Brothers, 1924. Blue cloth gilt stamped. Photographic frontispiece, plates. Tall 8vo. Very good; NICE COPY.

200/300

19. Houdini, Harry. **A Magician Among the Spirits**. New York: Harper & Brothers, 1924. Blue cloth gilt stamped with original dust jacket (tattered, taped, and torn). Frontispiece photograph of Houdini and Sir Arthur Conan Doyle. Plates. Tall 8vo. Binding soiled and with large chip at head of spine, jacket fair. BOLDLY INSCRIBED AND SIGNED ON THE FLYLEAF, "TO DORIS BECK WITH ALL GOOD WISHES, HOUDINI JAN. 30/1925."

1,200/1,500

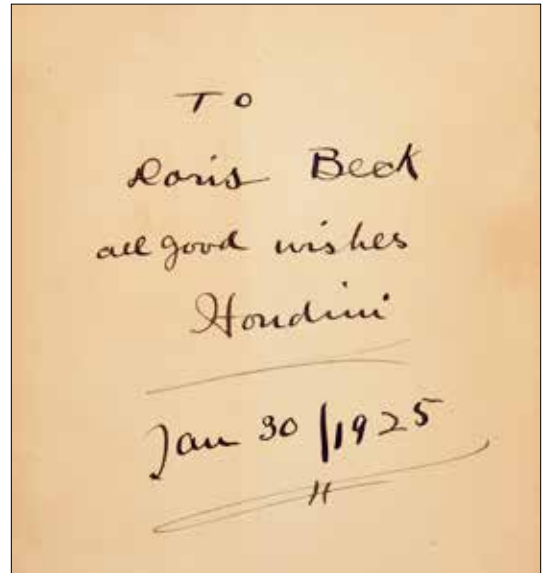
20. Houdini, Harry. **A Magician Among the Spirits. The Original Manuscript**. [Washington, D.C.]: Kaufman and Greenberg, 1996. Black cloth with photograph of Houdini and matching slipcase. From an edition of 1000 copies. 4to. Very good.

100/200

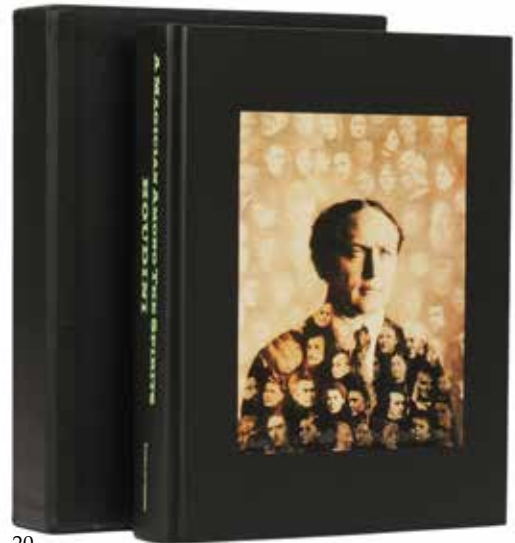
*A facsimile of the manuscript for a revised edition of Houdini's book exposing fraudulent mediums.*

21. Houdini, Harry. **Mein Training Und Meine Tricks**. Berlin: Grethlein and Co., (ca. 1919). Pictorial paper wrapper in gilt stamped cloth. Illustrated, with frontispiece of Houdini in handcuffs. Publisher's price list and postcard bound in at rear. 12mo. Rubber stamps on inside of front wrapper and on title page, else good. BOLDLY SIGNED BY HOUDINI ON THE COVER.

1,200/1,800



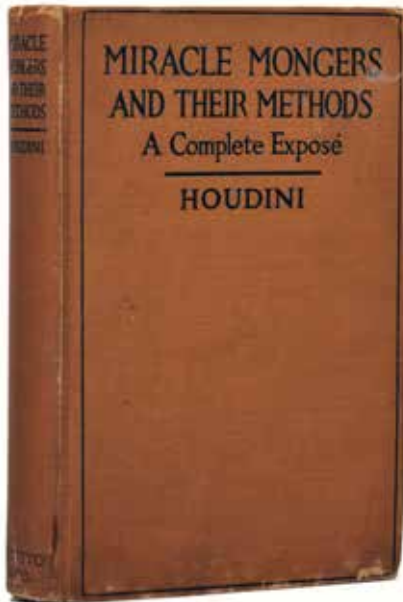
19



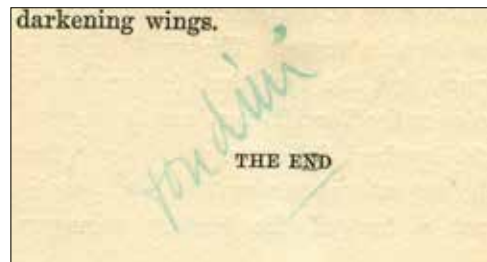
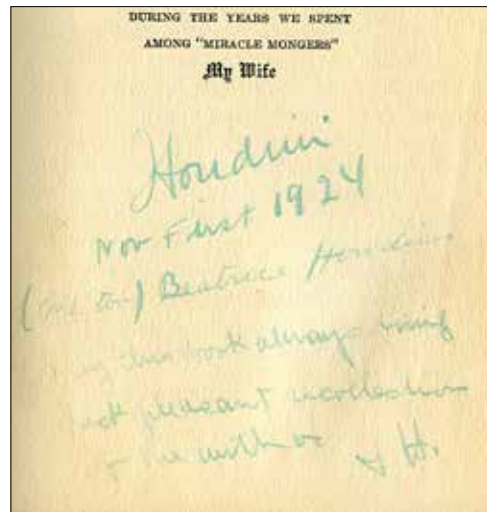
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21



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23



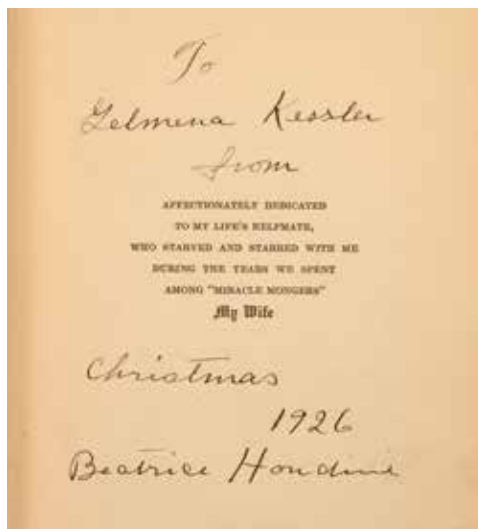
22

22. [Houdini] Gordianus. **De Amateur Boeien-Koning**. Den Haag: A.W. Segboer's Uitgevers-Maatschappij, ca. 1923. Grey printed boards. Illustrated with line drawings and photographs of Houdini. 8vo. Head of spine chipped, minor internal wear; good.

100/200

*The Dutch edition of Houdini's 1922 publication, Magical Rope Ties and Escapes, likely a pirate publication in that it does not use Houdini's name on the cover or title page.*

SIGNED BY HARRY AND BESS



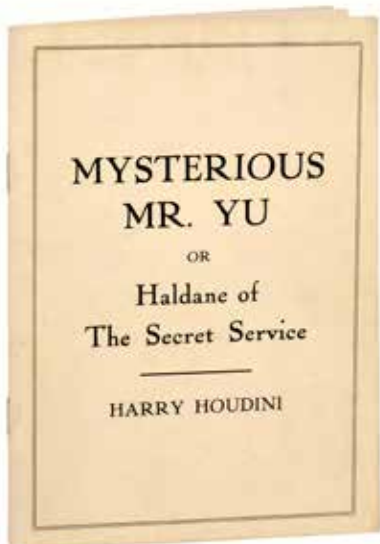
24

23. Houdini, Harry. **Miracle Mongers and Their Methods**. New York: E.P. Dutton, 1920. FIRST EDITION. Publisher's cloth. Portrait frontispiece, plates. 8vo. Cloth soiled, old tape stains on two pages, other minor wear, else good. INSCRIBED, INITIALED AND SIGNED BY HARRY & BESS HOUDINI ON THE DEDICATION PAGE, "HOUDINI NOV. FIRST 1924/(ME TOO) BEATRICE HOUDINI/MAY THIS BOOK ALWAYS BRING BACK PLEASANT RECOLLECTIONS OF THE AUTHOR/HH" AND SIGNED AGAIN BY HOUDINI ON THE LAST PRINTED PAGE.

1,500/2,000

24. Houdini, Harry. **Miracle Mongers and Their Methods**. New York: E.P. Dutton, 1920. First edition. Publisher's cloth. Frontispiece lacking. Plates. Rubbing, light foxing; good. INSCRIBED AND SIGNED ON THE DEDICATION PAGE BY BEATRICE HOUDINI.

200/300

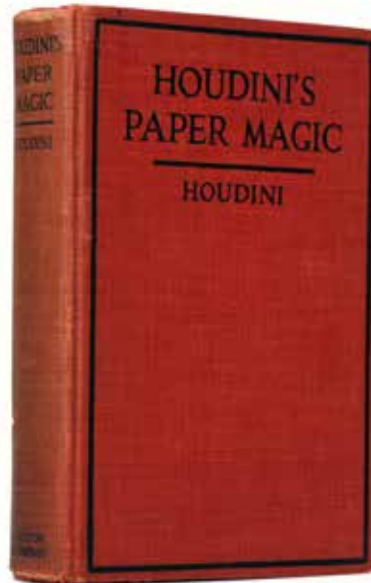


25

25. Houdini, Harry. **Mysterious Mr. Yu or Haldane of the Secret Service.** [New York]: Harry Houdini, 1921. Lettered wrappers. 8vo.

1,500/2,500

A scarce pamphlet published by Houdini to secure a copyright to establish film rights. *Haldane of the Secret Service*, starring Houdini, was released in 1923.



26

26. Houdini, Harry. **Houdini's Paper Magic.** New York: E.P. Dutton & Company, 1922. FIRST EDITION. Red cloth. Colored frontispiece. Illustrated. 8vo. Very good.

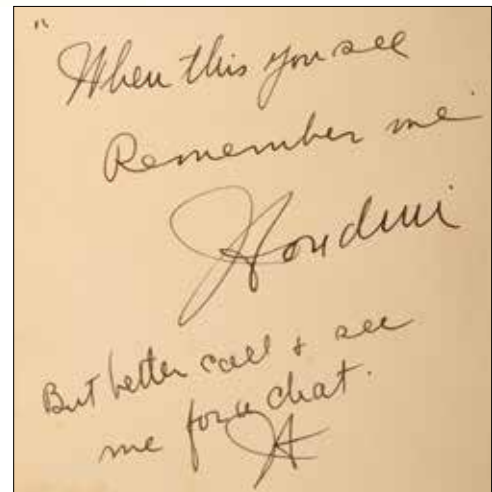
150/250



27

27. Houdini, Harry. **Houdini's Paper Magic.** New York: E.P. Dutton & Company, 1922. FIRST EDITION. Publisher's red cloth with original pictorial dust jacket. Colored frontispiece. Illustrated. 8vo. Very good. INSCRIBED AND SIGNED ON THE FLYLEAF, "WHEN THIS YOU SEE/REMEMBER ME/HOUDINI. BUT BETTER CALL & SEE ME FOR A CHAT - H".

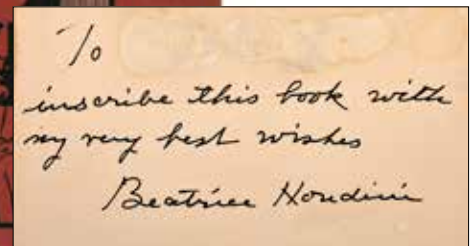
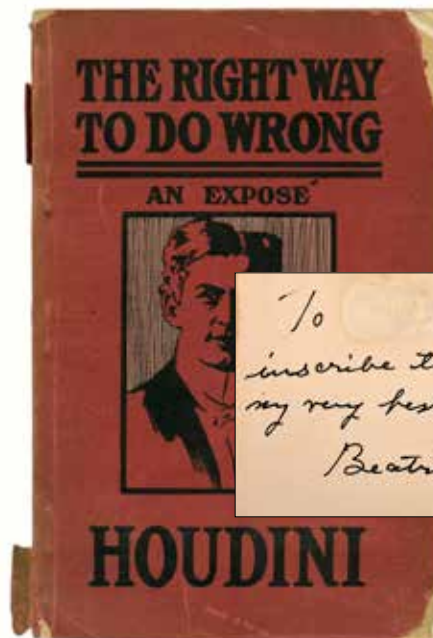
1,200/1,800



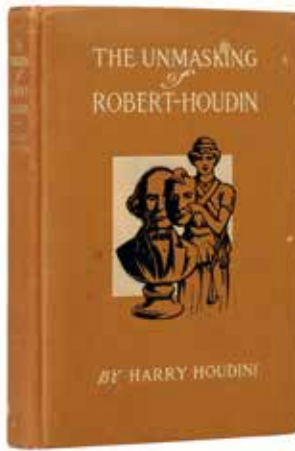
27

28. Houdini, Harry. **The Right Way to Do Wrong.** Boston: Author, 1906. First edition. Red pictorial wrappers considerably chipped and worn. Illustrated. 8vo. Fair. INSCRIBED AND SIGNED, "To \_\_\_\_\_ INSCRIBE THIS BOOK WITH MY VERY BEST WISHES, BEATRICE HOUDINI." The name of the individual to whom the book was inscribed has been rubbed out.

200/300



28



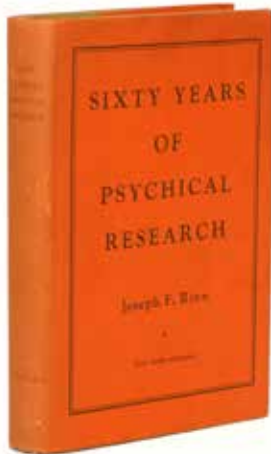
29



30



31



33



32



34

29. Houdini, Harry. **The Unmasking of Robert-Houdin.** New York: The Publisher's Printing Co., 1908. FIRST EDITION. Brown cloth stamped in white and black. Portrait frontispiece. Illustrated with plates of rare posters and playbills, most from Houdini's own collection. 8vo. Ornum overslip on title page. Scattered spots to cloth, former owner's signature and embossed stamp on FFEP, else very good.

200/300

30. Kalush, William and Larry Sloman. **The Secret Life of Houdini Laid Bare.** New York and Pasadena, 2007. Two volumes in foil stamped slipcase with signed color print tipped in to each volume, as issued. Number 549 of 1000 copies. 8vos. Slipcase scuffed, else very good.

50/100

31. Kellock, Harold. **Houdini His Life Story.** New York: Harcourt, Brace & Company, 1928. FIRST EDITION. Publisher's cloth with uncommon dust jacket. Illustrated. 8vo. Spine of jacket sunned, otherwise near-fine condition. NICE COPY.

200/300

*An uncommonly attractive example of this, the true first edition of the first authorized biography of Houdini, in the uncommon dust jacket.*

32. **Parlour Magic.** Philadelphia: H. Perkins, 1838. Brown embossed cloth gilt stamped. Frontispiece and engraved title page. Illustrated. 8vo. Front hinge cracked, cloth rubbed, some internal marks; good. With the bookplate and facsimile signature of Harry Houdini on the front pastedown. Toole Stott 535.

200/300

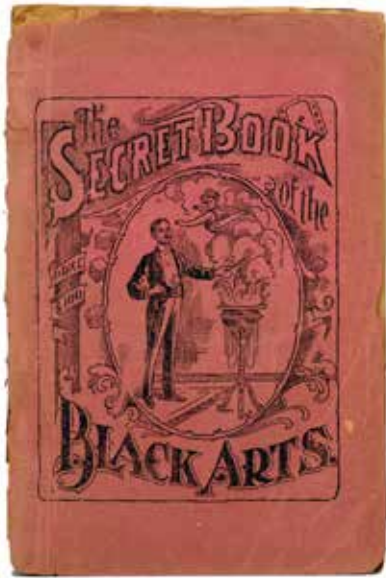
33. Rinn, Joseph. **Sixty Years of Psychical Research.** New York: The Truth Seeker Company, 1950. First edition. Publisher's cloth with lettered dust wrapper. Portrait frontispiece of Houdini. 8vo. Very good. Author's presentation copy, INSCRIBED AND SIGNED ON THE HALF-TITLE.

75/150

34. Sardina, Maurice. **Les Erreurs de Harry-Houdini.** Paris, 1947. Original printed blue wrappers handsomely bound in full brown calf with banded spine and gilt decorated spine label, top edge gilt. Hand-marbled endsheets. 8vo. Fine.

100/200

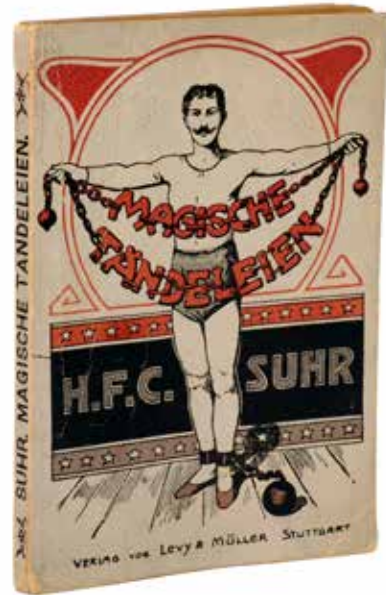
*The original French edition of the book published in English with the title Where Houdini Was Wrong.*



35

35. **The Secret book of the Black Arts.** [New York?], 1878. Pink pictorial wrappers. Woodcut frontispiece depicting a ghost. 8vo. Ex-libris Oscar Teale. Significantly chipped and worn inside, front wrapper detached and spine nearly perished, but complete; sold as-is.

100/200



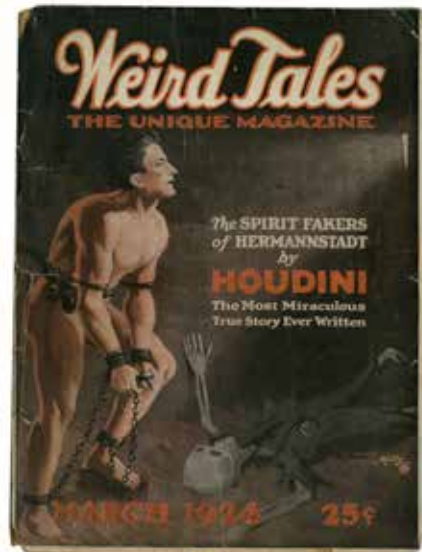
36

36. Suhr, H.F.C. **Magische Tändeleien.** Stuttgart, Levy & Müller, 1871. Stiff colored pictorial wraps depicting an escape artist. Small 8vo. Light wear and creasing to wraps and small chip at spine, else very good.

100/200

37. **Weird Tales Vol. III No. 3 (March, 1924).** Houdini's story, "The Spirit Fakers of Hermannstadt," leads the issue. Houdini cover art. Illustrated. Small folio. Many pages loose and chipped; short tears at extremities, binding separated and cover worn; fair.

300/500



37

38. **Weird Tales Vol. III No. 4 (April, 1924).** Houdini's story, "The Spirit Lover," leads the issue. Houdini cover art. Illustrated. Small folio. Chips and short tears at extremities, binding separated and cover worn; fair.

300/500



38

ESCAPE DEVICES & MAGIC PROPS

39. **Houdini's Double Fold Death Defying Water Mystery.** American, ca. 1909. A heavy and imposing wooden crate with trapezoidal lid. Four heavy locks incorporated into the lid lock it securely to the box, along with hasps for four additional padlocks.

In performance, a large metal milk can was lowered into the box and filled with water. The performer stepped into the water-filled can, and its lid was locked securely in place. To further secure the escape artist, assistants next locked the lid of the wooden crate in place. A cloth cabinet was then drawn around the apparatus. Minutes later – long after every spectator in the crowd had run out of breath and patience – the cabinet's front curtain was pulled aside, and there stood the magician, dripping with water and perspiration, having made his escape.

Houdini devised the device offered here after his Milk Can escape, introduced in 1908, gained enough popularity to be copied by other escape artists trading on the "Elusive American's" fame and reputation. Its method of operation, a cleverly concealed internal mechanism, is likely the forerunner of other more famous escapes Houdini would use with great success later in his career.

The box is pictured in a color stone lithograph promoting the feat, and appears in Milbourne Christopher's book, *Houdini: A Pictorial Life* (1976), at page 54. In the latter image, Houdini's brother, Hardeen, is shown performing the routine. The photograph clearly identifies the escape device offered here as being identical to that which Hardeen is pictured in, down to the knots in the wooden walls of the crate. A ring in the bottom of the box (22 3/4" in diameter) shows clearly where the Milk Can was set during performances. Outer dimensions of the box measure 29 1/4 x 29 1/4 x 38 1/2".

Upon Houdini's death, most of his magic apparatus and escape devices were bequeathed to his brother, who spent the next 18 years gifting and selling the material to various magicians and collectors. The person who purchased as much if not more of this material from Hardeen than anyone was a young man from Holyoke, Massachusetts named Sidney Radner. A copy of Hardeen's advertising brochure which features the Double Fold Death Defying Water Mystery is inscribed to Radner as follows: "This is the box escape. How would you like to do it? Not another in the world. H." See illustration at left.

A copy of a letter of provenance from Jack Lawain of Monmouth, Illinois, a well-known dealer in collectible and used magic props and ephemera, is included with the crate. It describes in great detail the device's provenance and trail of ownership, from Houdini to Hardeen to Lawain, to its most recent owner. In all likelihood, the prop was built to Houdini's specifications by his trusted assistant, Jim Collins.

20,000/25,000



39



(Hardeen brochure detail)



40

40. **Houdini Bean Prison Handcuffs.** Pair of regulation handcuffs owned by Houdini, and later his brother Hardeen. Patented Nov. 28, 1882. With key. Housed in a hardwood display case with engraved plaque and locking hasps. With a file of documents and LOA regarding the chain of ownership of the handcuffs.

3,000/4,000

41. **Houdini-owned Cobb handcuffs.** Bean Cobb cuffs patented May 2, 1898, with key. Handsomely framed in a shadowbox with a later photograph of Houdini. Overall size of 13 ¾ x 24". With letters of provenance from former owners, indicating that the cuffs were originally purchased from the auction of Houdini's personal property conducted in New Jersey in 1980, where they were recovered from a "trunk of performance restraints in the basement of Houdini's home at 278 West 113<sup>th</sup> St., in New York City." Cuffs somewhat loose in frame.

3,500/4,500

42. **Houdini English Regulation Cuffs.** "Irish-8"-syle handcuffs with key, owned by Harry Houdini. Framed in a shadowbox with two reproduction photographs of Houdini to an overall size of 21 x 24 ½". With a notarized COA stating that the handcuffs were purchased on June 13, 1980 at the auction of Houdini's personal property removed from his New York home, and a magazine article relating the story of the auction.

3,500/4,500



41



42



44



45



43

43. **Houdini Flower Production.** New York, R.S. Schlosser [?], ca. 1910. Copper flowerpot with exterior hook and complicated internal mechanism that makes possible the production of a tiered display of feather flowers. Believed to have been owned and used by Houdini. 7 1/2" high. Shows wear, mechanism in need of repair.

1,500/2,500

*Sales History: Butterfield & Butterfield, November 15, 1999, lot 323. Guernsey's, Puglese Pop Culture Collection, March 2008, lot 33.*

44. **Houdini French Torture Thumkin.** Cast metal restraint used to secure a prisoner's thumbs. A letter of provenance signed by Sidney Radner, Honorary Curator of the Houdini Historical Center, states, "In 1905, while playing the Alhambra Theater in Paris[,] the keeper of the Bastille relics challenged Houdini to get out of these thumb cuffs. If he could escape in plain view of the audience the keeper would give the thumkin to him. He did - thus the thumkin became part of the Houdini collection. This torture device was used on prisoners during the revolution. After being secured by this device a rope was passed under the hands, tossed over a large tree limb, so the prisoner could be pulled up and hung by the thumbs." Framed with the letter and a reproduction photo of Houdini, to an overall size of 17 1/2 x 15 1/2".

4,000/6,000

*A detailed photograph and description of the Thumkin appears in The Great Houdini Handcuffs and Legirons by Dick Wresch (Corberry Press, 1961).*

*Sales History: Butterfield & Butterfield, November 15, 1999, lot 337.*

45. **Houdini Leg Irons.** Heavy cast iron fetters used to secure a prisoner's feet, with key. From the Houdini/Hardeen collection of Sidney Radner. Handsomely framed in a large shadowbox with a reproduction broadside to an overall size of 16 x 41 1/4".

3,000/5,000

*Sales History: CRG Auctions, Great Houdini Auction, October 30, 2004, lot 84.*



**46. Houdini Large Letter Lock.** Heavy metal combination lock with a variety of letters engraved on its sides and front. Houdini's brother, Hardeen, writes in the accompanying letter of provenance, "The large Letter lock that I sent you, was brought to Houdini while he was working at the Alhambra Theatre Paris France in the year 1905. I think it is a German lock. The lock was NOT brought on the stage but thrown on the stage from the front of the house with the command to 'open that if you can'. Houdini looked at it, made a speech to the audience, saying that it would take him to[o] long to open the lock during his performance, but if the Gentleman would wait until after the show, he could try and open it in his dressing room. This was agreed to, and after the act, the man waited outside of the dressing room for over an hour. The truth is Houdini opened the cuff or lock in about fifteen minutes, but for spite made the man wait an hour. He kept the lock. And I do not think the lock has been opened since, as I have forgotten the combination. Yours Truly, Hardeen." The original TLS dated Oct. 14, 1937 has been framed in a shadowbox along with the lock and a reproduction portrait of Houdini. 17 x 19 ¼". Rare.

7,000/9,000

*A detailed photograph and description of the lock – including an amusing anecdote regarding a challenge in which Houdini used it to defeat one of his many imitators – appears in The Great Houdini Handcuffs and Legirons by Dick Wresch (Corberry Press, 1961).*

*Exhibit History: Radner collection, Houdini Historical Center, Outgamie, Wisconsin.*

*Sales History: Butterfield & Butterfield, November 15, 1999, lot 252.*

**47. Houdini-owned lock picks and keys.** Five keys/lock picks from Houdini's personal collection. Framed with a portrait of Houdini and certificate of authenticity signed by Henry Muller, owner/curator of the Houdini Magical Hall of Fame, and Sidney Radner, honorary curator of the Houdini Historical Center of Appleton, Wisconsin. 20 x 11 ¼".

700/900

**48. Houdini Punishment Suit.** Full-length bag-style straitjacket of canvas with heavy leather trim. Includes two removable belts to secure the legs, four back buckles and one arm strap with buckle. Staining and wear evident, but good condition overall. Purchased from Houdini's brother, Theo Hardeen, in the 1940s. With a letter of provenance and COA.

5,000/7,000

*Exhibit History: Radner collection, Houdini Historical Center, Outgamie, Wisconsin.*

*Sales History: Great Houdini Auction, October 30, 2004, lot 374.*



46



47



48

LETTERS, MANUSCRIPTS & SCRAPBOOKS



49

49. Ernst, Bernard M.L. and Hereward Carrington. **Corrected proof of *Houdini and Conan Doyle*, with Ernst's file of carbon-copied Houdini-Doyle correspondence.** Printer's proof of uncut sheets with corrections to the text, likely in Ernst's hand, which are reflected in the published work. Accompanied by several hundred carbon copies of correspondence between Houdini and Doyle as well as between Doyle and Ernst, as originally typeset, some also containing penciled annotations, presumably Ernst's. Printer's proof creased with small tears at bottom edge; some carbons similarly worn, else good.

500/750



50 (recto and verso)

50. Goldston, Will. **TLS from Will Goldston to Harry Houdini.** July 31, 1925. On his elaborate personal letterhead, Goldston writes a flattering letter to Houdini, stating, in part, "...the Rigoletto Bros. gave me a call and stated that they saw you work in New York and greatly admired the manner in which you presented your act. They say as a showman you stand supreme. When one considers that these words have come from two men you had some misunderstanding with some time ago it is most interesting. This information of course is in confidence." One 4to sheet, typed on two sides. With a later photograph of Goldston and Houdini, 10 x 8". SIGNED "WILL GOLDSTON."

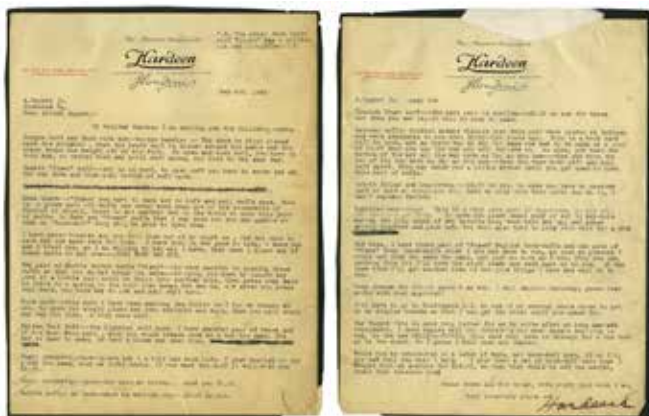
75/150



51 (recto and verso)

51. Hardeen. **Bean Giant Handcuff Escape routine, written by Hardeen.** Circa 1939. A detailed holographic manuscript outlining the presentation of an escape from a pair of Bean Giant handcuffs, in the hand of Houdini's brother, Hardeen. The outline includes specific lines of patter ("With the assistance of one of the committee I'll give you a practical demonstration... Will you kindly step forward, please? You don't mind if I handcuff you?"); as well as stage directions ("Place key between your teeth"). Written in ink on two sides of Hardeen's pictorial stationery. Splitting at old fold, worn at extremities; good.

400/500



52 (recto and verso)

52. Hardeen. **Two page TLS regarding handcuffs and escapes.** Dated May 8, 1942, Hardeen writes to A. Nugent of Richmond, Virginia regarding a variety of restraints he is sending Nugent, including the Spanish Thumb Cuff, Egyptian Leg Iron, Oregon Boot and Shoe, Rankin "fixed" cuff, the Bean Giant "fixed" ("... once I place any of these cuffs on any one ---- THEY WONT [sic] GET OUT."), and more. The letter also describes methods of escape from several of these manacles. Mounted to two sides of a single sheet; extremities worn. SIGNED "HARDEEN."

200/300



53



53. Hardeen. **Important archive of 64 letters from Theo Hardeen to Sidney Radner.** Spanning 1936 - 1945, and covering a wide range of topics, most importantly the various props, escape devices, handcuffs, locks, and Houdiniana Radner purchased from Hardeen. Hardeen explains the working of various articles, and also describes many of the escape devices and handcuffs sold to Radner over the course of their relationship. These included many of Houdini's most famous escapes: The Water Torture Cell (in the correspondence, Hardeen refers to it repeatedly as the "U.S.D." - short for "Upside Down," as both he and Houdini called it), and the Mail Bag, as well as a handcuff cabinet, the Iron Man (the Iron Maiden escape), and various pieces of Houdini memorabilia and photos, leg irons, keys, lockpicks, handcuffs. In one letter, Hardeen offers to sell Robert-Houdini's trapeze automaton, Antonio Diavolo (referred to incorrectly as "Pyshio").

Many of Hardeen's notes are tantalizing: "...I am sending you a three sheet litho of the Chinese Water Torture Cell..." In one letter, Hardeen alludes to the fact that the "trap and irons" for Houdini's famous illusion of Walking Through a Brick Wall will probably have to be thrown away, as that portion of the apparatus is simply too big and bulky to ship. In another he writes, "I saw Houdini's Milk Can today and it is a beaut."

Several letters specifically list items Hardeen is selling to Radner, with asking prices (two punishment suits and two straitjackets for \$25.00, for example). Others include Hardeen's take on current affairs, including the biography of Houdini by Harold Kellock ("This book is full of lies, and I am writing a book with a lot of "quotes" and correcting them.").

Letters are written on a variety of Hardeen's letterheads, most being 4to sheets, and most accompanied by original mailing covers, hand addressed by Hardeen to Radner. Length varies from short notes to three pages. Several holographic letters on hotel stationery, written en route, are part of the archive. In the first letter, dating to 1936, Hardeen addresses Radner quite formally. In the last letter in the archive, Elsie Hardeen writes to Radner as a close friend, just after her husband's death, in a familiar and friendly tone. Most letters are signed with Hardeen's nickname "Dash," which was given to him by his mother, as is explained in one of the letters.

A remarkable and significant archive, and essential to the understanding of Houdini, his brother, and the lasting fame of the Houdini name.

5,000/7,000



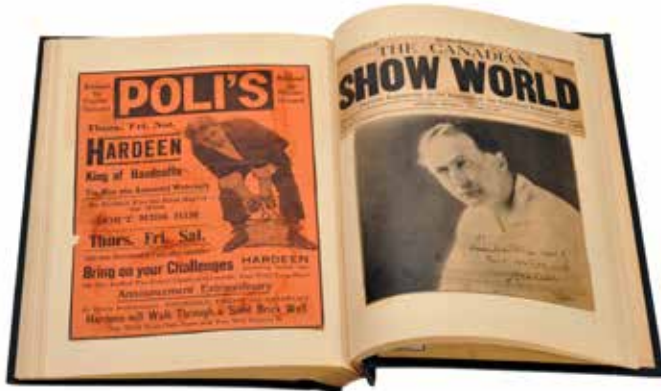
54



54

54. [Hardeen Scrapbook] **Hardeen publicity scrapbook.** 1920s - 30s. Twelve folio pages, likely removed from a larger scrapbook, and filled with advertising and newspaper publicity related to the career of Houdini's brother, Hardeen. Contents include pictorial advertisements, newspaper stories, Hardeen's appearance in the RJ Reynolds "It's Fun to be Fooled" campaign exposing magic secrets, the advertising paper *The Hardeen Herald*, and more. Most pages bear handwritten notes by Hardeen. Folio. Fair to good condition.

400/500



55

55. [Hardeen - Scrapbook] **Scrapbook including Hardeen ephemera.** Compiled by Sidney Radner and comprised of clippings from popular magazines and newspapers related to magic, as well as leaflets, letters, and handbills for various magic conventions and shows. The last third of the scrapbook includes a quantity of contemporary newsclippings and advertisements related to Houdini and his brother Hardeen, as well as four Hardeen handbills. Folio. Some contents loose; generally good condition.

200/300



56

56. Houdini, Beatrice. **One-page TLS from Bess Houdini to F.E. Powell.** Dated Jan. 17, 1927, she writes, in part, "My health is still so that I have my good and bad days. ... You know Hardeen inherited all of Houdini's show, but in my possession I have a rare old box, no doubt of the [Robert-] Houdin period, of a figure that arises with a selected card, coin and ring." On Houdini's engraved mourning stationery. Laid down and folded from mailing. SIGNED "BEATRICE HOUDINI."

300/400

*Mrs. Houdini is likely referring to the Harlequin automaton popular with magicians such as Robert Heller in the Victorian era.*



57

57. Houdini, Beatrice. **One page ALS from Bess Houdini.** Circa 1937. Mrs. Houdini writes, "Sorry to hear that Tommy Downs is ill...my health demands a month of desert life - so I'm off again..." likely to California, where she spent much of her later years. Old folds, scattered minor soiling. On headed notepaper bearing her portrait, signed "BEATRICE HOUDINI."

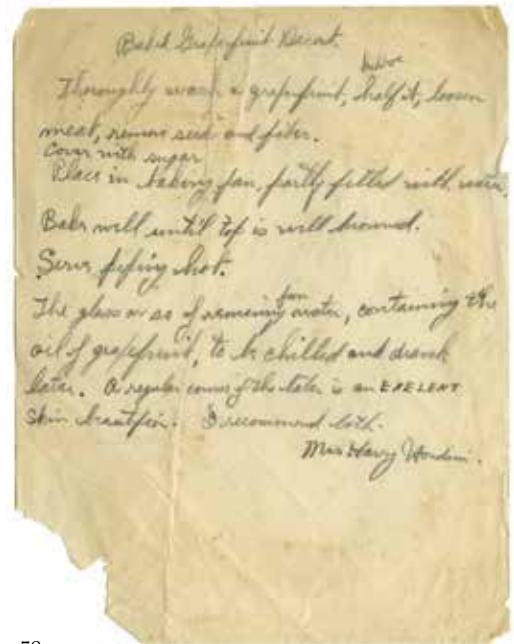
200/300

58. Houdini, Beatrice. **Bess Houdini handwritten recipe.** Mrs. Houdini's recipe for a "Baked Grapefruit Desert [sic]," "To be served piping hot." She also notes that the "oil of grapefruit... is an EXELENT [sic] skin beautifier." Boldly written in pencil on one 4to sheet, considerably worn and chipped. SIGNED "MRS. HARRY HOUDINI."

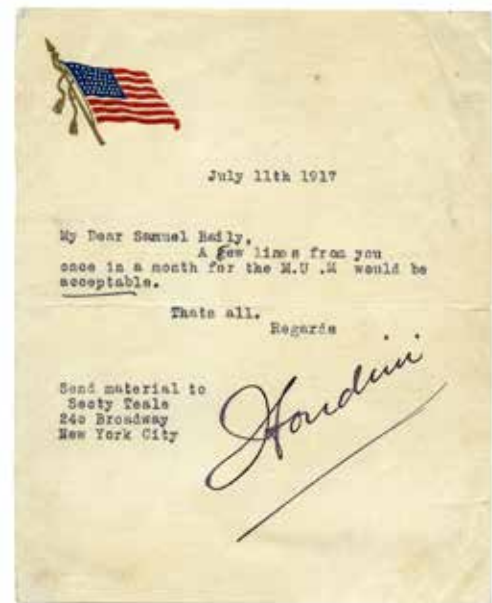
200/300

59. Houdini, Harry. **Houdini TLS to Sam Bailey.** July 11, 1917. Houdini writes to the noted Boston-based dealer in magic tricks and escape devices, asking for contributions to the SAM publication, *M.U.M.* On embossed patriotic notepaper. BOLDLY SIGNED "HOUDINI."

800/1,000



58



59

THE COLOGNE PAPERS

60. Houdini, Harry. **Houdini's German Slander Trial Archive**, known as "The Cologne Papers." Being a file of documents from the famous 1902 German court case in which Houdini successfully sued Cologne Patrolman Werner Graff and newspaper editor Johann Merfeld for slander. Graff alleged Houdini was not the "genius of escape" he claimed to be. Merfeld published the allegations. Houdini was vindicated in a court of law, and the judgement was upheld on appeal.

The most significant item in the archive is a folio containing a nearly 50-page-long handwritten transcript of the court proceedings, in German. This is bound in cloth with marbled endsheets, elaborately gilt stamped on the front board with old German text which roughly translates to "Public Apology! In the Name of the King against the policeman Werner Graf of the Cologne Police. Harry Houdini." No Houdini biographer to date has had access to this folio.

Many passages have been boldly underlined or marked in pencil, presumably by Houdini, who habitually made notations of this sort, and who would use scenes from the trial in his own publications in following years.

Also bound in is a handwritten notice in which the plaintiff is identified as "Weiss" as opposed to "Houdini"; and a short summation of the judgement, typed and signed on three legal-size sheets and signed by a German official. Tipped on to various blank leaves are scattered newspaper clippings in both German and English, and other official documents.

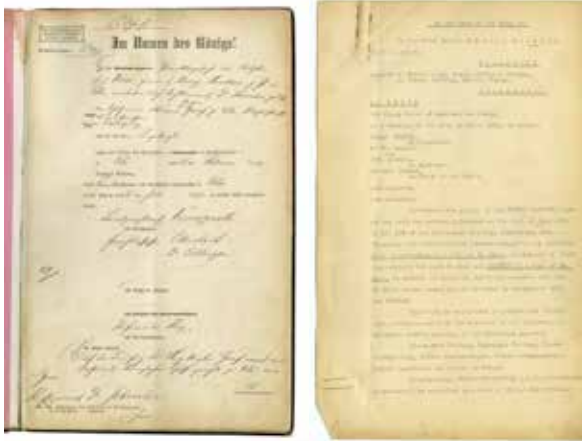
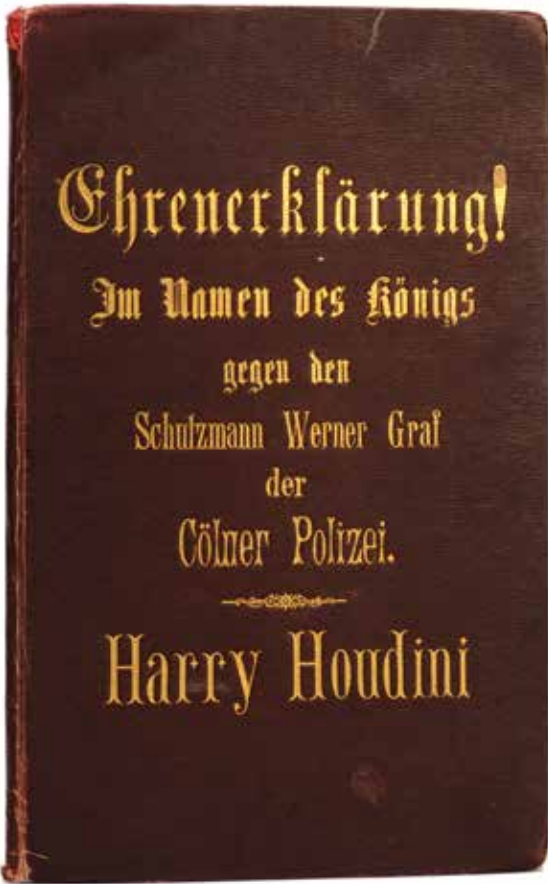
Two typescripts contemporary to the trial, one in German, the other its English translation are also included. These reproduce the handwritten account and detail the proceedings, which included escapes by Houdini from locks and chains, as well as a demonstration of how to escape handcuffs.

Three telegrams are part of the archive. The first, dated February 26, 1902, was sent to Hardeen by Houdini. The message is one word: "Victory." Below this is Houdini's typed note, "I cabled this to Dash from Cologne Germany, when I won my lawsuit. H.H. [Signed] Houdini." The telegram has been laminated. The second is a telegram of congratulations sent to Houdini by his friend James Bard. Houdini's typed note on the telegram states, "Wire from Jim Bard and Schelessing[r] when I won my law suite in Cologne. H.H." The third, in German, bears Houdini's typed note: "Wire received from Herr Dr. Althoff when I won my lawsuit... . HH. And this is written in 1914."

As biographers Kalush and Sloman explain, "Houdini's sweetest revenge came when the court ordered a public apology from the Kaiser be issued to Houdini..." This, then, is the most personal and lasting relic of that sweet revenge, and an important historic artifact of one of Houdini's first great publicity stunts; a unique and personal document from his early years and successes in Europe, as he rose to greater fame.

20,000/30,000

60

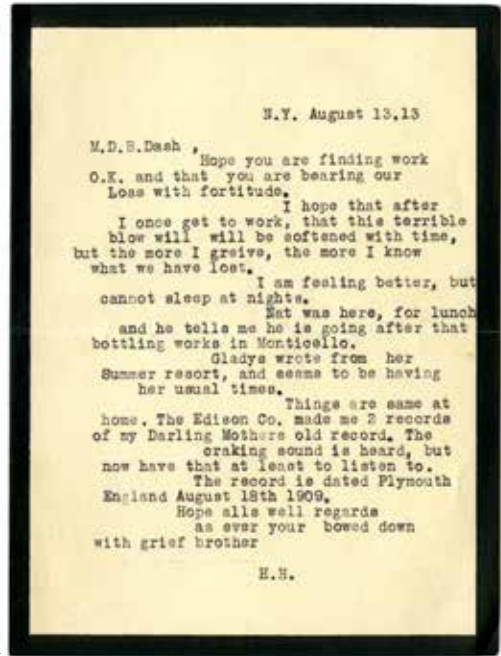


BOWED DOWN WITH GRIEF

61. Houdini, Harry. **Houdini TL to Hardeen on mourning stationery, regarding their mother's death.** New York, August 13, 1913. Houdini, with his characteristic misspellings, writes to his brother: "Hope you are finding work O.K. and that you are bearing our loss with fortitude. I hope that after I once get to work, that this terrible blow will be softened with time, but the more I grieve, the more I know what we have lost. I am feeling better, but cannot sleep at nights. ... The Edison Co. made me 2 records of my Darling Mothers old record. The craking sound is heard, but now have that at least to listen to. The record is dated Plymouth England August 18<sup>th</sup> 1909. Hope alls well regards as ever your bowed down with grief brother H.H." Old fold from mailing; very good.

1,800/2,200

*Much has been made about Houdini's love for his mother. Cecelia Steiner Weiss passed away just over one month before this letter was written, on July 7, 1913, while Houdini was on tour in Europe. When he learned of her passing, he canceled his travel plans and returned to New York.*

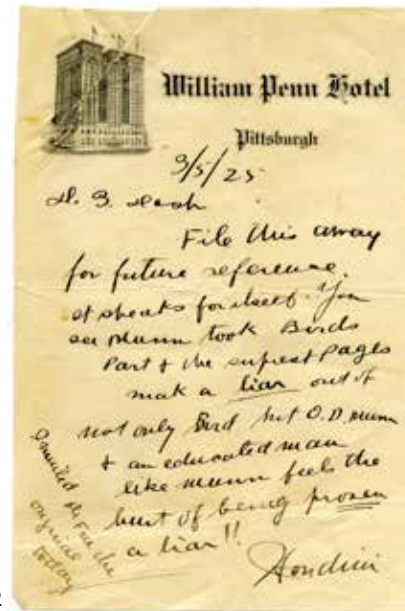


61

62. Houdini, Harry. **ALS from Houdini to Hardeen regarding the Margery case.** March 5, 1925. Houdini writes on hotel stationery, "D.B. [Dear Brother] Dash, File this away for future reference. It speaks for itself. You see Munn took Birds [sic] part & the suprest [suppressed] pages mak[e] a liar out of not only Bird but O.D. Munn & an educated man like Munn feels the hurt of being proven a liar!! Houdini." A marginal note in Houdini's hand states, "I mailed Dr. Free the original today." Old folds, else very good. SIGNED BY HOUDINI.

1,800/2,200

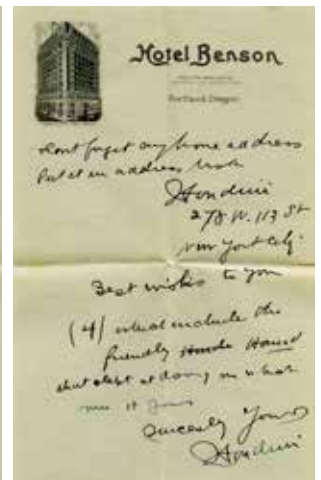
*The men mentioned in Houdini's letter all took part in the controversial test of the spiritualist medium Mina Crandon, known as Margery. Houdini was part of a committee that tested Margery's apparent powers. Scientific American magazine published the committee's findings, and Houdini authored a small booklet exposing Margery's methods.*



62

63. Houdini, Harry. **Two-page ALS from Houdini to J.I. Gore.** Nov. 3, 1924. On two pages of hotel stationery, Houdini writes with regard to an application for membership in the SAM; about Dr. Wilson and *The Sphinx*; and signs the letter twice on the second page, once above his home address at 278 W. 113<sup>th</sup> St., New York. With original mailing cover addressed in Houdini's hand.

1,200/1,500



63

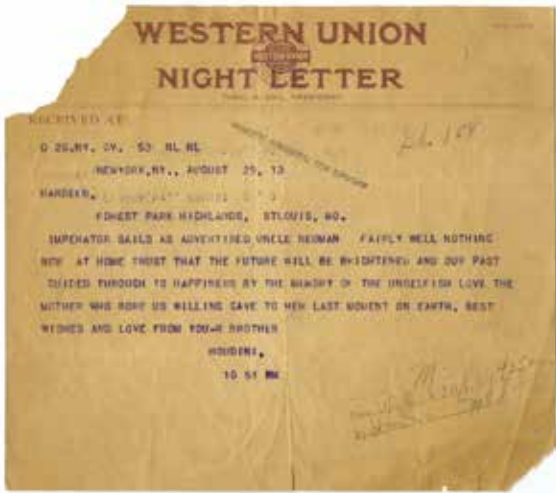


64

64. Houdini, Harry. **Houdini lettergram to Clinton Burgess, signed.** Dated August 21, 1923, Houdini instructs Burgess to present himself at the Palace Theatre building at Martin Beck's office, in preparation for a performance. Edges a bit ragged, one tiny hole, scrapbook remnants on verso. SIGNED IN PENCIL, "HOUDINI."

900/1,200

Burgess was a noted children's entertainer based in New York and a collector of magic books and ephemera. His notes on the lettergram, written in pencil, tell more of the story: "This in regard to a 'small affair' (which I learned later was a drunken smoker! I did not appear. B. H even suggested I bring my wife. I never entertain at 'smokers.' B."



65

65. Houdini, Harry. **Telegram from Houdini to Hardeen.** August 29, 1913. Houdini's deeply personal message reads, "Imperator sails as advertised...trust that future will be brightened and our past guided through to happiness by the memory of the unselfish love the mother who bore us willing[y] gave to her last moment on earth. Best wishes and love from [your] brother Houdini." Corners torn away, old folds.

600/700

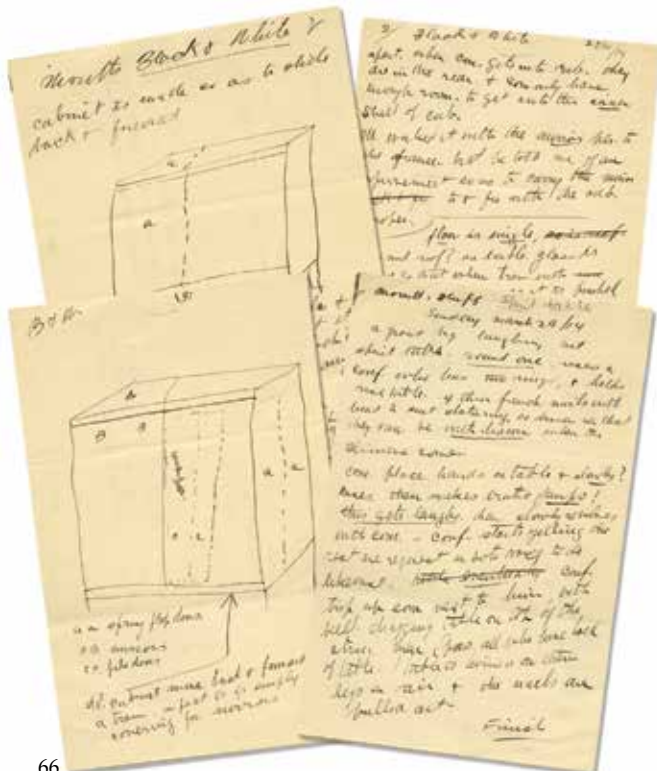
MORRITT'S SECRETS - DRAWN BY HOUDINI

66. Houdini, Harry. **Houdini's holographic notes and sketches regarding Morrith's Black and White illusion.** Together with Houdini's notes on Morrith's Spirit Table routine. Four 8vo pages, handwritten on the versos of membership blanks to The Magicians' Club of London, of which Houdini served as president.

Houdini details the construction and working of this large and clever illusion requiring a special arrangement of double glass and calico fabric, which were used in combination to conceal assistants who were later produced from the cabinet. The first and third pages show what are perhaps the only detailed diagrams of an illusion in Houdini's hand to be made available for public sale. Hardeen would later write of the Black and White Illusion that it was "the most startling of small cabinet productions."

The fourth page, dated Sunday March 29, 1914, tersely describes Morrith's spirit table routine, called here by Houdini, "A great big laughing hit." Houdini describes the two gimmicks that make the trick work and also writes out directions for the routine: "Com[mittee] place[s] hands on table & slowly? Rises. Then makes er[r]atic jumps! This gets laughs."

5,000/7,000



66





67

67. Houdini, Harry. **Witchcraft. An unpublished manuscript by Houdini.** [New York?], 1926. Detailed and important typescript with a profusion of holographic corrections and additions in Houdini's hand throughout. The subject covered is, broadly stated, witchcraft. Houdini examines the entire subject, and gives a thumbnail sketch of its history, drawing and quoting heavily from published sources. More specifically, near the end of the manuscript Houdini writes in detail about the Witch of Endor, a medium in ancient times who was reportedly able to summon the spirit of Samuel at the command of King Saul of the Kingdom of Israel. In much the same way Houdini crusaded against spiritualists in his 1924 book *A Magician Among the Spirits* (several subjects from which appear in passing in these pages), so does this manuscript demonstrate his unwavering crusade against pillars of the spiritualist faith, which so often used Bible stories as support for its cause.

A total of 62 numbered pages on 4to sheets, typed on rectos only, some significantly larger after cutting-and-pasting. The professional tone suggests a guiding editorial hand, while the hundreds of corrections in Houdini's hand show his tendency toward misspellings and awkward phrases. Some corrections are in pencil or red pencil. A copy of an unsigned letter regarding Houdini's work on the manuscript, dated July 16, 1926, is included, and shows that this was one of the last publishing projects he was working on before his death. Accompanied by a letter of provenance tracing the ownership of the manuscript.

6,000/9,000



68

CHAPTER NO.	TITLE OF CHAPTER	PAGES	ATLAS PRICE
A	INTRODUCTION	1	500
B	THE FOX SISTERS	2	500
C	THE DAVENPORT BROTHERS	3	500
D	ODELIA DISS DEBARR	4	500
E	PALLADINO	5	500
F	SLATE WRITING	6	500
G	SPIRIT PHOTOGRAPHY	7	500
H	ECTOPLASM	8	500
I	INVESTIGATIONS - WISE & OTHERWISE	9	500
J	EXPOSÉ OF METHODS	10	500
TOTAL			5000

It is not to be understood that the author is in any way...  
 The purpose of this book is to expose the methods used by...  
 The author is not a student of the occult, but a student of...  
 The author is not a student of the occult, but a student of...  
 The author is not a student of the occult, but a student of...

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 The author is not a student of the occult, but a student of...

68. Houdini, Harry. **A Magician Among the Spirits original manuscript.** Likely a second or third draft of Houdini's last book exposing and explaining the history of modern spiritualism and the methods used to defraud the public by an array of underhanded individuals who claimed an ability to communicate with the dead. Included here are original typescripts and carbons of over half of the book, including the following chapters: "Introduction" and a synopsis, "The Fox Sisters," "The Davenport Brothers," "Odelia Diss Debarr," "Palladino," "Slate Writing," "Spirit Photography," "Ectoplasm," "Investigations - Wise & Otherwise," and "Exposé of Methods."

Many chapters include a one- or two-page summary. Hundreds of handmade corrections in pencil and ink are scattered throughout, and include considerable underlining, strike-throughs of entire paragraphs, and corrections. Dozens of

pasted-in additions, mostly in the form of footnotes, have been added to the original 4to pages. Some corrections likely in the hand of Houdini himself, though the bulk of the holographic notes are most likely in the hand of Oscar Teale, a well-known magician and author in his own right, and Houdini's secretary and aide in investigating the spiritualists and their methods.

*A Magician Among the Spirits* was published in 1924. However, based on a comparison of the text in these pages, the manuscript more closely reflects a revised edition Houdini was preparing at the time of his death, as the prose more closely matches a working manuscript of that edition published posthumously, in 1996 (see lot 20). The text here is strikingly similar, but not identical to that manuscript.

Hundreds of pages in all, typed on rectos only, some with plain manuscript wrappers and bound at tops of sheets, wrappers hand lettered with title names, other chapters loose.

7,000/9,000



69

69. **Houdini Family Scrapbook.** Assembled by Houdini's niece, Marie Blood, and containing approximately 19 original contemporary photographs, the majority featuring Houdini and his wife Beatrice in a variety of poses and situations. Two images show Houdini performing the Water Torture Cell, while other stills from his films depict him in cuffs or chains. Still others are famous portraits of Houdini, Bess, or the couple together. Later pictures, several shot by Irving Desfor, show Bess and Edward Saint, and scenes at the Houdini family plot in Macpelah Cemetary with magicians and family members paying tribute to the great magician. A variety of newspaper clippings related to Houdini, from the 1950s - 90s are also incorporated into the scrapbook. Folio. Disbound, with most images loose on pages or mounted with photo corners. A clipping, likely from a Houdini movie brochure, has been mounted to the front cover of the scrapbook.

1,500/2,500



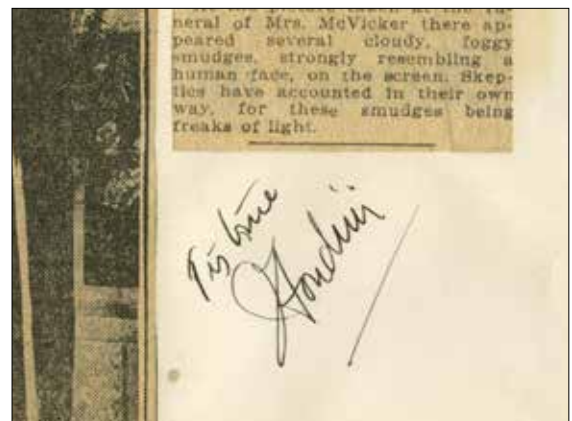
69



70

70. **Houdini Spirit Photography Scrapbook.** Unbound collection of newspaper and magazine clippings related to spirit and fairy photographs - purportedly genuine ghosts and fairies - kept by Houdini. Articles primarily extracted from British publications of the 1920s, including *John Bull*, *The Star*, *London Daily News*, *Westminister Gazette*, and several New York newspapers. Many reproduce supposed and "real" spirit photographs. Nineteen pages, clippings laid down on both sides. One page with clipped corners, else very good. Owned by Harry Houdini, and BEARING HIS SIGNATURE TWICE IN THE MARGINS, AS WELL AS MARGINAL NOTES AND HIS INITIALS IN PENCIL.

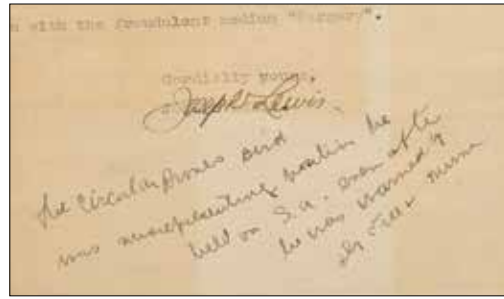
3,000/5,000



70 (detail)



71



### LOST HOUDINI SCRAPBOOK

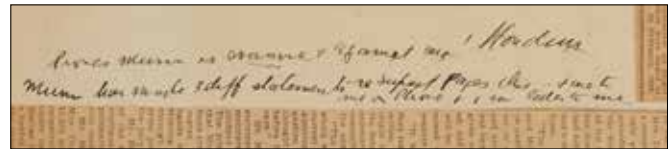
71. **Important Houdini spiritualism scrapbook.** Being a large scrapbook kept and used by Houdini in his last years, during an era in which his crusades against fraudulent spirit mediums were at their zenith. The contents include hundreds upon hundreds of clippings from American, British, and foreign newspapers and magazines, and discuss the exploits of famous and infamous spiritualists, including the famous Boston medium Margery. In addition to the clippings, a scattering of handbills and ephemeral printed matter (including two TLSs to Houdini, one with his marginal notes) related to spiritualism or specific spiritualist meetings or séances, and several feature-length clippings discussing various aspects of Houdini's life and career.

Dozens if not hundreds of Houdini's handwritten notations fill the margins or serve to date and identify the clippings, even though many of the articles were clearly supplied by a clipping service. In specific instances, he comments about the articles in the margins ("Proves Munn is [indecipherable] & against me! [signed] Houdini" "This is minister who lied about Margery" "End of the Los A[ngeles] affair started by C. Sloan," and more). On one page, Houdini writes the phrase "Methods of gaining information" twice, a possible allusion to a chapter in *A Magician Among the Spirits* regarding the methods used by fraudulent mediums to obtain apparently secret information from their sitters.

Several clippings in the book are not related to spiritualism specifically, but are related to magic and allied subjects, including Floyd Thayer, trick photography, Eugene Dennis, crystal gazing, fortune telling and rival magician Howard Thurston. One clipping is inscribed and signed by the famous psychic researcher Harry Price.

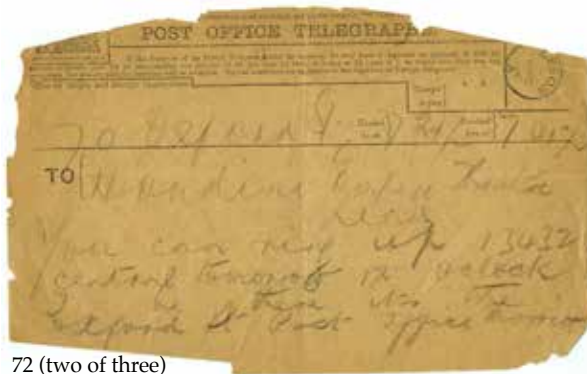
This heretofore unknown scrapbook was discovered in 2013 in California. A typed label on the leather cover reads "Important Scrapbook/Miscellaneous Clippings". The contents fill 125 folio-size pages nearly to overflowing. Some clippings with ragged edges or old tears, a few pages now loose from metal three-ring binding, but contents in very good condition overall. Several larger pieces laid in at rear. Leather covers fragile but intact, original leather backstrip possibly lacking.

15,000/20,000





72



72 (two of three)

72. Morrirt, Charles. **Three telegrams from Charles Morrirt to Houdini.** February - June, 1914. Morrirt's brief messages include this tantalizing if cryptic remark: "Houdini - Palace Theatre Oldham - Forgot to enclose letter re: Donkey sending same. Morrirt." Each considerably worn, torn and chipped.

400/500

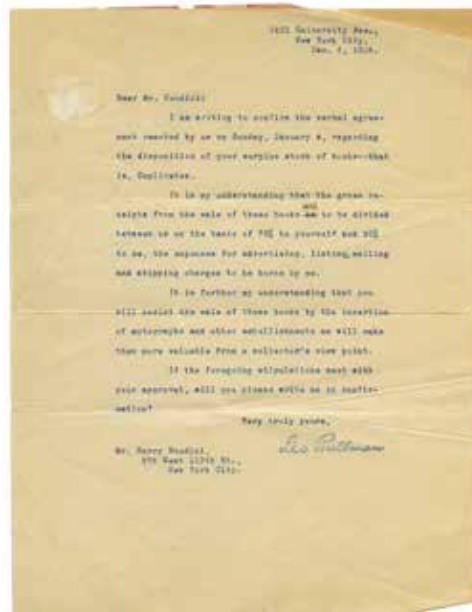
*Morrirt was a successful performer with a checkered career, but a creative genius. He designed several illusions Houdini used in his full-evening magic show, as well as tricks performed at the famed Egyptian and St. George's Halls in London.*

73. Rullman, Leo. **Typed letter from Leo Rullman to Houdini regarding Houdini's library.** New York, Jan. 6, 1918. Rullman writes, "I am writing to confirm the verbal agreement reached by us...regarding the disposition of your surplus stock of books - that is, Duplicates. ...It is further my understanding that you will assist the sale of these books by the insertion of autographs and other embellishments as will make them more valuable from a collector's view point." An original carbon response by Houdini, unsigned, is attached at the rear, in which he agrees to Rullman's proposal. The latter torn cleanly through upper third, the former with closed tears at old folds and one handmade correction by Rullman.

150/250

74. [Spiritualism Scrapbook - Houdini] **Spiritualism scrapbook with anti-Houdini content.** Compiled ca. 1926, and including dozens of newspaper clippings related to Houdini's spiritualism exposés, a series of exposé stories by Henry G. Hart, and other subjects. Over thirty pages are devoted to a handwritten lecture on spiritualism, apparent spirit messages, as well as other notes on the work of "Norma," an unknown medium (including lists of various spirit guides, a "master medium" named Mr. Carthuber, trumpet séances, etc.). One page features a cartoonish portrait of Houdini surrounded by the following text: "Houdini the Jew. Faker. Fraud. Bum. Biggest money getter under false pretenses alive. Does not believe in himself." Roughly 4to, pages loose in binding, good condition overall.

300/400



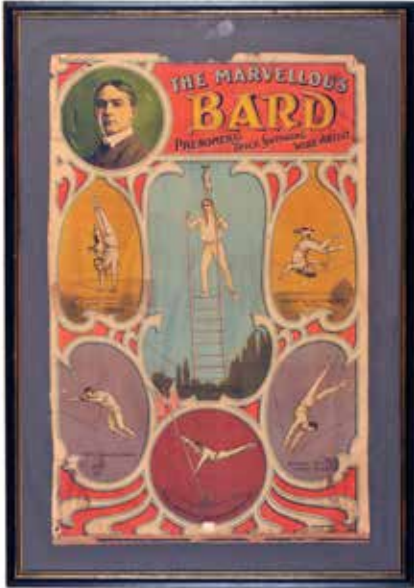
73



74



75 (partial)



76



77 (front)



77 (rear)

## THE HOUDINI-BARD COLLECTION

The artifacts described here came from an unlikely friendship begun in 1955, when a 10-year-old boy magician, James Baldauf, met Houdini's old friend, Mr. James Bard (1871 – 1958), then in his mid 80s. During summer visits to Texas, Bard shared with the young magician stories, scrapbooks, and rare memorabilia related to his and Houdini's careers. Bard and Houdini started their show business careers together touring with the Welsh Bros. Circus in 1896, and remained close friends throughout their lives. Bard went on to a successful career as an acrobat and slack-wire artist, while Houdini climbed to the top of the show business ladder as the world's best-known magician. Their relationship is documented in *The Secret Life of Houdini* by William Kalush and Larry Sloman. Two of the objects offered here were exhibited at the Houston Museum of Science in 2004. Each item is accompanied by a letter of provenance from James Baldauf, to whom these items were given by Bard over six decades ago.

75. Bard, James. **Group of James Bard memorabilia.** Including two postcards, ALSs by Bard (one on pictorial letterhead), newspaper clippings, and the cover of *The Police Gazette* featuring the Bards on the cover. 1900s – 50s. Condition varies from fair to very good.

200/300

76. Bard, James. **The Marvellous Bard Phenomenal Trick Swinging Wire Artist.** Birmingham, Moody Bros., ca. 1910. Half-sheet (18 x 28") color lithographed poster depicting the acrobatic feats of James Bard and a small dog, balancing on wires and ladders. Losses, damage and scratches; framed and not examined out of frame.

400/600

*A newspaper clipping of James Bard holding the poster is included.*

77. Houdini, Beatrice. **Beatrice Houdini's embroidered tailcoat.** Handsome embroidered tailcoat embellished with beadwork, lined with silk. Worn by Beatrice Houdini and later given to Katie Bard by Mrs. Houdini. Beaded trim at cuffs, collar, and along the entire exterior. 38" high. Many seams weak or separated and in need of repair, but overall condition is stable. Perhaps the only costume worn by Beatrice or Harry Houdini ever offered for public sale. Accompanied by a letter of provenance.

7,000/9,000

*On March 22, 1956, James Bard wrote to James Baldauf, "I have a bust of Houdini and a stage coat Mrs. Houdini used in the act, that I will sell. I am asking \$10.00 for the two pieces, if you are interested let me know as I have an offer from a(?) fellow in R[eadin]."* In a second letter dated March 29, 1957, James Bard writes, "I am sending under separate cover...Bust and dress, hope it arrived O.K. My wife received dress from Mrs. Houdini some 30 years ago[.] Bust Houdini sent me some time before this. The dress is original Mrs. Houdini used in Houdini act in Europe."



79



78. Houdini, Harry. **Plaster Bust of Harry Houdini.** England, ca. 1902. Handsome sculpture picturing Houdini's bust atop a plinth, with a red female devil whispering in his ear. Text below Houdini's head inside a laurel wreath, from which hangs an open set of handcuffs, reads, "The Original Handcuff King." Houdini's name has been cast into the base near the bottom. 12 3/4" high. The base of the sculpture is signed by the artist, "B. Hermly [?], 135 West 10 N.Y." Scratched and worn, nose repaired, but good condition overall. One of two known examples.

6,000/8,000

*John Mulholland, writing in The Sphinx Vol. 50, No. 6 (Dec. 1951), dedicated a full page to what he dubbed "Mementos of the Masters." In describing the Houdini bust, he commented that it "...is one he had made on his first trip to England to advertise his handcuff act. Very few copies were cast."*



78

79. Houdinis, The. **Real photo portrait postcard of Mr. & Mrs. Houdini.** 1909. Full-length image of Houdini and Bess, the latter sitting in a carved chair. Divided back with pre-printed Christmas and New Year greetings, addressed in Houdini's hand to the Bards "Mr. & Mrs. Bard 352 Pear St., Reading PA U.S of America." Wear from mounting on verso, one corner bumped.

400/600

80. Wood, William. **William B. Wood pictorial broadside.** Port-of-Spain, Daily New Job Printing Office, 1897. One-color pictorial broadside (10 x 25") advertising Wood & Edna's final performance in Trinidad, and picturing a levitation scene. Other acts including juggling, ventriloquism, and The Bard Bros. billed as "The Great Triple Horizontal Bar Act." Stained, chipped, small losses; framed, and not examined out of frame.

200/300

*Marginal notes appear in two places on the broadside, indicating the location of the performance and the Bard's position on the bill. William B. Wood, a contemporary of Harry Kellar, met an untimely death at sea in the Gulf of Mexico. A copy of a letter in Bard's hand describes in further detail his tour with Wood and other personal details about the magician.*



80



81



84

EPHEMERA & PHOTOGRAPHS

81. Hardeen (Theodore Weiss). **16mm film of Hardeen's overboard packing box escape.** Short silent film of Hardeen escaping from a wooden crate after he has been nailed inside and the box has been sunken under water. Likely a later print. With a digital transfer of the original, on DVD. Originally in the collection of Dr. Morris N. Young.

300/400



82

82. Hardeen (Theodore Weiss). **Photograph of Hardeen and Edward Saint.** New York [?], ca. 1940. Half-length photograph of the two men arguably most responsible for the growth of Houdini's fame after his death. 7 x 5". Corners bumped.

50/150



83

83. Hardeen. **Real photo postcard of Hardeen poster display, signed.** Silver print showing ten men handcuffed together, their backs to the camera, gazing upon a Hardeen poster hanging on the exterior of a building. Divided back. A note in Hardeen's hand on the recto states, "Where am I? Love to all. Bristol Sept. 16-04. Theo." Addressed in Hardeen's hand to his sister, Carrie Weiss, at Houdini's address in New York.

200/300



85

84. Hardeen. **Real photo postcard of Hardeen in cuffs and shackles.** England, ca. 1905. Early image of Houdini's brother, posed in eight different restraints. Divided back.

200/300

85. Hardeen. **Hardeen Christmas postcard.** London, 1907. Red and gold printing bearing a ¾ length image of Hardeen and the text, "May 1907 be the best year you've seen. Truly fettered to luck is the wish of Hardeen." Plain back.

200/300





86

86. Hardeen. **Hardeen playbill-format postcard.** England, 1907. Two-color postcard with complete playbill for the King's Theatre, Gateshead for the week of March 18<sup>th</sup>, 1907. Hardeen tops the bill. Printed back.

150/200



87

87. Hardeen. **Hardeen photographic postcard.** London, ca. 1907. Photograph shows a giant billboard in front of the Holloway (London) Empire advertising Hardeen's visible escape from a strait jacket. Divided back.

150/250



88

88. Hardeen. **Hardeen billboard real-photo postcard.** American, ca. 1908. Sepia-toned image of a giant billboard advertising Hardeen's appearance at Poli's. "See him escape from a milk can." Divided back.

150/250



89

89. Hardeen. **Four Christmas sentiments from Theo and Elsie Hardeen.** Two designed with images of Hardeen, and two pre-printed. One of the latter signed by Elsie Hardeen, and one with original mailing cover. 1940s.

100/200

90. Hardeen. **Theo Hardeen's Tie Chain and coat button.** Gold plated tie chain bearing the initials "TH" and a brass button bearing a capital letter "H," together with a crude wire lockpick. Contained in an envelope bearing the following typed notation: "Theo Hardeen's Tie Chain & Coat Button (Uniform?) given Sept. 5, 1951 by Mrs. Hardeen to J.J. McManus & Morris N. Young, M.D., at 537 E. 21<sup>st</sup> St., Home Brooklyn, NY, prior to moving out of house. JJM has another button identical with this one, and other association items of Theo Hardeen."

400/600



90



91



92



95



93



94

91. Hardeen. **Six pieces of Hardeen ephemera.** Including a program featuring Hardeen, Cardini and Maurice Raymond; two carbons of testimonial letters regarding Hardeen performances originally issued in 1908; a candid photo of Hardeen with an unknown couple; a copy of the advertising paper *The Hardeen Herald* (fair condition); and a Lambs Club program on which Hardeen appeared, signed by nearly all performers on the bill, Hardeen included. Primarily 1940s. Sizes vary. Generally good condition.

150/250

92. [Hardeen - Hellz-A-Poppin] **Six pieces of Hellz-A-Poppin ephemera.** Including two different souvenir programs; one Playbill featuring the show; one newspaper clipping picturing Hardeen in costume; two pictorial handbills advertising the show; and an oversized reproduction photo showing the marquee of the Winter Garden and a giant billboard for the show. 1930s - 40s. Good.

50/150

*Theo Hardeen was a regular cast member of Olsen and Jonson's "streamlined musical" in his later years, presenting, among other tricks, Houdini's Flight of Time illusion.*

93. Hardeen. **Photograph of Hardeen and the overboard packing box.** Circa 1940. Full-length candid photograph shows Houdini's brother standing next to a wooden packing case from which he would escape after it was submerged in a river. Possibly taken at Atlantic City's Steel Peer. Matted to an overall size of 7 ¼ x 5".

100/200

94. Hardeen. **Panoramic photograph of Hardeen.** Circa 1915. Oversize photograph shows Hardeen standing on either side of a billboard advertising his performance at a Pantages theatre. An unknown three-sheet Hardeen poster makes up part of the display. Matted to an overall size of 18 ½ x 10". Considerably worn at edges and split at center.

250/350

95. De Mérode, Cléo. **Real photo postcard of Cléo De Mérode, with Houdini's notes.** Houdini writes in the margin, "Met her twice in 1910 - once with Ike Rose once at C. Hertz's house." Divided back bears the penciled note, "Prop. Of B Ernst/25 W. 43<sup>rd</sup> St./NYC."

300/400



96

96. Houdini, Beatrice. **Beatrice Houdini sheet music.** Two pages of "The Fox Trail March," laid down on blank lined music sheets. The text "Snap fingers (6)" and "Beatrice Houdini" have been penciled in at the top of the first sheet; the words "Finish of Bowl Trick," and "Segue" have been written on the bottoms of both sheets. Closed tears at extremities; fair.

100/200



97

97. Houdini, Beatrice. **Portrait of Beatrice Houdini, inscribed and signed.** New York, Mishkin Photographer, ca. 1920. Striking half-length portrait of Mrs. Houdini in profile. Framed to an overall size of 16 x 19". Not examined out of frame. INSCRIBED AND SIGNED, "TO DEAR MRS. ERNST WITH LOVE FROM BEATRICE HOUDINI FEB. 24-28."

400/500

*Mrs. Ernst was the wife of Houdini's attorney and confidant, Bernard M.L. Ernst.*



98

98. Houdini, Harry. **Harry Houdini signed bank draft.** Dated May 7, 1915 and completed in Houdini's hand, the check for twenty pounds is 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."

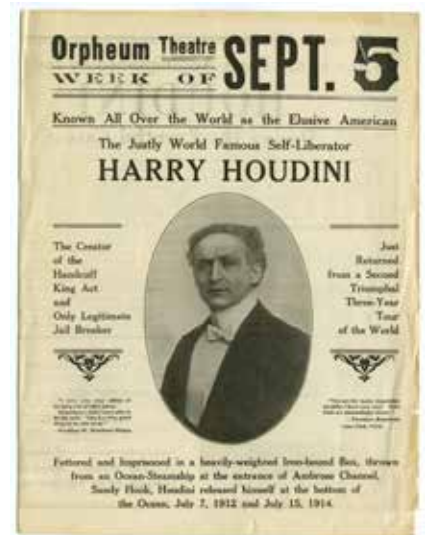
800/1,200

99. Houdini, Harry. **Houdini engraved bookplate.** Profile bust portrait of the great magician, with the text Ex-Libris Houdini above and below it. 4 x 3".

50/100



99



100

100. Houdini, Harry. **The Justly World Famous Self-Liberator Harry Houdini.** Four-page pictorial brochure advertising Houdini's appearance at the Orpheum Theatre. Includes a bust portrait of Houdini on the cover. Ca. 1914. 4to. Chips and closed tears at extremities; fair.

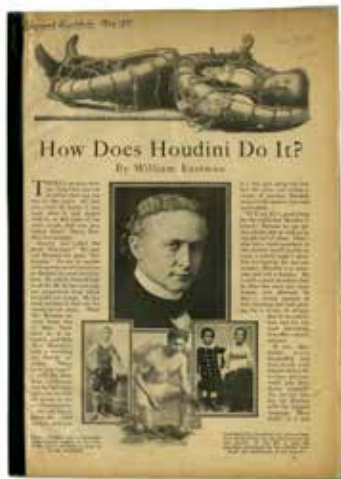
300/400



102



103



104



105



101

101. Houdini, Harry. **Miniature Houdini escape challenge.** American, ca. 1910. Challenge in the form of an oversize ticket advertising the "\$1000 Challenge" for Houdini's release from cuffs, shackles, strait jackets, manacles, etc. 6 ¼ x 2 ½".

250/350

102. Houdini, Harry. **Houdini Sea-Bag Escape Challenge.** Hull, 1913. Seamen challenge Houdini to escape from a bag used to restrain "mad-with-grog sailors or mutineers on the high seas" at his performance at the Palace Theatre, Hull. 5 ¾ x 8 ½". Minor wear at edges.

400/600

103. Houdini, Harry. **Houdini Insane Restraint Bag challenge.** April 9, 1913. Letterpress handbill challenging Houdini to escape from an "Insane Restraint Bag" fashioned by the Edinburgh City Police Department. Houdini made his escape on April 11, 1913 at the Empire Theatre. Framed with a reproduction photo of Houdini in a similar bag, to an overall size of 14 ½ x 22 ½".

400/600

104. [Houdini - Clippings] **Collection of over 50 news clippings related to Houdini.** British and American, 1901 - 1970s (primarily 1920s - 30s). Including obituaries for the great magician, details of Houdini séances, feature-length stories about his exploits and explanations of his secrets. Many illustrated with photographs of Houdini in various escape devices, cuffs, or bound with ropes. Condition generally good.

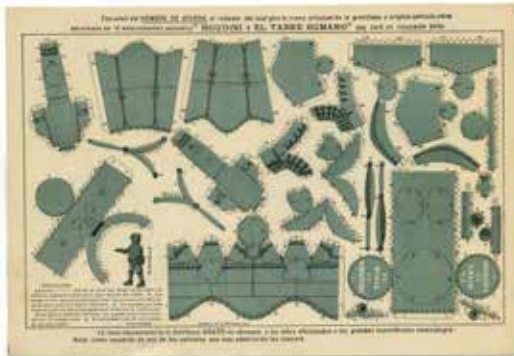
100/200

105. [Houdini - Photographs] **Sixteen later photographs of Houdini.** Including two showing Houdini escaping from a straitjacket (ca. 1950s); a variety of later bust portraits; an original portrait of Houdini's sister, Gladys, in her later years (ca. 1960s); pictures of Houdini's handcuffed wrists, his casket, and an early Houdini poster; and reprints of two early images mounted on cardstock stamped with the address of James Randi on their versos. The largest 8 x 10". Good.

100/200



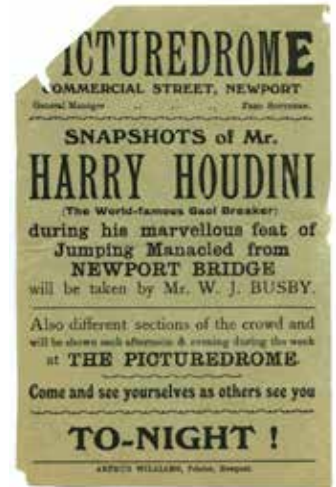
110



107 (recto and verso)



106



109



108

106. Houdini, Harry. **Grim Game Danish movie program.** Pictorial advertising program for Houdini's death-defying film, the *Grim Game*. Includes many photographs from the film. 8vo. Spine chipped. Scarce.

500/700

107. Houdini, Harry. **Houdini Master Mystery Punch-Out Robot advertisement.** Circa 1919. Spanish language advertising promotion for Houdini's serial film featuring a giant robot ("El Tanque Humano") as Houdini's rival. On the verso are pieces which can be cut out and formed into a paper model of the robot. 12 3/4 x 8 3/4". Uncommon.

300/400

108. Houdini, Harry. **Houdini's final tour newspaper ad mat.** [New York?], ca. 1925. Depicting a cartoonish Houdini and his illusion titled Radio of 1950, executed by Frank Mostyn Kelly, and used to print newspaper advertising for his final tour. 4 1/2 x 5 1/4". Fine.

300/400

109. Houdini, Harry. **Houdini bridge jump photographs handbill.** Newport, Arthur Williams Printer, ca. 1910. Advertising "snapshots" of the "World-famous gaol breaker during his marvellous feat of jumping manacled from the Newport Bridge." 4 1/2 x 6 3/4". One corner clipped affecting some text. Unusual.

200/300

110. Houdini, Harry. **Houdini luggage label.** Circa 1920. Bold red block capitals spelling out "HOUDINI" printed on a pale orange sheet, reverse gummed for use on trunks and luggage. 11 x 4 1/2".

200/300



112



113



111

111. Houdini, Harry. **Houdini's own Society of American Magicians Membership Card, signed.** Houdini carried member number 109 in the oldest magic organization in the world, as shown on this, his own membership card. His name has been lettered boldly at the top of the card, and on the lines where SAM members signed their name, the word "HONORARY" has been inked in. SIGNED BY HOUDINI BELOW THE SAM SEAL. Evidence of scrapbook mounting on verso, else good.

3,500/4,500

*Houdini served as president of the Society of American magicians from 1917 until his death in 1926. During that time, he signed all of its membership cards. While cards autographed by Houdini for other members do come to market, this may be the first time one of Houdini's own cards has been made available for public auction.*

112. Houdini, Harry. **Photograph of a young Houdini in cabinet card format.** The Netherlands, J.F. Blöte photographer, ca. 1902. Striking full-length portrait of Houdini nattily dressed in coat and tie, seated in a chair, with a small white dog at his feet. On an embossed mount. 3 ¼ x 6 ¾". Pinholes at top and bottom, splitting at rear, old signature on reverse possibly Houdini's.

1,200/1,600

113. Houdini, Harry. **Photograph of a young Houdini chained and shackled.** The Netherlands, J.F. Blöte photographer, ca. 1902. Striking full-length portrait of Houdini restrained by irons and wearing only a loincloth. On an embossed mount. 3 ¼ x 6 ¾". Pinholes at top and bottom, split and weak just above Houdini's knees, but intact.

1,200/1,600



114

114. Houdini, Harry. **Candid photograph of Houdini in Berlin, signed.** Houdini is faintly visible standing at the base of a large monument. On a mount measuring 4 3/4 x 5 3/4". Corners of mount bumped. SIGNED AND NOTED ON THE VERSO IN PENCIL IN HOUDINI'S HAND, "HOUDINI BERLIN GER. 1911."

500/600



115

115. Houdini, Harry. **Candid Photograph of Houdini and Bess in Russia with Houdini's notations.** July, 1903. Houdini sits at a table with his wife and others in a garden, the American flag in the background. Holographic notes on the verso in his hand read, "Moscow Russia July 4 - 1903/Celebrating with American Consul in Russia." Below Houdini's writing is the penciled statement, "Property of B. Ernst." 5 x 3 1/2". Old tear repaired with tape.

400/600



116

116. Houdini, Harry. **Russian periodical picturing Houdini performing at the Yar.** Russia, 1903. Color lithographed image of Houdini fills the top half of the rear cover of the periodical. It features Houdini on stage in locks and chains, before an audience seated at café-type tables. The Yar (or Yard) was a grand restaurant that featured high profile entertainers. Folio. Splitting at old folds.

400/600

117. Houdini, Harry. **Real photo postcard picturing Houdini diving into a river.** Brighton England, July 1909. The photograph captures a handcuffed Houdini diving into the water where he will make his escape. Mailed by Houdini to his brother, Theo Hardeen, and addressed in Houdini's hand on the verso, with the message, "D.B.D. [Dear Brother Dash] My latest dive July 7-09. From a steamer. Brighton England. All's well." Creasing and wear in image; good.

800/1,000



117





120



118



119

118. Houdini, Harry. **Real photo postcard portrait of Houdini.** Circa 1911. Handsome half-length portrait of Houdini in coat and bow tie, arms folded in front of him. This image was used by Strobridge Litho. as the model for the famous "Houdini for President" three-sheet lithograph. Divided back, with photographer's stamp.

400/600

119. Houdini, Harry. **Photograph of decapitated sailors owned by Houdini.** A note on the verso in the hand of Bernard Ernst, Houdini's attorney, states, "Picture taken on Houdini's South Sea trip - sailors decapitated for mutiny on high seas. Return to BML Ernst, 25 W. 43<sup>rd</sup> St. NYC." 6 1/4 x 4 1/4". Wear from scrapbook mounting on verso.

400/600



121

120. Houdini, Harry. **Real photo portrait postcard of Houdini, signed.** Circa 1910. Profile bust portrait of Houdini with his name printed in the margin underneath. Small abrasion in Houdini's collar. SIGNED "HARRY HOUDINI." Framed; not examined out of frame.

1,200/1,500

121. Houdini, Harry. **Candid photo of Houdini and famous magicians.** Likely taken in New Jersey, ca. 1922. Houdini poses on the porch of a house along with John Mulholland, Frank Ducrot, Francis Martinka, Harry Blackstone, Leo Rullman, Oscar Teale, and Beatrice Houdini. 4 1/4 x 3 1/4". One tear repaired with tape, three inked arrows point to Mulholland, Blackstone, and Houdini on front of image.

250/350





122

122. Houdini, Harry. **Photograph of Houdini and The Great Alexander.** Circa 1908. Houdini stands behind the pioneering American magician, Alexander Heimburger, who performed as Herr Alexander before the American Civil War. 7 x 5". Cracked, one corner chipped. Old notes of BML Ernst on verso.

100/200

123. Houdini, Harry. **Photograph of Houdini and Jack London.** Circa 1915. Candid ½ length photograph of Houdini with the great American author of *Call of the Wild*, *White Fang* and other popular stories. 3 ½ x 2 ½".

300/500

*After London's death in 1916, Houdini had a brief but intense affair with his wife, Charmian London.*

124. Houdini, Harry. **Candid photograph of Houdini and his mother, Cecelia Weiss.** Circa 1912. Houdini stands with his mother outside a building, holding a flower in his hand. They both smile. 4 ¾ x 3 ¼". Image dark.

400/600

125. Houdini, Harry. **Photograph of Houdini and an unidentified man.** New York, Apeda Studio, ca. 1922. ¾ length image of the two men standing together in coats and ties. 8 x 10".

150/250



123



124



125



126



127



128



129



130

126. Houdini, Harry. **Portrait of Harry Houdini inscribed and signed.** Seattle, LaPine photographer, ca. 1916. Striking half-length sepia-toned portrait of Houdini in formal attire, his arms crossed in front of him. Framed to an overall size of 16 x 18 1/2". Not examined out of frame. INSCRIBED AND SIGNED "HARRY HOUDINI KINDEST REGARDS JUNE 1-/1917."

1,500/2,000

127. Houdini, Harry. **Houdini movie publicity photograph.** Circa 1920. Houdini clings to a bamboo structure with one arm, and holds a pistol in the other. Possibly from *Terror Island*. 8 x 10". Minor discoloration and wear in corners, one faint crease.

200/400

128. Houdini, Harry. **Terror Island publicity photograph.** Famous Players-Lasky Corp., 1920. The hands of savage "island natives" entrap Houdini. 7 1/4 x 9". *Photoplay Magazine* library stamp on verso.

300/400

129. Houdini, Harry. **Houdini movie publicity still.** Famous Players-Lasky Corp, ca. 1920. 3/4 length image of Houdini with his arms around a female costar. 8 x 10".

200/300

130. Houdini, Harry. **Portrait of Harry Houdini.** [New York], ca. 1925. Simple yet striking portrait of the great magician in coat and tie. 8 x 10". One corner clipped, extremities worn.

300/400



131



132



133



134



135



134

131. Houdini, Harry. **Bust portrait of Houdini.** New York, Apeda studio, ca. 1918. Houdini, dressed in a coat and tie, bears a faint smile. 8 x 10". Faint tape stains at extremities.

150/250

132. Houdini, Harry. **Bust portrait of Houdini.** [New York], ca. 1920. Striking photo of the great magician in coat and bow tie. 7 3/4 x 9 1/2". Minor creasing to one corner, old notes and marks on verso.

200/300

133. Houdini. **Bust portrait of Houdini in coat and tie.** [New York], ca. 1921. As used on the cover of later editions of *The Adventurous Life of a Versatile Artist* pitch book. 4 3/4 x 6 3/4". Very good. Stamped "Houdini/Harry Houdini Collection/Original" on verso.

200/300

134. Houdini, Harry. **Striking bust portrait of Houdini and candid photo of Bess Houdini.** The first a famous and striking picture of Houdini, 5 x 7", his hand held to his face as he gazes intently at the camera; the second a candid 8 x 10" photo of Bess Houdini and an unidentified woman, signed by the latter.

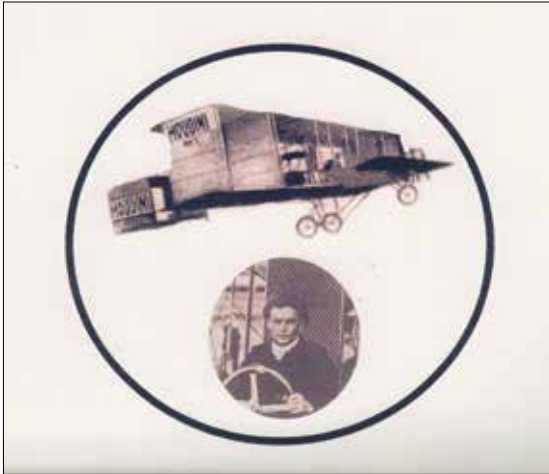
200/300

135. Houdini, Harry. **Houdini and Teddy Roosevelt photograph and Houdini-signed postcard.** Original photograph of the great magician and American president taken aboard the S.S. Imperator, on which both men were cruising, on June 23, 1914. Handsomely framed together with a souvenir postcard picturing the Imperator, signed by Houdini. Overall size of 12 1/2 x 18 1/2". Signature a bit faded. Not examined out of frame.

800/1,200



136



136 (interior view)



137

136. Houdini, Harry. **Houdini Stanhope Lens Viewer.** French, ca. 1911. Looking through this novelty lens reveals an image of Houdini making his historic flight at Digger's Rest in Australia. Here, he is pictured both in mid-flight in his biplane, and a separate posed close-up shows Houdini behind the controls of the plane. The word "FRANCE" is embossed around the viewing end of the miniature brass telescope in which the lens is mounted. Uncommon.

1,000/1,500

*Houdini is generally acknowledged as the first man to fly a plane in Australia. He made the historic flight just north of Melbourne in 1910. The Stanhope offered here is one of two variants known and manufactured to commemorate the historic event.*



137. Houdini, Harry. **Photograph of Houdini performing a straitjacket escape.** New York, White Studio, ca. 1920. Houdini is shown at the conclusion of the escape, free of the jacket, but still suspended from a block & tackle. 8 x 10". Chipping and wear, old notes on verso.

200/300



138. Houdini, Harry. **Two photographs of Houdini performing a straitjacket escape.** New York, Brown Brothers, ca. 1920. In the first, Houdini is strapped in the jacket. In the second, he is hoisted in the air. Notes on the verso indicate the escape was performed for a Sheepshead Bay Police Benefit. 7 x 5". One visibly worn and chipped, the other very good.

400/600

138



142

139. Houdini, Harry. **Photograph of Houdini and Anna Eva Fay.** Massachusetts, 1924. Houdini and the famed theatrical medium stand outside her home in Melrose, Mass., gazing into a reflective sphere. 10 x 8". Old writing (possibly in the hand of BML Ernst) on verso.

250/350

140. Houdini, Harry. **Two photographs of Houdini and a "spirit medium."** Chicago, Butler Studio, ca. 1924. Houdini listens to ethereal voices projected through a spirit trumpet, and holds the trumpet in the second photo, with the medium posing alongside him in both images. 8 x 10".

300/400

141. Houdini, Harry. **Full-length portrait of Houdini and Ching Ling Foo.** [New York], ca. 1910. Houdini and the great Chinese magician stand outside the Brighton Beach theatre, where Foo was appearing. 6 ¼ x 9 ½". Scrapbook remnants on verso, one chip at left; good.

500/600

#### GLASS NEGATIVES

142. Houdini, Harry. **Glass Negative showing Houdini attacked by two men.** Edinburgh [?], ca. 1915. Houdini is choked by two assailants, who push him over the edge of a balcony. 5 x 4". Striking image, possibly unpublished.

400/600



139



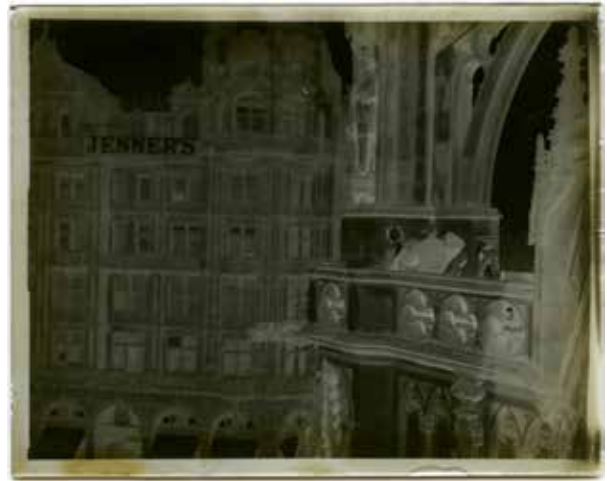
140 (one of two)



141



143 (positive)



143 (negative)



144



145



146

143. Houdini, Harry. **Glass Negative of Houdini fighting two men.** Edinburgh [?], ca. 1915. The two assailants and Houdini battle on the balcony of a gothic cathedral. 5 x 4". Minor scratches on glass.

400/600

144. Houdini, Harry. **Glass Negative of Houdini with two British soldiers.** London, ca. 1915. Houdini stands between two uniformed men, with Big Ben in the haze in the background. 5 x 4". With a positive print. Scratched.

300/500

145. Houdini, Harry. **Glass Negative of Houdini at the Waverley Station.** Edinburgh, ca. 1915. Houdini poses behind the station's fence, as if locked behind bars. 5 x 4". With a positive print.

400/600

146. Houdini, Harry. **Glass Negative of Houdini in front of a bookseller's shop.** England, ca. 1915. Houdini and another man (presumably the merchant) stand in front of the well-appointed bookstore of William J. Hay. 5 x 4". With a positive print.

400/600



147

147. Houdinis, The. **Glass Negative of Harry & Bess Houdini in front of a bookshop.** England, ca. 1915. Harry and Bess Houdini stand on a set of stairs adjacent to the Knox House Old Curiosity Shop. 4 x 5".

400/600

148. Houdini, Harry. **Glass slide advertising The Master Mystery.** New York, 1920. Hand-colored glass slide used to advertise Houdini's serial film *The Master Mystery* as a coming attraction in theatres. 4 x 3 1/4". Glass cracked.

150/250

149. Houdini, Harry. **Program for Houdini's appearance at the Alhambra, London.** Week of December 10, 1900. Houdini appears as the ninth act on a 14-part program, billed as the "King of Handcuffs, and the World's Greatest Mystifier." A full-length photo of a manacled Houdini challenging spectators to bring their own cuffs to the theatre appears on one page. Internal repairs with old cello tape, else good.

500/600

*A truly early Houdini program, dating from the first year of his success in Europe under the direction of Martin Beck.*

150. Houdini, Harry. **Program for Houdini at B.F. Keith's.** Washington D.C., April 1916. Houdini appears on the cover, and is advertised on each page as appearing on the following week's show. An ad for the Zancigs also appears on one page. 8vo.

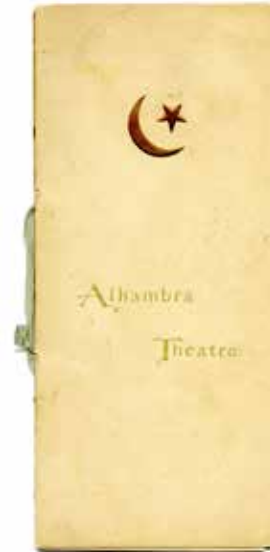
150/250

151. Houdini, Harry. **Houdini program for the Tivoli, Sydney.** April, 1910. Houdini headlines the largest opera house in Australia. Portrait of Houdini on first page, full page ad featuring him on second page. Allan Shaw, the coin manipulator also appears on the bill. Tall 8vo. Wrappers chipped, disbound.

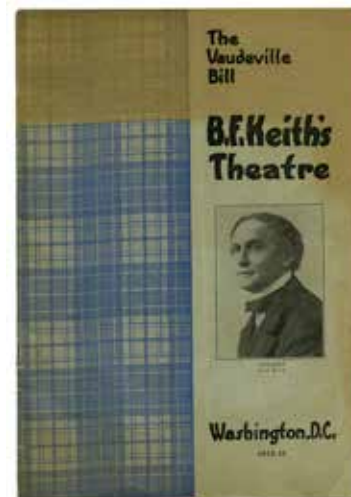
200/250



148



149



150



151 (interior)



152



153



154 (interior)



155



152. Houdini, Harry. **Houdini program for Hammerstein's Victoria.** New York, July 1914. One folded sheet. Houdini appears for the third week with his Iron Bound Box escape, essentially an overboard packing box performed on stage in a tank of water. Chipped and corners clipped; fair.

150/250

153. Houdini, Harry. **Houdini vaudeville show handbill.** Palace Music Hall, Chicago, (ca. 1920). The "Justly Famous Self Liberator" is the sixth act on the bill, presenting a 25-minute turn. Houdini's name appears on both sides. Fine.

150/250

154. Houdini, Harry. **Pictorial program for Houdini's Appearance at Barrasford's Alhambra.** Brussels, March 1909. Bi-fold color printed program on which Houdini headlines a 10-act bill; a photograph of Houdini in a jail cell fills the back page. One closed tear, else good.

200/300

155. Houdini, Harry. **Houdini New York Hippodrome program.** New York, 1924. Houdini headlines, presenting a "challenge" act in which he will dematerialize from a box, and "forfeit \$5,000 or wager \$10,000 that he can detect, duplicate or expose manifestations produced by any medium who will agree to manifest three times in his presence..." Includes a full page photograph of Houdini. Colored wrappers. 4to. Cover loose.

200/300

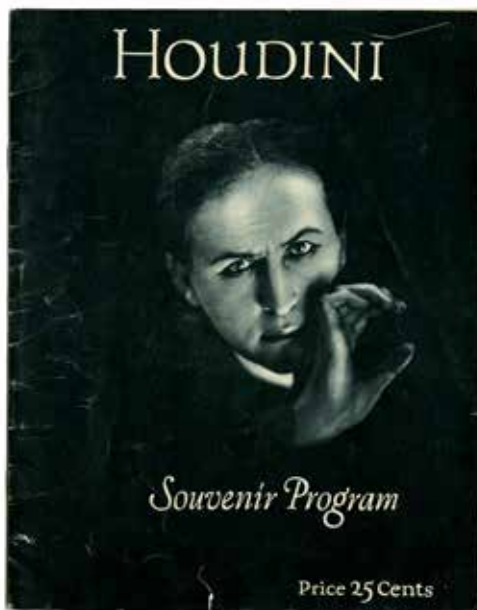


156

156. Houdini, Harry. **Houdini final tour theater program.** Week of October 19, 1925 for an appearance at the Shubert Teck Theater, Buffalo. Houdini presents his three-part show of magic, escapes, and debunking fraudulent mediums. Interesting note regarding Houdini's stage curtain included in program. The cover inscribed and signed by Houdini's assistant, Dorothy Young. Disbound, but intact.

150/250





157

157. Houdini, Harry. **Houdini final tour souvenir program.** [New York, 1925]. Pictorial wrappers bearing a striking photo of Houdini. Illustrated with photos and line drawings. 4to. Minor wear at spine and one closed tear on front wrapper, else good. Together with a well-printed facsimile of the program.

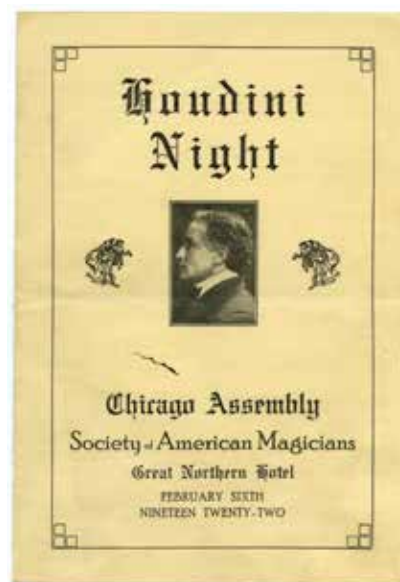
200/300

158. Houdini, Harry. **Chicago Mystery Show Program featuring Houdini.** Chicago, 1926. Program featuring a variety of magicians, the first act on the bill being Houdini. In addition, a full page ad for Houdini's show fills the inside front cover. 8vo.

100/200



158



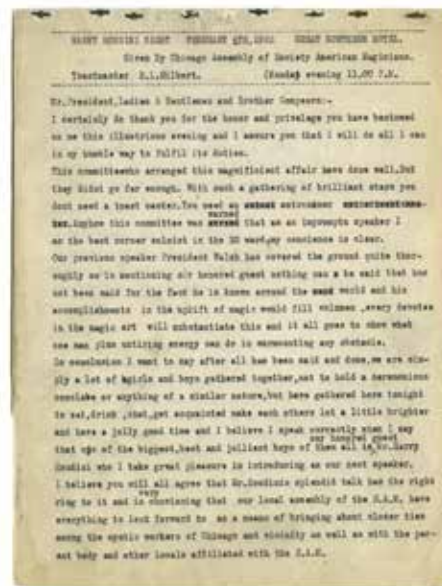
159

#### THE NIGHT VERNON FOOLED HOUDINI

159. Houdini, Harry. **Program and Toastmaster's Notes for the Chicago SAM Houdini Night.** Feb. 6, 1922. Including the printed program for the evening, together with nine typescript pages compiled by the Toastmaster/Emcee for the event, B.L. Gilbert. The latter includes a toast to Houdini, as well as remarks regarding many of the performers on the program, among them Ade Duval, Russ Walsh, and Harlan Tarbell. Both items show wear.

300/400

*Though not noted in the printed program, a magician from New York was in attendance for the Houdini Night festivities. His name was David Frederick Wingfield Verner -- Dai Vernon. It was at this meeting in Chicago where Vernon, still relatively unknown, performed the same card trick eight times in succession for Houdini, who could not fathom its secret despite the repetition. From that encounter, Vernon would forever after be known as "The Man Who Fooled Houdini."*



159



162



160

160. Houdini, Harry. **Houdini & Bess portrait pocket mirrors.** Philadelphia, ca. 1933. One with a bust portrait of Harry and the other with a bust portrait of Bess, oval in shape, 2 ½ x 2". Images in fine condition, mirrors with minor wear and tarnishing. In a custom-made display case. Keuthe MC17 & MC18; Forgaard/Sperber PM33 & PM34.

4,000/6,000

*These rare keepsakes were manufactured for Bess Houdini in a limited quantity – possibly 13 sets, according to Forgaard/Sperber – and presented to members of the Houdini Club of Philadelphia at its annual banquet on Jan. 7<sup>th</sup>, 1933. Fewer than ten sets are known today.*



161

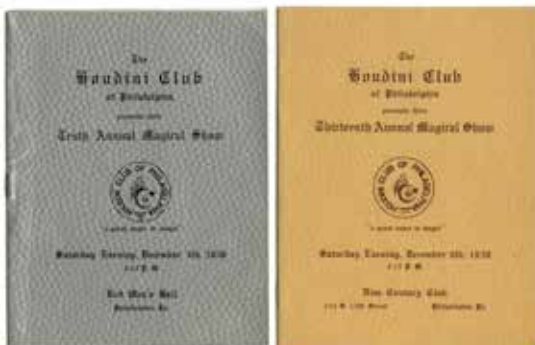
161. Houdini, Harry. **Signed stock certificate in the Houdini Picture Corporation.** New York, May 12, 1922. Ten shares to Isabelle Steffy, share number 1986. 8 ¼ x 11 ½". Old folds. SIGNED BY HOUDINI. Signature faded as expected.

2,000/3,000

*Houdini starred in five silent films between 1918 and 1923. It was after appearing in the first three that he founded his own motion picture company, and then went on to produce and star in *The Man From Beyond*, in 1921.*

162. [Houdini – Banner] **The Great Houdini Handcuffs & Leg Irons cloth banner.** Maroon fabric with white block capital lettering, used in displays of Houdini-owned handcuffs and leg irons by collector Dick Wresch. Metal snaps sewn along reverse at top. 94 x 29".

100/200



163 (partial)

163. [Houdini Club] **Eight Houdini Club programs.** For annual shows and banquets conducted by the club. Spanning 1933 – 1944. Most in wraps and 8vo or smaller. Good.

50/100



164

164. [Houdini - Original Comic Art] **Original comic book art featuring Harry Houdini.** Over 40 oversized inked pages for an unknown comic book regarding the history of magic and magicians, including stories of the bullet catch, Robert-Houdin, Chung Ling Soo, witchcraft, etc. Ten pages give a terse background of Houdini's life and career highlights, illustrated with bold images of the Vanishing Elephant, Hindu Needle Trick, handcuff escapes, and his untimely death. Circa 1960s. Likely written by Walter Gibson. Artist unknown; panels unsigned. Each sheet 14 x 22".

1,000/1,500

165. [Houdini Imitator] **Real photo postcard of a "handcuff king."** American, ca. 1907. The man stands in a Houdini-esque pose, wrists covered in handcuffs, which are linked to a set of leg irons. Divided back. Very good.

100/150

166. [Houdini Movie]. **Three Houdini movie publicity photos, signed by Tony Curtis.** California, 1953. Including images of the strait jacket escape and Metamorphosis trick. Each 10 x 8" and boldly signed in pen. Good.

75/150

167. [Houdini Movie] **Three pieces of Houdini movie memorabilia.** V.p., 1953. Including a real photo postcard of Tony Curtis and Janet Leigh as the Houdinis; *The Golden Years* sheet music for the film, signed by Curtis; and an uncommon Scandinavian publicity booklet describing the film. Good.

100/200



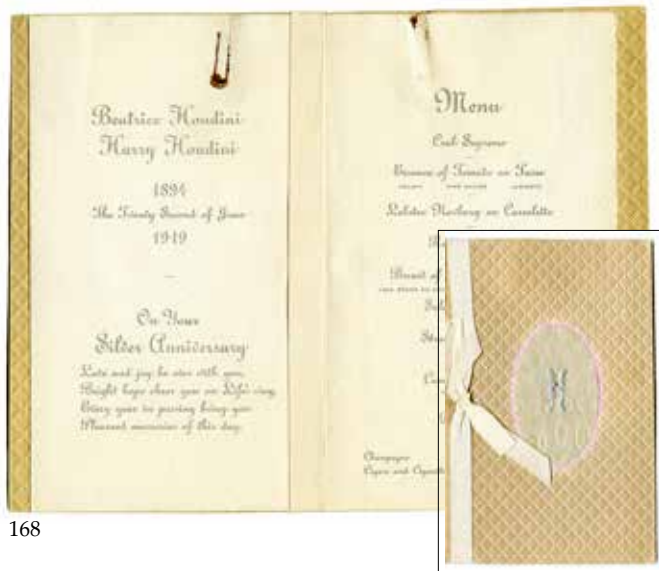
165



166 (one of three)



167 (partial)



168



169

168. Houdinis, The. **Harry & Bess Houdini Silver Wedding Anniversary Invitation.** Los Angeles, 1919. Letterpress printed invitation and menu for the celebration of the Houdini's 25<sup>th</sup> wedding anniversary held at the Hotel Alexandria, Los Angeles. Handmade silk decoration with capital letter "H" on cover, bound with satin ribbon. Minor staining from old paperclip, else very good. With original embossed envelope. Rare.

500/700

169. Houdinis, The. **Candid photo of Harry and Bess Houdini in Monte Carlo.** The Houdinis sit at the breakfast table by an open window. Possibly unpublished. Notes on the verso date the image to December 1913. 5 1/4 x 4 1/4".

300/500



170

170. Houdinis, The. **Candid photograph of Harry & Bess Houdini and Hardeen.** Circa 1910. Possibly gathered on a ship, and standing with a small group. A dog, perhaps Houdini's faithful escape artist terrier named Bobby, hangs on his shoulder. 6 3/4 x 4 3/4". Image somewhat faded, one corner clipped.

400/600



171



171. Houdinis, The. **Candid photograph of Beatrice Houdini's 35<sup>th</sup> Birthday Party.** New York, 1910. Taken in the Houdini home at 278 W. 113<sup>th</sup> St., New York. Family and friends fill the image, including Mrs. C. Weiss, Mrs. Rahner (Bess's mother), Houdini, Bess, Theo & Elsie Hardeen, and other members of the Weiss family. On the verso, in Theo Hardeen's hand, each person is identified by name. Houdini has marked himself on and his wife with the letter "X" on the photo, and signed his name above his image. 7 x 5". One corner damaged, wear and chips at margins.

1,000/1,500



172

172. Houdinis, The. **Mr. and Mrs. Houdini greeting card.** Stuttgart, ca. 1915. Text on the front reads, "With best wishes from Mr. and Mrs. Harry Houdini." Fine engraved bust portraits of the couple appear on the interior. The Houdinis' address is listed as "Day's Agency" of London. 3 1/2 x 5 1/2" folded. Minor old creasing and wear; good.

300/500

173. Goldston, Will (Wolf Goldstone). **Receipt from Will Goldston to Harry Houdini.** Issued by Goldston's periodical, *The Magician*, for the year 1905 in receipt of payment from Houdini for a one-year subscription. 8 1/4 x 3 1/2". SIGNED BY GOLDSTON. Scrapbook remnants on verso; good.

50/150

174. Kellar, Harry (Heinrich Keller). **Important Harry Kellar ALS to Harry Houdini.** Dated Oct. 20, 1921, Kellar writes at length about the popularity of the Sawing A Woman in Half trick: "It is strange how many follow when one makes a hit with an illusion...Thayer is building many "sawing" tricks - Alexander claims he did it years ago but he is a cheerful liar & likes it...[Golding threatens law suits to all who infringe his rights (?)." Written on three real-photo postcards depicting views of Kellar's Los Angeles home. SIGNED, "YOUR FRIEND, KELLAR."

900/1,200

175. Lockman, Earl. **Portrait of escape artist Earl Lockman.** Chicago, Celebrity Photographers, ca. 1922. Lockman strikes a Houdini-esque pose. 8 x 10". INSCRIBED AND SIGNED, "TO MY FRIEND WM. W. DURBIN, FROM EARL A LOCKMAN."

50/100



173



174



175

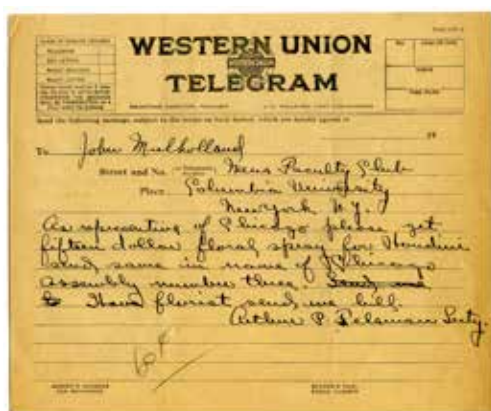


176



176. Lynn, Dr. (Hugh Simmons). **Lithographed Dr. Lynn programme booklet.** N.p., ca. 1880 [?]. Lithographed programme booklet describing Lynn's show, reproducing press notices, and depicting illusions in his repertoire, including Palingenesia, an illusion Houdini would eventually perform. 4 x 6 1/4". Minor wear to lowermost page in margin, otherwise very good. Rare.

400/600



177

177. Mulholland, John. **Telegram regarding Houdini's funeral.** Addressed to Mulholland by Arthur Felsman, acting as representative of Chicago magicians, and stating in part, "... please get fifteen dollar floral spray for Houdini..." 8 1/2 x 7".

100/200



178

178. Raymond, Maurice (Raymond Morris Saunders). **Maurice Raymond's checkbook register.** For July - Nov. 1921, and including two receipts for checks made payable to Houdini, one for \$3 to purchase a copy of Houdini's book, *Miracle Mongers and Their Methods*. Other magicians represented in the register include A.P. Felsman and Frank Ducrot.

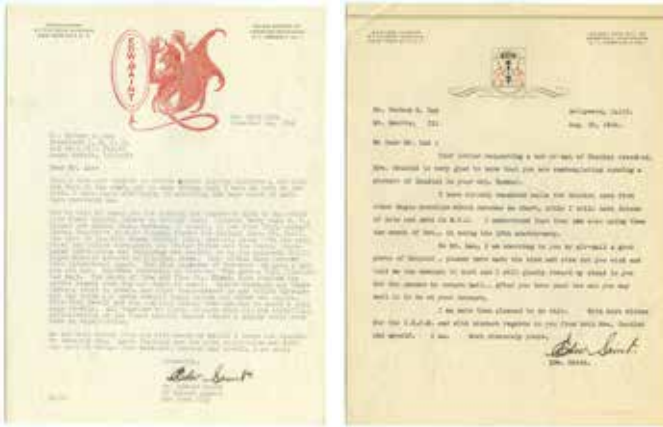
100/200



179

179. Saint, Edward. **Charles Carter TLS to Dr. Sesrad (Edward Saint).** Dated May 3, 1933, Carter writes to Sesrad, "I would like to use your act, but you want entirely too much money under the circumstances...". Signed "Chas. J. Carter." Together with a Sesrad advertising card picturing him in a feather-decorated turban and hailing his "psychic" powers. Letter shows wear, card in good condition.

200/300



180 (partial)

180. Saint, Edward. **Seven TLSs from Edward Saint to Vernon Lux.** On five different Saint letterheads, spanning the years 1936 – 1942. Saint discusses many subjects, and expends considerable ink on the subject of the tenth annual Houdini séance, held in October 1936. On 4to sheets, most signed “Edw. Saint.”

250/350

181. Saint, Edward. **Three pieces of Edward Saint ephemera.** Including a 1936 New Year door hanger/calendar; Saint’s membership card for 1935 in the SAM Parent Assembly No. 1; and Saint’s 1935 membership card in the SAM.

100/200

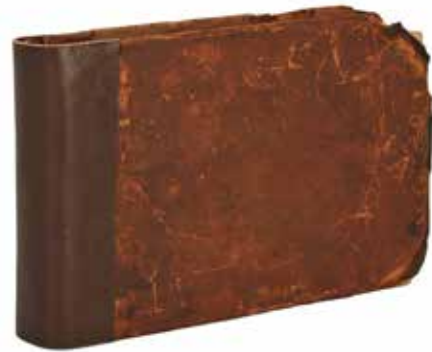
182. Savren, James. **James Savren’s diary, owned by and inscribed by Houdini.** England, 1874 – 1875. Old calf, crudely rebacked. The first leaf bears the following inscription: “This is a diary of ‘Savren’ the barber that did “magic” & was friendly to all magicians. Houdin gave him a lot of programmes this book fell to H. Evanion at Savren’s death and at Evanion’s death it came into my possession H Houdini/1905 some interesting facts.” Approximately 30 pages for the years 1874 and 1875 have been filled with Savren’s holographic notes. A penciled note in Houdini’s hand on one blank page states, “look further in book HH”. 8 x 5”. Noticeably worn and with the first signature separated and reinforced with old tape, contents intact.

3,500/4,500

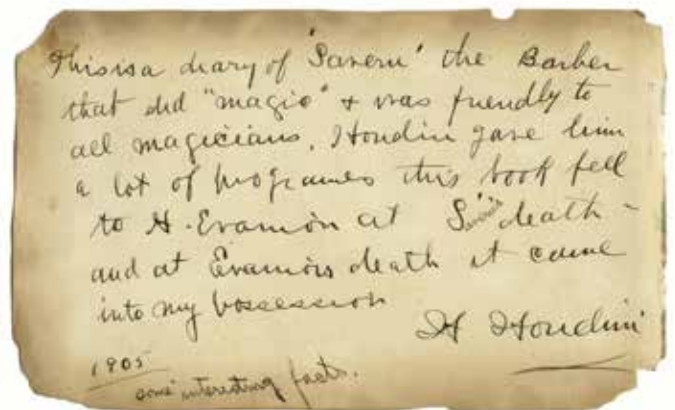
Formerly the property of E.A. Dearn, whose holographic note fills one page, stating, “Old “Savren” (the Barber Magician) little thought on January 1st 1874, which was the date of the first entry that this, his diary in the course of time will travel...round the world. ...[I]t has rested at various times in the following countries - England, America, China and the British Colony of Hong Kong and...Australia. It has... been in the hands of the following owner collectors viz H. Evanion, Harry Houdini, Leo Rullman and Edwin A. Dearn, late of Shanghai and is at present in the hands of the latter. Some of the personalities who have seen and handled it are John Mulholland, Kellar, Dr. Ellison, J.B. Findlay and many others, [signed] Edwin A. Dearn.”



181



182





183



184



185

183. [Séance] **Spirit Séance photographs sent to Houdini.** Montreal, ca. 1925. Three women are shown taking part in a spirit séance, one of them (presumably the medium) has her lips pressed to the end of a spirit trumpet. 8 x 10". Seven original prints of the same image. In original photographer's envelope with the words "Mr. Houdini" written on it. Envelope worn, photographs very good.

100/200

184. Thurston, Howard. **Thurston TLS to Harry Houdini.** Dated June 9, 1926, Thurston writes, "Please remember that we are expecting you and Mrs. Houdini at our home on Friday Evening for dinner at 5:30. There will be a dozen or more famous magicians present." One 8vo sheet, folded from mailing. SIGNED, "HOWARD THURSTON."

500/750

With: A 1924 Thurston handbill, and a reproduction photograph of Houdini and Thurston.

185. Young, Dorothy. **Painting of a cat by Dorothy Young.** Oil on canvas. 9 ¼ x 12 ¼". Signed by the artist in the lower left.

100/200

Dorothy Young worked as an assistant to Houdini on his final tour of the United States, in 1925 and 1926.





187



186



188



189



190

### POSTERS, PLAYBILLS, BROADSIDES AND LOBBY CARDS

#### HANDCUFF KING DOG

186. [Bobby Houdini] **Silk Souvenir Program Featuring Bobby Houdini**. New York, 1918. Houdini's pet canine, billed here as the "Only Handcuff King Dog in the World presented by his trainer Houdini himself" closes the "feast of magic" show presented by the Society of American Magicians on May 31, 1918. Adelaide Herrmann is among the guests of honor. 5 x 18". Stained in upper margin and at old separation at center; archivally backed with silk.

400/600

187. Hardeen. **Lithographed bust portrait of Hardeen**. Circa 1908. Neatly cut from a larger (and possibly unpublished) stone lithograph. 9 1/2 x 14 1/2". Linen backed. Sold as-is.

300/400

188. Hardeen. **Hardeen The World-renowned Handcuff King broadside**. Nottingham, Stafford & Co., 1906. Large one-color broadside (18 x 36") advertising Houdini's brother on the top of a ten-act bill. Minor expert over-coloring; A-

500/700

189. Hardeen. **Hardeen Brother of Houdini**. American, ca. 1935. Three-color quarter sheet (14 x 22") screen print poster depicting Houdini's brother and picturing the Milk Can escape and advertising Hardeen as the "legal successor to Houdini." A.

300/400

190. Hardeen. **Special Grand Day Performance broadside**. Guy & Co., ca. 1908. One-color letterpress broadside (20 x 30") advertising a special matinee at the Palace Theatre in Cork, Ireland, held due to sell-out crowds at other performances. Significant expert restoration; B-

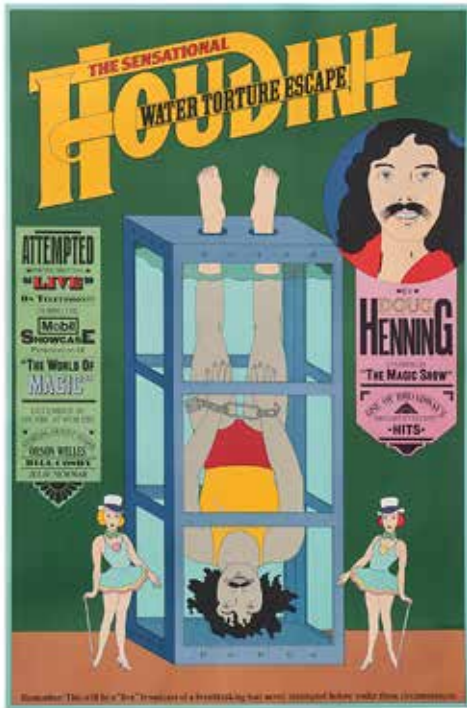
400/600



191



193



192

191. Houdini, Harry. **Houdini Australian Opera House broadside.** Melbourne, J.J. Miller Sons Printers, 1910. Handsome one-color panel-size broadside (15 ¼ x 39 ½") on which Houdini headlines a long and varied program. Houdini's name is surrounded in chains at the top of the bill. Expert restoration at old folds in image; B+. Linen backed.

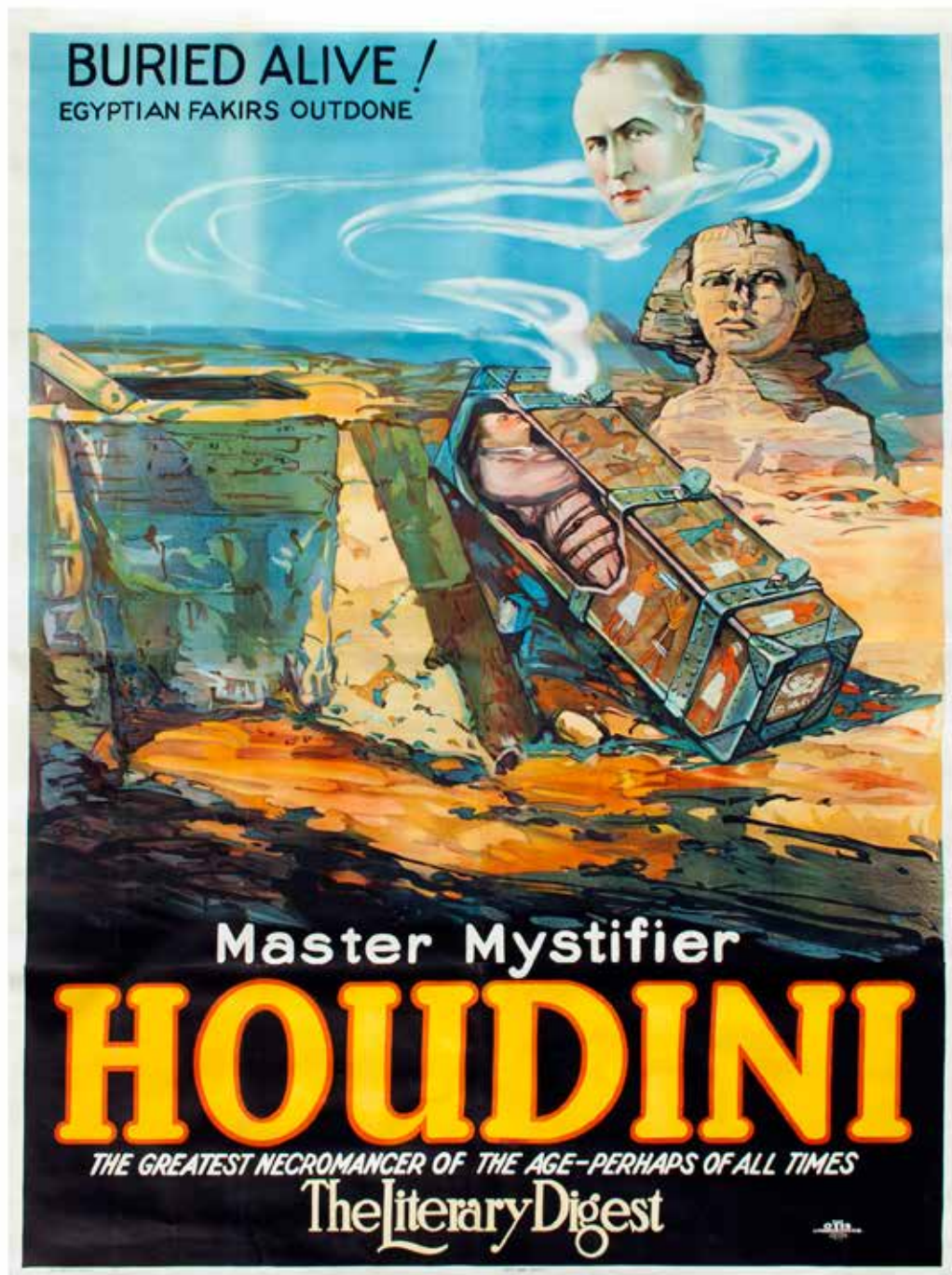
2,000/3,000

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

250/350

193. Houdini, Harry. **Houdini (Amerikaner).** Essen Germany, Fredebeul & Koenen, ca. 1906. One-sheet (26 ¼ x 41 ¼") color poster advertising Houdini's appearance at the Colosseum in Essen, Germany. An abstract image of Houdini in chains rises from the bold lettering of his name. Insignificant restoration in image; A. Linen backed.

8,000/12,000



194

THE GREATEST NECROMANCER OF THE AGE  
194. Houdini, Harry. **Buried Alive! Egyptian Fakirs Outdone. Master Mystifier. Houdini.** Cleveland, Otis Litho., ca. 1924. Eight-sheet (86 x 109") color lithographed poster advertising a sensational stunt that Houdini would never perform – the effect being his escape from a coffin buried under shovelfuls of heavy earth. Houdini's head floats above the Egyptian scene featuring The Sphinx. An imposing, impressive, classic, and powerful image. Expert restoration in upper third; A-. Linen backed.

8,000/12,000



195



196

NOTHING ON EARTH CAN HOLD HOUDINI

195. Houdini, Harry. **Houdini. Europe's Eclipsing Sensation. Houdini. The World's Handcuff King & Prison Breaker.** New York, U.S. Sign Board - Russell Morgan, ca. 1906. Oil on plywood. Oversized lobby board (48 x 109") bearing perhaps the most famous image of Houdini, used under license from the Russell & Morgan Printing Co. of Cincinnati (which would later become the US Playing Card Co.), the firm that produced the well-known stone lithograph bearing this image. At the center of the board is a full-length image of Houdini, fettered with cuffs, leg irons, chains, and locks, surrounded by eight sets of hands restrained by other handcuffs Houdini escaped from. The border is made up of painted links of chain. Wear, chipping, and holes at several points around perimeter, and scattered spots in image, but overall good condition. A startling, striking, and unique Houdini artifact.

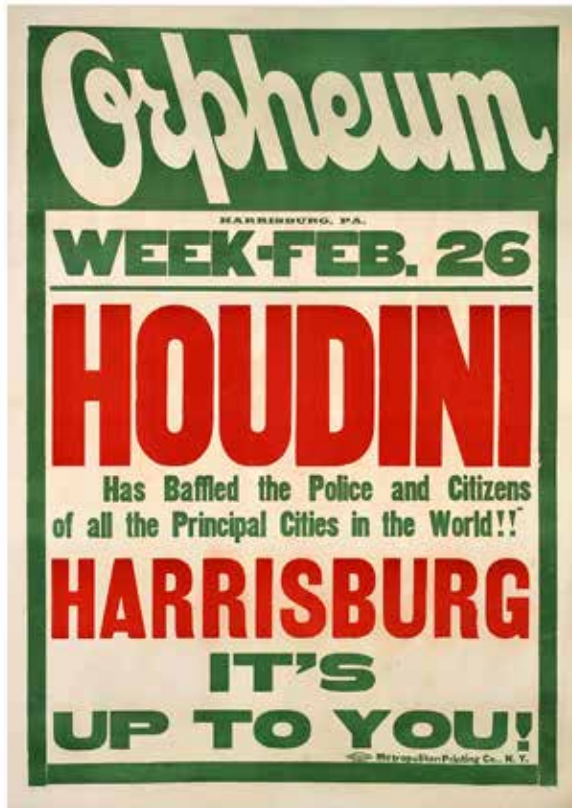
25,000/35,000

*Exhibit History: Houdini: Art and Magic. The Jewish Museum of New York, et al. Two-year touring exhibit. Also featured in the book of the same name.*

*Sale History: Leslie Hindman Auctioneers, June 1993.*

196. Houdini, Harry. **Houdini Exposes Fraudulent Mediums and Fortune Tellers.** [New York], ca. 1922. Door hanger/window card (14 x 11") advertising a serialized feature in the *Brooklyn Times* by Houdini discussing one of his favorite subjects. Old central fold; A-. Linen backed.

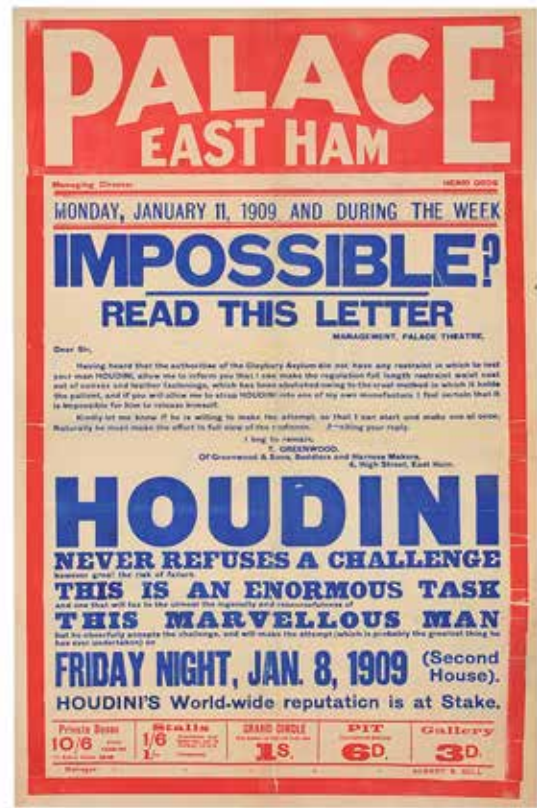
600/800



197

197. Houdini, Harry. **Houdini Harrisburg Orpheum theater poster.** New York, Metropolitan Printing Co., ca. 1912. One-sheet (29 x 40 3/4") letterpress theater poster advertising Houdini's appearance at the Orpheum Theater in Harrisburg, Pennsylvania. Expert restoration and over-coloring in margins and image; A-. Linen backed.

4,000/5,000



198

198. Houdini, Harry. **Impossible? Read This Letter.** Eastham England, 1909. Two-color letterpress poster (20 x 30 1/2") advertising Houdini's challenge escape from a "regulation full length restraint waist coat out of canvas and leather fastenings..." at the Eastham Palace on Jan. 8, 1909. Old folds, scattered tiny losses; A-. Linen backed.

4,000/5,000

199. Houdini, Harry. **Houdini-owned packing box challenge broadside.** Swansea, South Wales Post Newspaper Co., 1911. Half-sheet poster (20 x 30") describing the escape from a packing box Houdini would make on stage at the Swansea Empire on May 5th, 1911. Houdini has written the word "reward" in the lower third of the poster. Expertly restored; framed, and not examined out of frame.

4,000/5,000



199



200

200. Houdini, Harry. **Harry Houdini King of Cards**. Chicago, National Printing and Engraving, ca. 1898. Half-sheet (19 3/4 x 27 3/4") color lithographed poster used by Houdini in his early days as a circus and dime museum performer, with a bust portrait of the young magician at the center, and vignettes depicting his digital dexterity with a deck of cards above and below. Minor expert over-coloring in image; A-. Linen backed.

12,000/15,000

*This poster was purchased from Ohio-based magician Tommy Windsor. It was from this very poster that Windsor produced the first popular reproduction of the King of Cards image, marketed in the 1950s.*



201

201. Houdini, Harry. **Houdini Mersey Sensation newspaper broadside**. Liverpool England, 1908. Screen-printed broadside on a single folio sheet of the Liverpool *Echo*, heralding Houdini's "daring leap" and coverage of the event in the *Echo*'s sporting edition. Likely used at newsstands to stimulate sales of papers that described and pictured this one-time escape. 20 x 25 3/4". Chips, tape, and wear visible; restoration evident, linen backed; B-. Owned by Houdini.

2,000/3,000

*This extremely ephemeral item is likely the only one of its kind to have survived, as over-printed broad sheets, still in use at some European newsstands to advertise the day's headlines, typically lasted for one day or less before being replaced on sandwich boards with the following day's announcements. The broadside was among personal papers kept by Houdini, and after his passing, by his wife Beatrice. A letter of provenance accompanies the broadside.*



202

202. Houdini, Harry. **Duotone Lobby Card for Terror Island.** Famous Players-Lasky Corp., 1920. Houdini strangles a foe. Caption reads "I've got you now!" 14 x 11". Minor corner bumps; very good.

1,000/1,500



203

203. Houdini, Harry. **Duotone Lobby Card for Terror Island.** Famous Players-Lasky Corp., 1920. Houdini looks laughingly at female co-star, who glares back at him. Caption reads "Are you crazy, madame?" 14 x 11". Minor wear at extremities; very good.

1,000/1,500

204. [Houdini Movie] **El Gran Houdini.** Argentina, 1953. One-sheet (29 x 43") color poster for the Spanish language release of this Paramount-produced biopic starring Tony Curtis as Houdini and Janet Leigh as his wife, Beatrice. Minor expert restoration; A-. Linen backed.

300/500



204



205 (with exposed view)



206



207



208



209



#### FINE MAGIC MEMORABILIA

##### APPARATUS & MAGIC SETS

205. **Any Drink Called For.** London, J. Bland [?], ca. 1880. The magician pours any drink called for from a single bottle. Mechanical tin bottle stands 10" high. Paint well worn.

200/300

206. **Baffo Box.** Los Angeles, F.G. Thayer, ca. 1940. A borrowed ring appears inside an orange placed in the box. Mahogany with brass hinges. 5 x 5 x 5". Fine.

200/300

207. **Brahmin Rice Bowls.** New Haven, Petrie & Lewis, ca. 1935. One of a pair of copper bowls is filled with rice. The bowls are placed mouth-to-mouth and when separated, the rice has doubled in quantity. Then it transforms into water. Hallmarked. Fine.

150/250

*The original pen-and-ink artwork advertising this apparatus is offered in lot 274.*

208. **Master Coin Tray.** Los Angeles, FG Thayer, ca. 1935. Coins can be secretly added to a quantity already on the tray, or vanished from the tray. Clever and unusual method. 11 x 7 3/4". Very good.

150/300

209. **Die and Box of Flags.** Los Angeles, F.G. Thayer, ca. 1919. A wooden die vanishes from a small mahogany box and reappears in a previously empty hat. The box is now filled with silk flags. Die 3 x 3 x 3". Good. An uncommon and early Thayer effect, invented by Louis Christianer.

400/600

210. **Duck Pan.** New Haven, Petrie & Lewis, ca. 1930. The contents of an empty pan are lit with a match. The pan is covered to extinguish the flames and when uncovered again, a live duck fills the interior. "Modernistic" crackle finish with claw feet. 12 1/2" diameter. Hallmarked.

300/500





210

211. Dunninger, Joseph. **Dunninger's Spirit Slates.** Hardwood box-type spirit slate device hinged together on one long side, used to apparently materialize messages from ghosts. Flap lacking. A message in Dunninger's hand is faintly visible on one writing surface. 12 3/4 x 8 x 1". With a letter of provenance.

300/400

212. Dunninger, Joseph. **Metal spirit trumpet owned by Joseph Dunninger.** Conical aluminum device used by spirit mediums to "contact the dead," and through which spirits could apparently speak to those in the living world. Partially collapses. 28 1/4" high. With a letter of provenance.

300/400

*A photograph of Dunninger with a virtually identical trumpet in his hands appears in the magazine Magic Is Fun.*

213. Dunninger, Joseph. **Fiber spirit trumpet owned by Joseph Dunninger.** Conical device used by spirit mediums to "contact the dead," and through which spirits could apparently speak to those in the living world. Partially collapses. 29 3/4" high. Wear evident, but good condition. With a letter of provenance.

250/350

*Spirit trumpets made of metal are more often encountered than those made of heavy cardstock, like the one offered here; the metal trumpets withstood more use and wear.*

214. **Guinea Pig Box.** Tampa, Warren Hamilton, ca. 1960. Hardwood cage with brass bars holds a live guinea pig. The magician removes the animal from the cage and tears it to pieces. Thanks to the special cage, the real animal remains unharmed. 11 x 9 x 8 1/2". Hallmarked. Interior paint worn, else good.

300/400



211



212



213



214



215



216



217



218

215. **Little Conjurer Magic Set.** Germany [?], ca. 1880. Paper-covered wooden box with internal compartments and lithographed label. Tricks inside include turned wooden egg vase, ball vase, millet bell and cup, and magic awl. Box 9 x 7 x 3". Ends of lid perished, one longer end detached, label darkened.

400/500

216. **Mail Box trick.** New York, Martinka & Co. [?], ca. 1910. Postcards or billets dropped into this miniature mailbox vanish, transform, or are switched. Charming hand painted tin, 8" high. Finish well worn. Uncommon.

500/700

217. **Midget Die Box.** Los Angeles, F.G. Thayer, ca. 1925. A wooden die vanishes from a hardwood box and appears elsewhere. Mahogany with brass trim, die 2 x 2 x 2". Hallmarked "Thayer." Shows wear. Uncommon in this size.

600/800

218. **Mysto Magic Set.** New Haven, Mysto Magic Co., ca. 1909. Large and elaborate set with wooden, metal, and cardboard props. With instructions. Attractive lithographed label on box lid. Wear evident, but overall good condition. An early Mysto set.

300/400

*The Mysto Magic Co. was the forerunner of two other companies: Petrie & Lewis (or "P&L", and known as a manufacturer of high quality professional magical apparatus) and The A.C. Gilbert Co., makers of Erector sets. Gilbert and Petrie partnered in the Mysto Magic Co., but parted after Gilbert and his father decided to focus their efforts on serving the toy market. Petrie refused, and held fast to his desire to sell magic to professional magicians, not the general public. Gilbert went on to build one of the most recognizable toy companies of the 20<sup>th</sup> century.*



219

219. **Vanishing Bowl of Water.** New Haven, Petrie & Lewis, ca. 1950. A brass bowl resting on a painted tray is filled with water. The bowl is covered and lifted from the tray. When tossed into the air, the bowl vanishes. Hallmarked. Unusual tray design.

250/350

### BOOKS

220. Blackstone, Harry. **Blackstone's Modern Card Tricks and Secrets of Magic.** Garden City: Garden City Publishing, 1941. Red cloth. Frontispiece of Blackstone. Illustrated. 8vo. Former owner's notes, wear to backstrip, minor damage; fair. SIGNED BY BLACKSTONE, AND BEARING HIS SELF-PORTRAIT CARICATURE ON THE FLYLEAF. The former owner notes that the book was signed at the Royal Alexandra Theatre, Toronto, October 1945.

150/250

221. [Clark, William] **The Boy's Own Book.** Boston: Munroe & Francis, et al, 1847. Sixth American edition. Original decorated buff wrappers bound in full modern calf with gilt stamped spine label, and hand marbled endsheets. Top edge gilt. Illustrated. 8vo. NICE COPY. See Toole Stott 984, which carries a different copyright date.

200/400

222. Comte. **Le Magicien de Societe.** Paris, Germain Mathiot, 1829. Original pale pink printed wrappers bound in one-quarter leather over marbled boards, spine gilt stamped. Folding frontispiece. Tables in text. 8vo. Wrappers soiled, final leaf lacking lower half, else good.

400/600

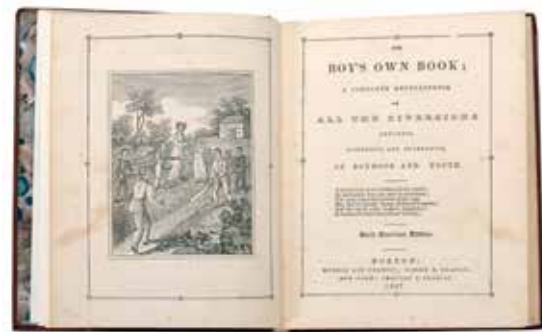
223. Cumberland, Stuart. **That Other World.** London: Grant Richards Ltd., 1918. Blue cloth with original printed dust jacket. 8vo. Half-title stained, else very good. Jacket separated at folds and spine nearly perished, but uncommon in any form.

400/600

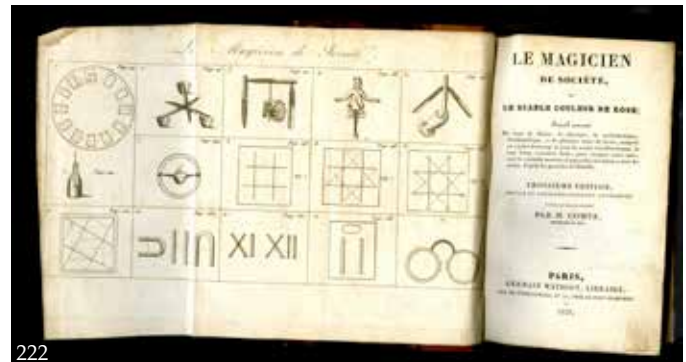
*Cumberland, a noted medium, wrote several books, and was friendly with Houdini.*



220



221



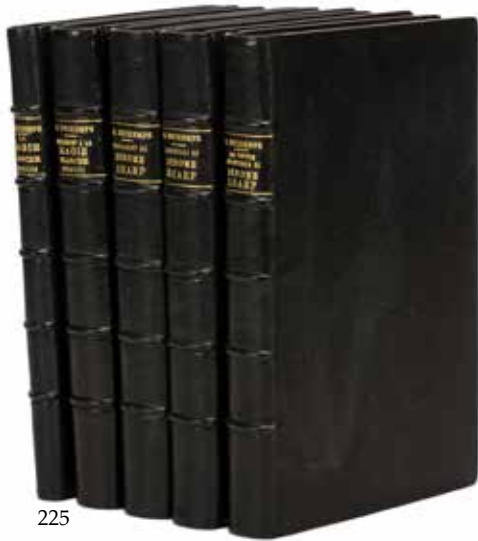
222



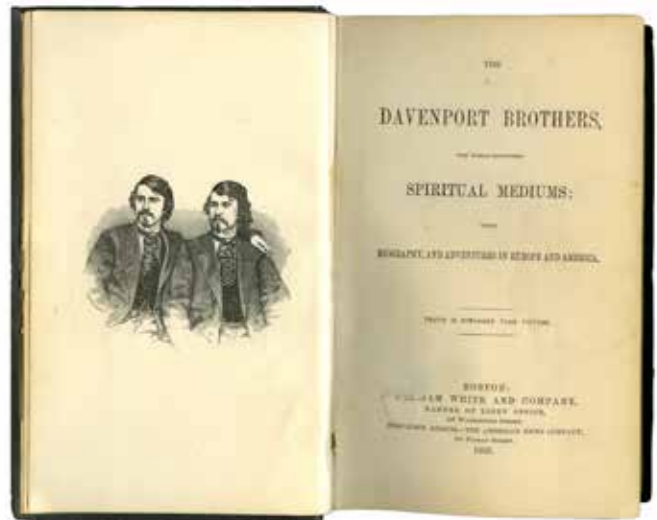
222



223



225



224



225

224. [Davenport Brother]. **The Davenport Brothers**. Boston: William White and Company, 1869. Publisher's cloth, spine gilt stamped. Frontispiece and nine plates. 8vo. A few page corners clipped, light foxing; good. Toole Stott 802.

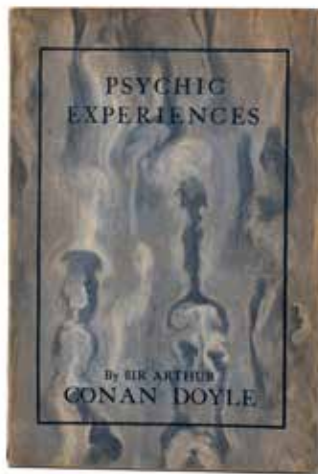
400/600

225. Decremps, Henri. **Five classic French conjuring books by Decremps**, including *La Magie Blanche Dévoilée* (1792), *Supplément A La Magie Blanche Dévoilée* (1792); *Testament de Jérôme Sharp* (1793); *Les Petits Aventures de Jérôme Sharp* (1793); and *Codicille de Jérôme Sharp* (1793). All first editions, handsomely bound in matching modern black calf with gilt stamped spine labels and marbled endsheets, with gilt top edges. Each with engraved frontispieces and illustrated with woodcuts. 8vos. *La Magie Blanche* with insignificant worming in the gutter, else very good. An outstanding set of this important five-volume French work on conjuring.

1,500/2,500



226



227

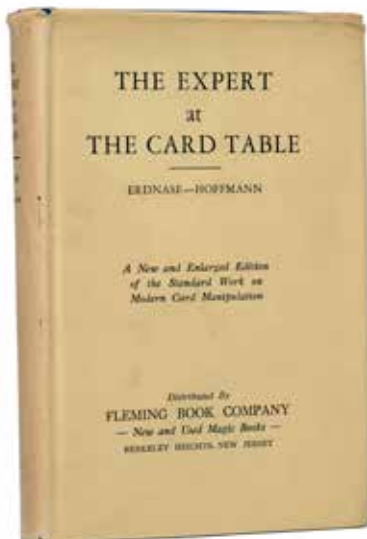
226. De Fontenelle, M. Julia. **Manuel de Physique Amusante, ou Nouvelles Recreations Physiques**. Paris: Roret, 1832. Original plain paper wrappers. Tables in text. Three engraved folding plates. 12mo. Binding separated, else good.

200/300

227. Doyle, Sir Arthur Conan. **Psychic Experiences**. London and New York: GP Putnam and Sons, 1925. Lettered marbled wrappers. Small 4to. Bookplate of JB Findlay. Very good. Uncommon.

100/200

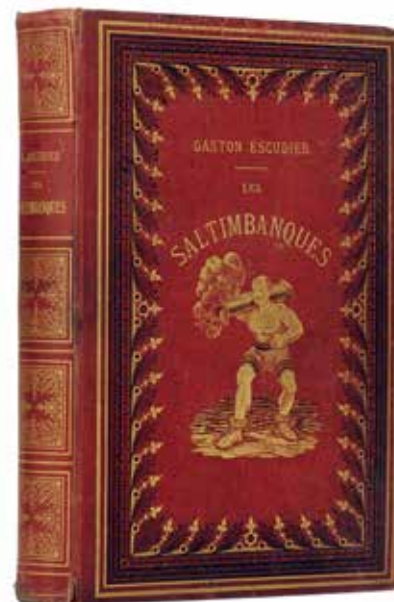
*An essay reprinted from Survival, a work by various authors. While Doyle does not specifically mention Houdini, he does allude to the work of conjurers as it relates to spiritualism.*



228

228. Erdnase, S.W. **The Expert at the Card Table**. Chicago: Charles T. Pownor, 1944. Blue cloth gilt stamped. Illustrated. Includes critical comments by Professor Hoffmann. With Fleming Book Company dustjacket. 8vo. Top of jacket shows wear, else very good.

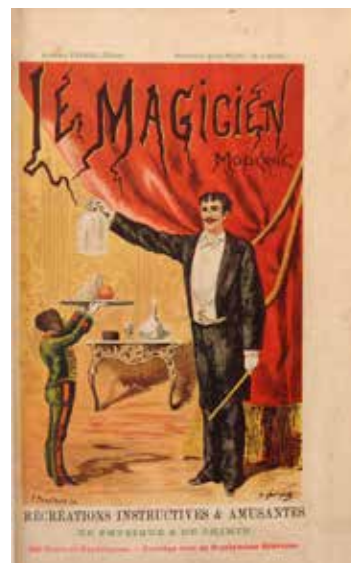
250/350



229

229. Escudier, Gaston. **Les Santimbanques**. Paris: Michel Lévy Freres, 1875. Publisher's red cloth stamped in gold and black. Profusion of illustrations, including acrobats, bearded ladies, magicians, cups and balls, old playbills, circus acts, etc. Tall 8vo. Light foxing, cloth rubbed at extremities, small split to head of spine; good.

300/500



230

230. Grandpré, Jules. **Le Magicien Moderne**. Paris: Arteme Fayard, ca. 1900. Colored pictorial wrappers bound in full modern blue calf with gilt decorated morocco spine label, top edge gilt. Hand-marbled endsheets. Illustrated with engravings. Small 4to. Outer margin of half-title reinforced, else good.

200/300



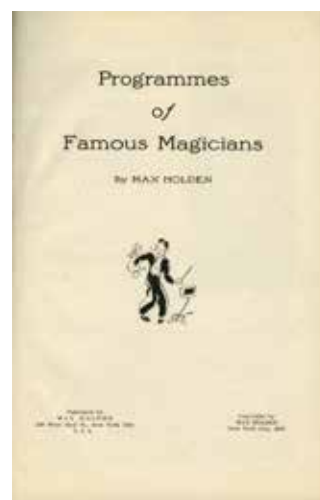
231

231. Hoffmann, Professor (Angelo Lewis). **Drawing Room Conjuring**. London: George Routledge and Sons, 1887. Blue pictorial cloth, spine gilt stamped. Illustrated. 8vo. One signature loose, else very good. Nice copy.

200/250

232. Holden, Max. **Programmes of Famous Magicians**. New York: Max Holden, 1937. Rebound in black cloth, with spine gilt stamped. Illustrated by Nelson Hahne. 8vo. Good. From the library of Joseph Dunninger, and bearing his initials gilt stamped at the base of the spine.

100/200

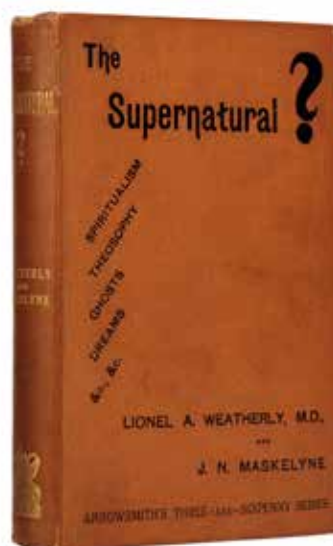


232





233



236



234



235

233. **Le Livre du Destin ou Le Sorcier des Salons.** Paris: Susse Freres, ca. 1890. Charming colored pictorial boards over red cloth spine, illustrated and colored extra title page. All edges gilt. 8vo. Boards a bit toned, pages foxed, extra title page slightly separated, else very good.

500/700

*An attractive, unusual, and fascinating book that allows the reader to tell fortunes of others based on numerical combinations run through a table printed inside. Instructions for the book's use, in French, are printed on the first text page.*

234. **Magic, Pretended Miracles, and Remarkable Natural Phenomena.** London: The Religious Tract Society, [1848]. Brown embossed cloth, spine gilt stamped. Engraved frontispiece, woodcuts in text. 16mo. Very good. Toole Stott 472.

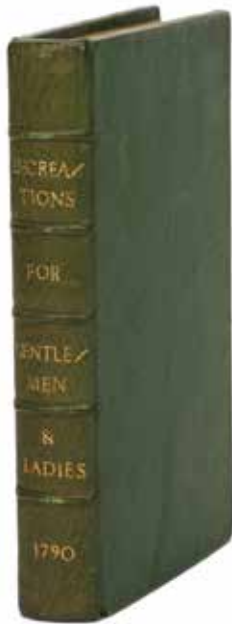
200/300

235. Magus. **Magie Blanche en Famille.** Paris: Henri Gautier, 1894. Lovely colored pictorial wrappers, illustrated with fine engravings of various tricks and sleights. Large 8vo. Spine worn, unobtrusive tide mark in margins of first few signatures, else good.

200/300

236. Maskelyne, J.N. And Lionel Weatherly. **The Supernatural?** Bristol: J.W. Arrowsmith, [1891]. First edition. Orange cloth stamped in black. Frontispiece. Illustrated. 8vo. Minor splitting at top of spine, else very good. Signature of S. Leo Horowitz on the FFEP.

150/250



237

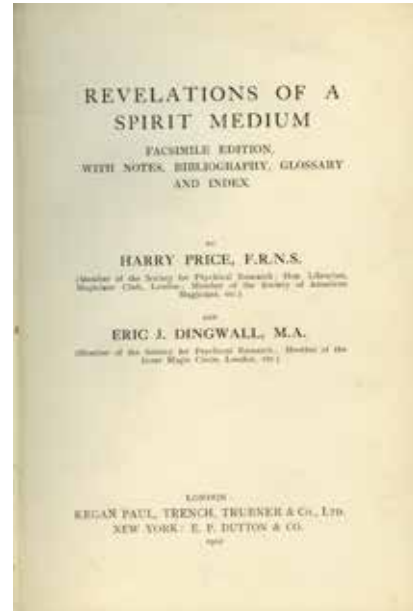


237. Ozanam, Jacques. **Recreations for Gentlemen and Ladies: Being Ingenious Sports and Pastimes.** Dublin: Printed by Peter Hoey, 1790. Fourth edition. Handsomely bound in green calf with gilt decorated spine and marbled endsheets. Tables in text. 8vo. Ex-libris Trevor Hall. Toole Stott 519.

4,000/5,000

238. Price, Harry and Eric Dingwall (eds.). **Revelations of a Spirit Medium.** London: Kegan Paul, Trench, Trubner & Co., 1922. Facsimile edition, with notes, bibliography, glossary and index. Blue cloth, spine gilt stamped. Illustrated. 8vo. Front hinge reinforced, else good.

100/200



238

239. **Revelations of a Spirit Medium.** St. Paul: Farrington & Co., 1891. Facsimiles of original pictorial wraps laid in an embossed leather binding. Illustrated. 8vo. First two leaves detached, final leaf inserted in facsimile. Sold as-is.

50/150



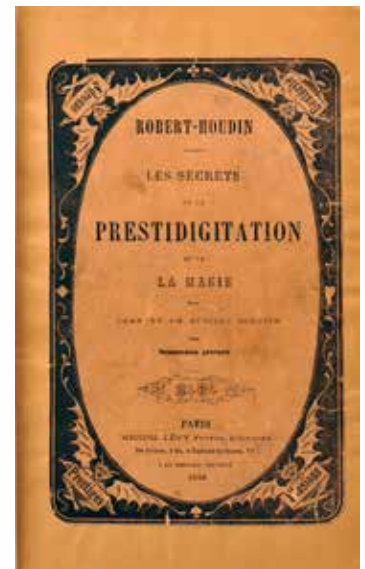
239

240. Robert-Houdin, Jean Eugène. **Les Secrets de la Prestidigitation et de La Magie.** Paris: Michel Lévy, 1868. Original decorated wrappers handsomely bound in brown calf with marbled endsheets and gilt decorated spine labels. 8vo. With the business card of Charles De Vere tipped in. Front wrapper cropped close and laid down, foxed; good.

500/700



240

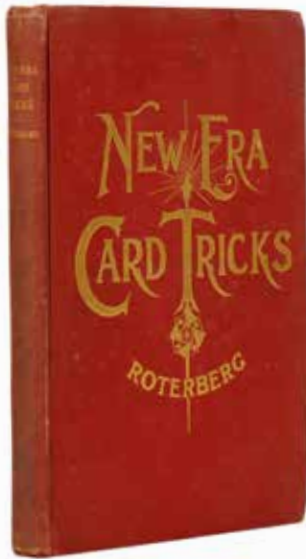




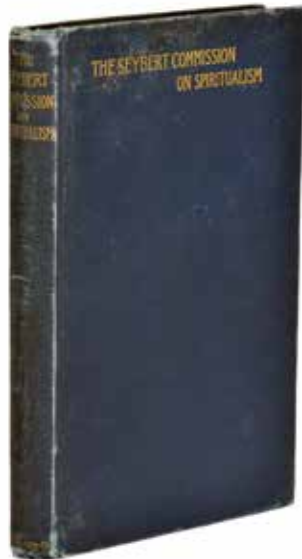
243



244



241



242

241. Roterberg, Augustus. **New Era Card Tricks**. London: W&F Hamley, 1897. Uncommon British edition. Red cloth gilt stamped. Illustrated. 8vo. Light soiling to cloth, minor internal wear; good.

150/250

242. Seybert, Henry. **The Seybert Commission on Spiritualism**. Philadelphia: J.B. Lippincott, 1887. Blue cloth gilt stamped. One illustration. 8vo. Cloth rubbed, else good.

100/200

*One of the earlier investigations in to spiritualism, and a forebear of Houdini's relentless crusade against fraudulent mediums.*

#### EPHEMERA & POSTERS

243. Alexander (Claude Alexander Conlin). **Alexander The Man Who Knows**. Circa 1915. One-sheet (28 x 40") color lithograph picturing Alexander's turban-clad head on a red field. A.

300/400

244. Alexander. **Ask Alexander**. Circa 1915. One-sheet (28 x 40") color lithographed poster bearing a bust portrait of Alexander, his turban shaped like a question mark. Minor edge chips; A-

500/600





245

245. [Balancing Acts - Japan] **Six Japanese prints of balancing acts.** Tokyo, ca. 1880. Six color prints mounted in an early album, showing balancing feats by equilibrists of varying types. Prints laid down on pages. Folio. Several showing wear and chips; good overall.

250/350

246. Bancroft, Frederick. **Frederick Bancroft souvenir book.** Eight page illustrated booklet heralds the well-appointed show of this American magician. Approximately 12mo. Pages loose. Good. Rare.

400/500

*Bancroft modeled his show after Herrmann's, and spent lavishly on scenery, lithographs, and other accoutrements. His work did not, however, approach Herrmann's, and his first tour of the United States resulted in heavy financial losses. He died a year later of typhoid fever at the age of 31.*

247. Blackstone, Harry. **Portrait of Harry Blackstone Sr., signed.** New York, Nasib studio, ca. 1926. Striking bust photograph of the great American magician. 8 x 10". Signed in the negative, and SIGNED AGAIN IN INK, "HARRY BLACKSTONE 1915 1948."

150/200

248. Blackstone, Harry. **Five real-photo postcards of Blackstone's overboard box escape.** Fred Hess & Son Photographers, ca. 1922. Images show Blackstone tied up, the box lowered in to the water, and Blackstone after making his escape. Divided backs. Fine.

250/350



246



247



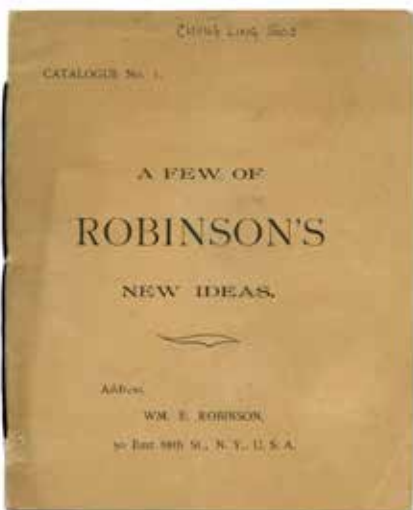
248 (partial)



250



250



251



249

249. [Cartoon Art] **They'll Do It Every Time** original artwork, poking fun at an absent-minded magician, "Dinchooey." Published in 1984 by King Features Syndicate. Drawn & inked by the team of Bob Dunn & Al Scaduto. 8 x 9".

50/150

250. Chung Ling Soo (William E. Robinson). **Chung Ling Soo lithographed beer mat and letterhead.** Manchester & Ashton-Under Lyne, Horrocks & Co., ca. 1915. Finely printed beer mat advertises Soo's show on the verso, and printed in the design of a willow-pattern plate on the recto, similar to one that Soo caught bullets on in the trick that would tragically end his life. Together with a sheet of unused highly decorative "dragon" letterhead. Both show light wear.

500/750

251. Chung Ling Soo. **A Few of Robinson's New Ideas.** New York: Author, ca. 1890. Printed wrappers. Includes a list of 50 illusions. 12 pp. Small 8vo.

400/600

*Issued before Robinson became famous as Chung Ling Soo, but while still an "idea" man and assistant to Kellar and the Herrmanns.*



253



252

252. Davenport Brothers, The. **Startling Wonders, Mysterious Displays and Unaccountable Manifestations!** New York, 1864. Letterpress broadside (8 x 21 3/4") describing the apparent spiritualistic manifestations caused by the famous brothers, with "no complicated machinery or glittering apparatus" and without "clandestine assistance." Scattered stains in lower half, minor folds and wear at extremities. Signed "H. Houdini" in the upper half; signature blurry.

900/1,200

253. De Vere, Charles. **Three pieces of De Vere ephemera.** London and Paris, ca. 1870. Including one handbill advertising De Vere's theatre in Paris, a handbill advertising and describing his show in detail and hailing him as the "Royal Wizard," and a letterpress program for his appearance at Montague Hall, Worthing in 1874, describing his show in great detail. Each piece worn, some tears closed with old cello tape.

250/350



256 (partial)



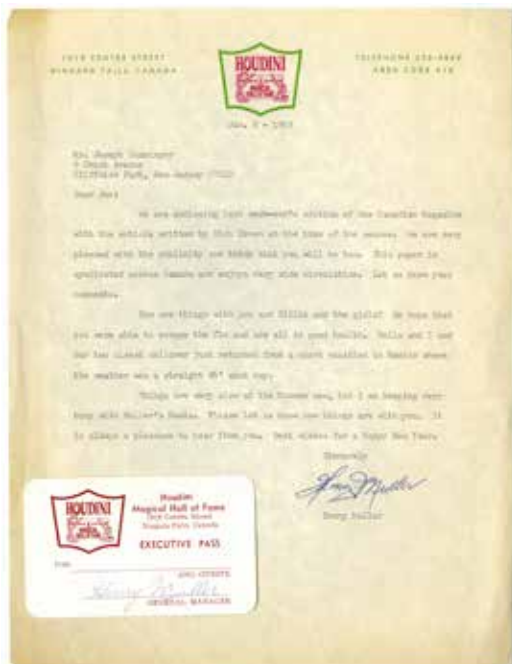
254



255



256 (partial)



257

254. Dunninger, Joseph. **Original magic-themed comic strip featuring Dunninger.** Drawn by C.P. Meier, Forest Hills New York, 1928. One of the strips from Meier's short-lived cartoon "Willie Ikindoit," featuring his sidekick Little Black Lamp. Ink on paper, 29 x 11".

200/300

255. Dunninger, Joseph. **Original comic strip featuring Dunninger.** Drawn by C.P. Meier, Forest Hills New York, 1928. One of the strips from Meier's short-lived cartoon "Willie Ikindoit," featuring his sidekick Little Black Lamp. A caricature of Dunninger appears in the first panel. Ink on paper, 29 x 11". Top edge chipped.

200/300

*The magic-themed Willie Ikindoit series, which featured magic in each installment, ran only three months.*

256. Dunninger, Joseph. **Paste-ups for Dunninger's Monument to Magic book.** Eight full-page paste-ups used to produce Dunninger's book compiling secrets, history, and other data about magic and its history. Includes photographs of Houdini and Hardeen, Dunninger, and explanations of tricks. Folio.

50/150

257. Dunninger, Joseph. **TLS to Joseph Dunninger and pass to the Houdini Hall of Fame.** Dated Jan. 8, 1968, the director of the Hall of Fame writes to Dunninger on Hall of Fame letterhead in a familiar tone. An "Executive Pass" to the Hall is included with the letter. Very good.

50/150



259



260

258. Harrington, Jonathan. **Prof. Harrington Ventriloquist and Magician.** Philadelphia, Brown's Steam-Power Job Printing Office, ca. 1852. Letterpress pictorial broadside (8 x 22") picturing the American magician and describing his program in great detail. Laminated.

500/600

259. Herrmann, Adelaide. **Fine cabinet card photograph of Adelaide Herrmann at age 13.** New York, Gurney Photographer, ca. 1866. Three-quarter length portrait of the future Adelaide Herrmann as she first appeared when touring America with the Kiralfy dance troupe. Signed on the photograph and with notes on the verso, likely in Herrmann's hand. 4 1/4 x 6 3/4". One closed tear in upper third, else good.

1,000/1,500

*A performer long before she married and became part of Alexander Herrmann's act, Adele Celine Scarcez, pictured here, was an accomplished dancer and velocipede rider who began her show business career as a teenager. She married Alexander Herrmann in 1875 and immediately incorporated her talents into his full-evening productions.*

260. Herrmann, Adelaide. **Cabinet card portrait of Adelaide Herrmann.** Circa 1890. Half-length portrait of the great female magician in costume and wrapped in fabric. On an unmarked mount. 4 x 5 3/4". One abrasion to image, else very good.

700/900



258



262



261



263



264

261. Herrmann, Alexander. **Bust portrait of Alexander Herrmann.** Classic bust portrait of this famous French magician and master of impromptu trickery. Likely printed in 1900. 8 x 10". Stamp of The Welworth Co. on verso. Fine condition.

150/250

262. Herrmann, Alexander. **Autograph of magician Alexander Herrmann.** Clipped signature, mounted to cardstock. 4 1/4 x 2 3/4". Pinhole near top, else very good.

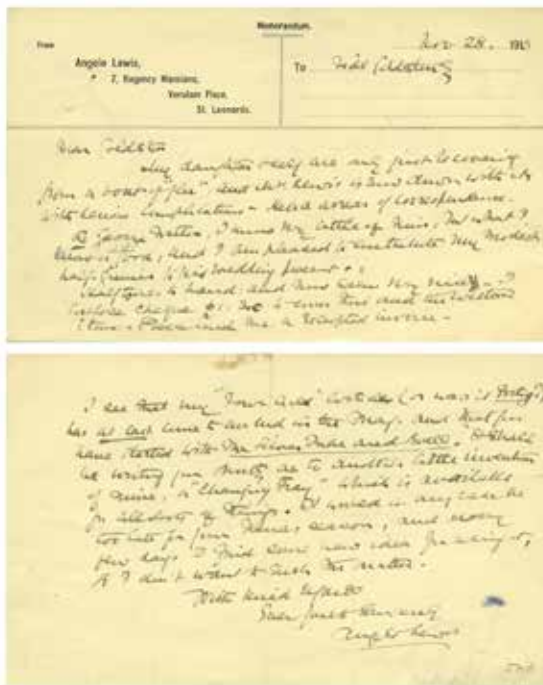
300/500

263. Herrmann, Alexander. **Alexander Herrmann program cover.** Boston, July 13, 1874. Being the cover of The Ray, describing in great detail Herrmann's complete program, including a "Miraculous Escape from The Magic Cross." One 4to sheet, extremities worn.

100/200

264. Herrmann, Alexander. **Alexander Herrmann program cover advertisement.** Boston, August 1876. Being the cover of The Boston Museum program, advertising in great detail an upcoming performance by Alexander Herrmann, his program to include an "Exposure of the Spirit Cabinet Trick." One 4to sheet, extremities worn and chipped.

100/200



265

265. Hoffmann, Professor (Angelo Lewis). **ALS from Professor Hoffmann to Will Goldston.** Nov. 28, 1913. Hoffmann writes on various matters, including his health and the health of his family, a magician named George Watters, an article recently written for Goldston "...[it] has at last come to an end in the Mag[ician] and that you have started with Mr. Silver Snake and Bull." He also discussed an invention of his, a "changing tray." On printed memorandum paper, SIGNED "EVER YOURS SINCERELY, ANGELO LEWIS."

300/500

266. Joseffy (Joseph Freud). **Giant Queen of Hearts inscribed and signed by Joseffy.** The giant card printed in four colors measures 7 3/4 x 11". INSCRIBED AND SIGNED IN THE MARGIN, "MYSTERIOUSLY YOURS, JOSEFFY, JUNE 29 1915."

150/250



266



267

267. Keating, Fred. **Original watercolor depicting Fred Keating and his magic.** A "voodoo" idol floats between Keating's hands, underneath which is the text "Fred Keating/the magic of the stars/the star of magicians." Some wear at edges extending in to image. Together with an uncommon Keating pitchbook bearing a portion of the image, in fair condition.

150/300

268. Kellar, Harry (Heinrich Keller). **Two portraits of magician Harry Kellar.** [Los Angeles, ca. 1920]. One bust portrait and one 3/4 length portrait of the Dean of American magicians and model for the Wizard of Oz, taken in his later years. 8 x 10". One with "Moderne Magic Studio" stamp on verso.

200/300



268 (one of two)



270



271



272



269

269. Kellar, Harry. **Theatre program of magician Harry Kellar.** New York, May 22, 1893. Kellar's three-part show includes *The Maid of the Moone (Astarte)*, *The Davenport Seance*, *Flyto* and the *Cassadaga Propaganda*. Printed in two colors. Folio. Chipped and worn at extremities, several small closed tears at old folds.

300/400

270. LeRoy, Servais (Jean Henri Servais LeRoy). **Portrait of Servais LeRoy inscribed and signed.** American, ca. 1924. Handsome half-length (and possibly unpublished) photograph of the great inventive Belgian illusionist. 8 x 10". Two corners bumped. INSCRIBED AND SIGNED, "ALL GOOD WISHES SERVAIS LEROY MINNEAPOLIS 1925."

500/700

271. [Magic Mirror] **Vanity Mirror with Conjurer design.** Dutch, ca. 1870 [?]. Fine silver mirror with detailed street scene on the reverse in relief. A conjurer holding a wand performs for a small crowd gathered around him, the word "Magie" engraved above his head. 10 3/4" high. Silver-backed mirror lightly tarnished, else very good.

1,500/2,000

272. Okito (Tobias Leendert Bamberg). **Photograph of Okito and two assistants.** German [?], ca. 1919. Handsome studio photo of Okito and two female assistants dressed in Asian costumes, Okito seated on a draped chair. 9 x 6 3/4". One corner clipped, else very good.

400/600





273



273. Okito. Two "Okito's Secrets" releases. Including detailed instructions, schematics for construction, and pictorial packages for the Scare Mask and Dove and The Birth of the Lotus Flowers effects. Published during Okito's time with Joe Berg of Chicago. Near fine.

100/200

274. [Petrie & Lewis] Original Pen and Ink Artwork for P&L's Brahmin Rice Bowls. Finely drawn line art used in P&L catalogs to advertise this version of the Rice Bowls trick which used no disc. "P&L Co." hand-lettered in lower right. Framed to an overall size of 18 x 15 1/2". Not examined out of frame.

300/400



274

275. [Petrie & Lewis] Original Pen and Ink Artwork for P&L's Growth of Flowers. Finely drawn line art depicting one of the most famous tricks manufactured by P&L, in which real roses visibly grew on a bare green plant. Framed to an overall size of 16 x 19". Not examined out of frame.

400/500



275

276. [Petrie & Lewis] Original Pen and Ink Artwork for P&L's Silk Vanishing Wand. Finely drawn line art for this gimmicked wand, used in the P&L catalog. Framed to an overall size of 18 x 18". Not examined out of frame.

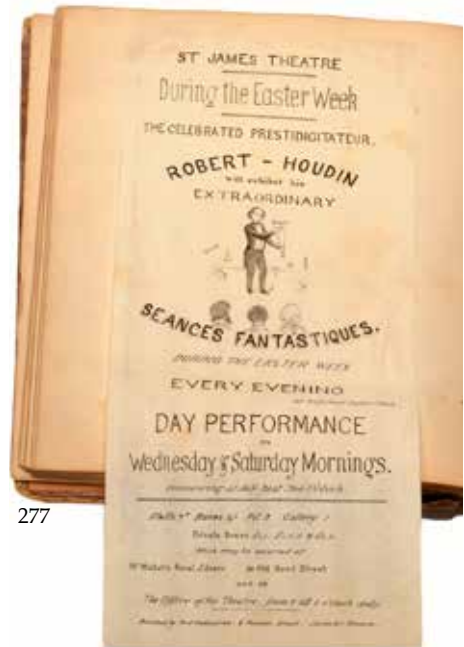
200/400



276



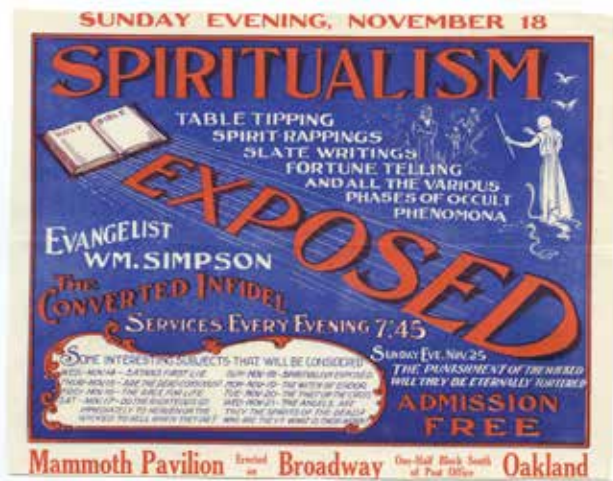
277



277

277. [Scrapbook] **Victorian scrapbook of magic ephemera and clippings.** Compiled by a British magician and including dozens of clippings describing and advertising the performances of many of the great conjurers of the day, among them Robert-Houdin, Signor Correlli, Professor Pepper, Maskelyne & Cooke, Washington Irving Bishop, De Kolta, Compars Herrmann, Dr. Lynn, Professor Carmelli at the Musee Grevin, Frank Kennard, Hercat, Verbeck, and many others. Chief among the ephemeral content are three tissue-paper souvenir flags imprinted with Charles Bertram's name, a lovely colored Bertram handbill, the autograph of Robert Hellis, and a hand-drawn broadside for a performance by Robert-Houdin, as well as hand-drawn items related to Dr. Lynn. Approximately 8vo. Binding significantly worn and hinges broken, contents sound. A remarkable archive of a storied era in British magic.

2,500/3,500



278

278. [Spiritualism] **Spiritualism Exposed handbill.** Circa 1900. Attractive two-color handbill advertises an exposé of table tipping, slate writing, fortune telling and the like by a "converted infidel," Evangelist Wm. Simpson. 13 x 10". Margins trimmed, old folds. Good.

150/300



280

279. Tampa (Raymond Sugden). **Thurston the Magician Presents Tampa England's Court Magician.** [Cleveland], Otis Litho, ca. 1926. Panel-size (13 x 41") color lithographed poster heralding Tampa's show, and with images of Thurston's levitation (and Thurston). Old folds and wear in margins; B+. Uncommon.

900/1,200



279

280. Tampa. **Tampa the magician advertising broadsheet.** Circa 1924. Pictorial broadsheet suggests newspaper stories and headlines to publicize the Tampa show, includes notes on stage requirements for the show, and includes an introductory paragraph by Howard Thurston. Folio.

100/150

281. [Thurston] **Two Society of Osiris Banquet photographs.** Baltimore, 1930s. In the first, Thurston sits at the banquet table with J.N. Hilliard and Mrs. Thurston; in the second, ca. 1935, he is seated in a chair with daughter Jane, Herman Hanson and the Osirians. 10 x 8".

200/250



281 (one of two)



282



282



282

282. Thurston, Howard. **Two Thurston publicity photos with photographer's receipt.** Columbus, Baker Art Gallery, 1934. Two different bust portraits of Thurston in his later years, accompanied by a receipt from the Gallery for printing 180 Thurston photos, the latter addressed to J.N. Hilliard, Thurston's advance agent. Photos 8 x 10".

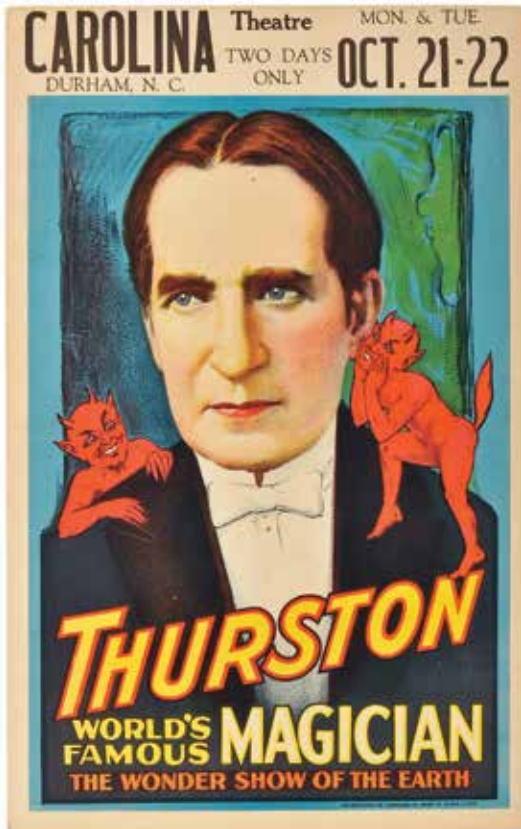
250/350



283

283. Thurston, Howard. **Thurston the magician throw-out card.** American, ca. 1910. Portrait of a young Thurston on the recto, an image of his spirit cabinet on the verso. Wear and creasing evident. Uncommon.

250/350



284

284. Thurston, Howard. **Thurston. World's Famous Magician.** Cleveland, Otis Lithograph Company, ca. 1935. Color lithographed window card (14 x 22"), bearing a portrait of Thurston with imps on his shoulders. One corner bumped; A.

300/500

285. Lee, Wallace. **Wallace the Magician.** N.p., n.d. (ca. 1925). Striking three-sheet (42 x 81") color lithographed stock poster with the heading "Wallace the Magician." The magician produces a bounty of props, livestock and people from a large cloth. Minor wear and restoration at old folds; A-.

700/900



285

286. Zancigs, The. **Real photo postcard of The Zancigs, inscribed and signed.** London, ca. 1907. Full-length image of the famous Danish thought-reader and his first wife. Divided back, postally used, back rubbed. Boldly inscribed and signed by Agnes and Julius Zancig.

100/200

End of Sale



286

# CONDITIONS OF SALE

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accept liability for equipment failure, inability to access the internet or software malfunctions related to the execution of online bids.

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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

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.

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**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.

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**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.

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

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NOVEMBER 1<sup>ST</sup> 2014

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