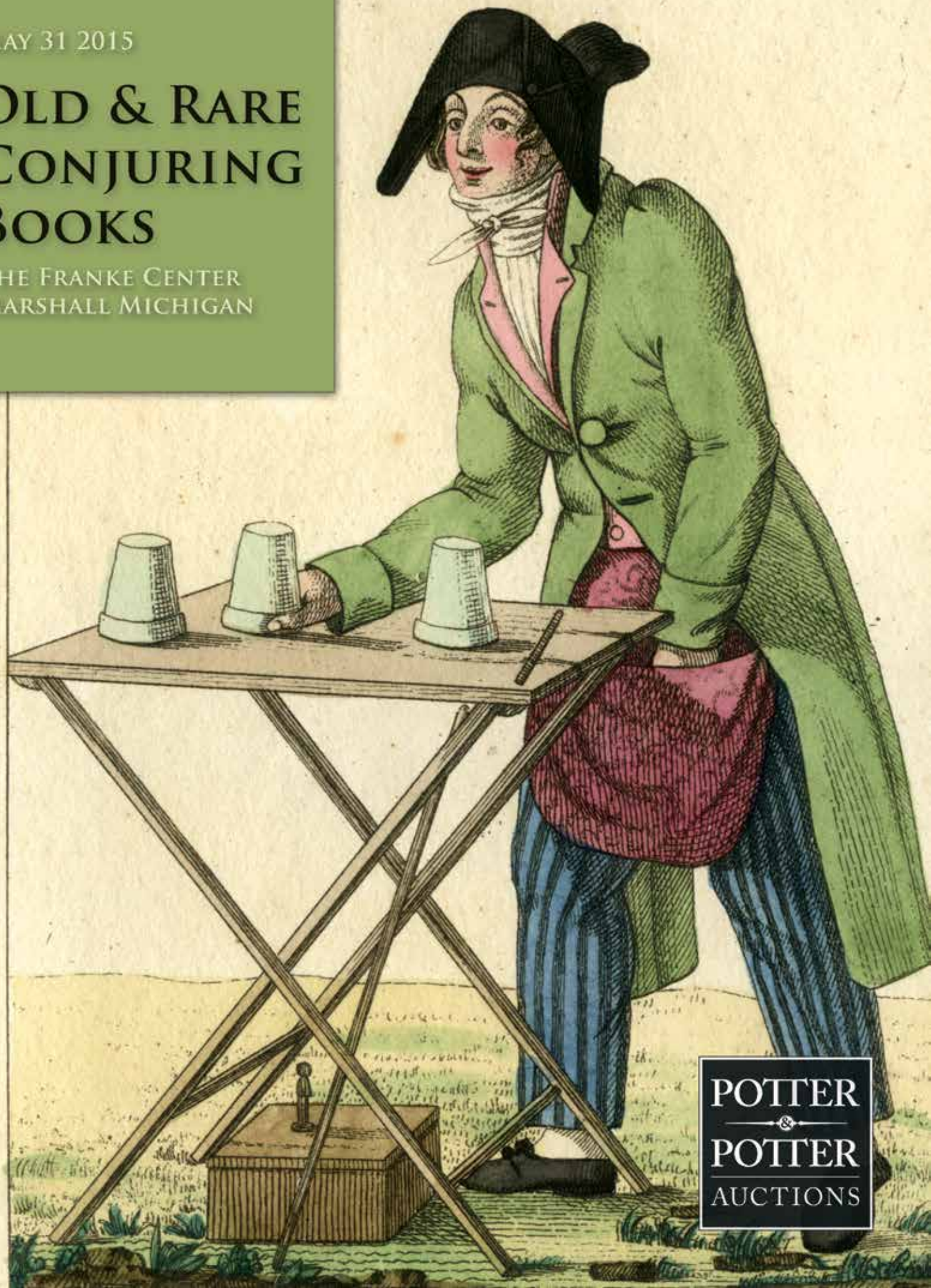


MAY 31 2015

OLD & RARE CONJURING BOOKS

THE FRANKE CENTER
MARSHALL MICHIGAN



POTTER
&
POTTER
AUCTIONS



PUBLIC AUCTION #030

OLD & RARE CONJURING BOOKS

COMPLEMENTED BY VINTAGE MAGIC APPARATUS, POSTERS, AND EPHEMERA

AUCTION LOCATION

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MARSHALL, MICHIGAN 49068

AUCTION

SUNDAY, MAY 31, 2015 ♦ 10:00 AM

EXHIBITION

MAY 28-30 ♦ 10:00 AM - 5:00 PM

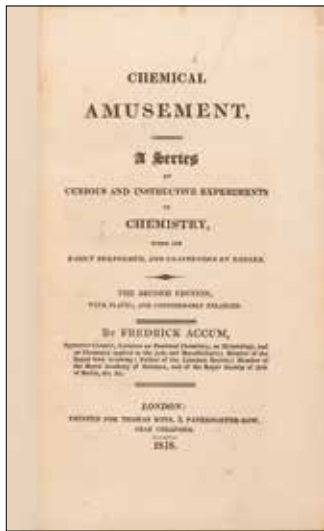
INQUIRIES

INFO@POTTERAUCTIONS.COM
PHONE: 773-472-1442

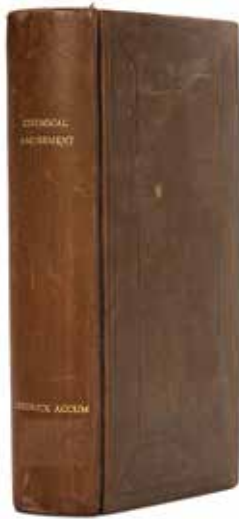


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-SUITE 121-
CHICAGO, IL 60613

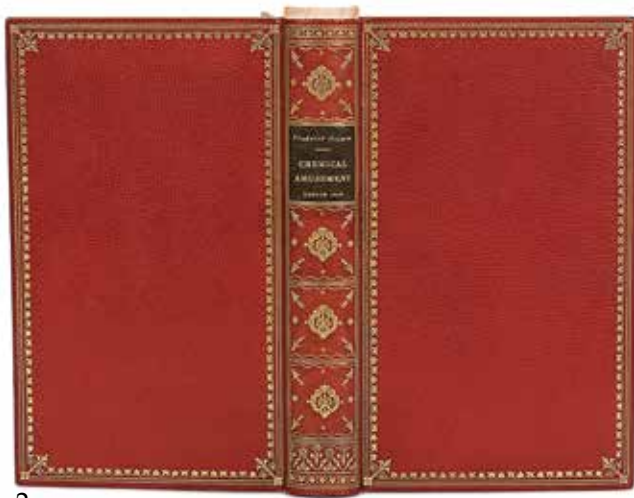
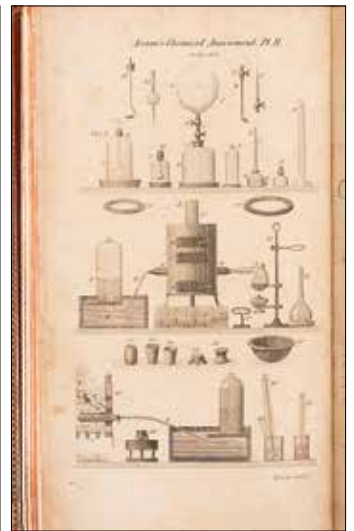




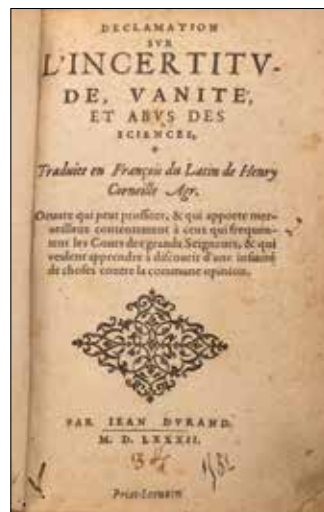
1



2



2



3



BOOKS AND PERIODICALS

1. Accum, Frederick C. **Chemical Amusement**. London: Thomas Boys, 1818. SECOND EDITION. Two plates. Catalog at rear. New calf, spine gilt stamped. Pages uncut and unopened. 12mo. Binding a bit dusty, else very good. Toole Stott 2.

400/600

2. Accum, Frederick. **Chemical Amusement**. London: Printed for Thomas Boys, 1821. FOURTH EDITION. Magnificent full crimson calf, edges and turn-ins gilt tooled, spine decorated in gold with gilt-stamped morocco title label. All edges gilded, marbled endsheets. Tables and illustrations. Extra engraved title page, engraved frontispiece, one plate. 12mo. Near fine. Toole Stott 4.

700/900

The engraved title page bears the date of 1821, while the second title page bears the date of 1819. The engraved title was not noted by Toole Stott, and is not present in other copies located in the process of cataloging this book.

3. Agrippa, Henri Cornelius (trans. Jean Durand). **Declamation sur l'incertitude, vanite et abus des sciences**. Jean Durand, 1582. FIRST FRENCH EDITION. Contemporary mottled brown calf with maroon leather title panel on spine; two edges and bottom margin of rear board restored with later calf. Floriated initials. 8vo. Old restoration of small marginal losses to some leaves at start, final page replaced in old ink manuscript. Top margin cropped close, sometimes into headings, a few leaves wormed in gutter, scattered spotting.

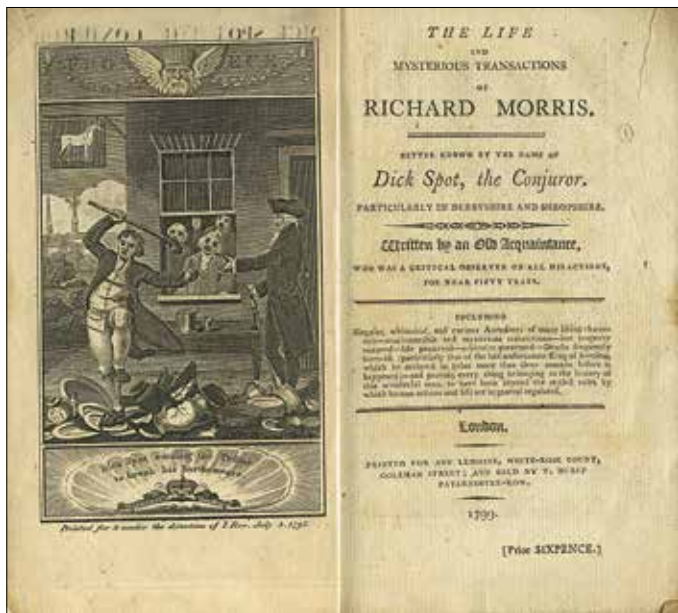
700/1,100



4

4. Alexandre, [Nicholas Marie]. **Adventures of a Ventriloquist; Or, The Rogueries of Nicholas.** London: Duncombe, 19, Little Queen Street, Holborn, (1823). SECOND EDITION. Modern one-quarter leather binding, gilt striped at the seam over marbled boards, with gilt-lettered spine. Folding hand-colored frontispiece. Publisher's blue wraps retained in binding, with title label laid down. 12mo. p. [1-4] 5 - 24. Insignificant browning at the upper or side fore-edges of a few leaves; NICE COPY. SCARCE. Ex-libris J.B. Findlay. Toole Stott 11.

500/700



5

5. An Old Acquaintance, pseud. **Life and Mysterious Transactions of Richard Morris: (or) Dick Spot, the Conjurator.** London: Ann Lemoine, White-Rose Court, Coleman Street, 1799. Black buckram stamped in gold. Portions of the publisher's printed wrappers laid down inside. Engraved frontispiece, "Dick Spot causing the Pedlar to break his Earthenware," dated July, 1798. 12mo. p. [1-3], 4 - 48. Rear board dusty; a few leaves creased, scattered browned areas. Very good. SCARCE. Hall 191.

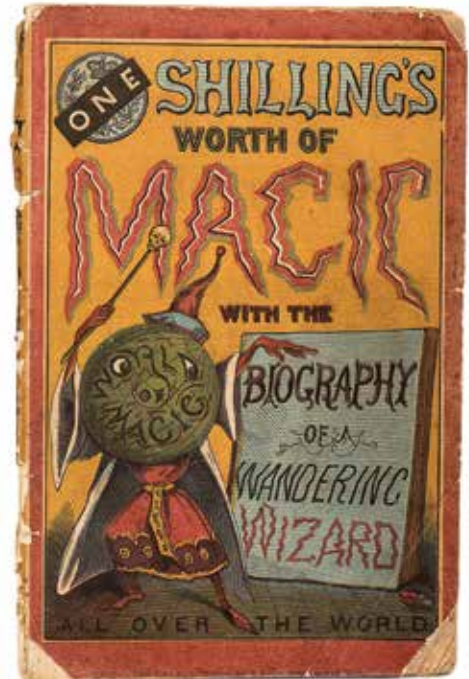
400/600

The edition Hall recorded is shorter, was printed a year earlier, and was said to include a brief section on sleight of hand not present here.



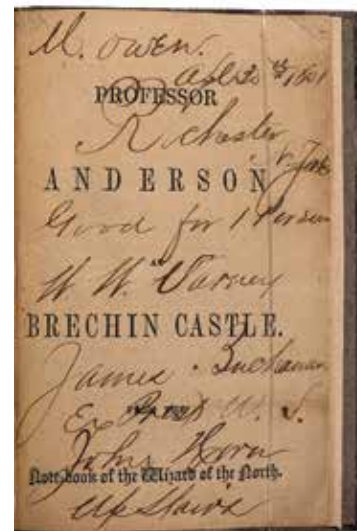
8

6. Anderson, John Henry. **The Fashionable Science of Parlour Magic.** London: The Great Wizard of the North at his Psychomanteum, ca. 1849. Colored pictorial wrappers, considerably chipped but intact. Illustrated. 8vo. Toole Stott 33.
700/900



6

7. Anderson, John Henry. **Professor Anderson at Brechin Castle, from the Note-Book of the Wizard of the North.** [Philadelphia: Brown Pr. Ledger Building, ca. 1851]. Patterned calf with gilt stamped spine in stiff brown paper slipcase trimmed with matching leather. Four illustrations. 32mo ("wee" book). SCARCE. Toole Stott 48.
1,500/2,000



7

AUTHOR'S OWN DELUXE COPY

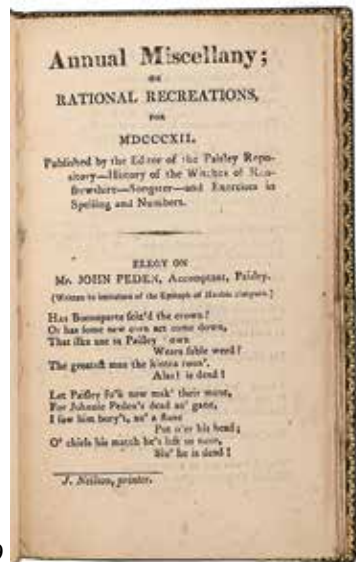
8. Andruzzi, Tony (Tom Palmer). **The Grimoire of the Mages.** (Chicago): Author, 1978. Hand-numbered 010 of a limited edition of 250 copies. Each copy printed and bound by the author, here in brown suede embellished with an intricate pattern of jewels and beads. Silkscreened text and decorative color page borders. Illustrated with numerous tipped-in photographs. Advertisements and other material enclosed at rear. Endsheets and some enclosures with smear marks from publisher's adhesive. Very good.
2,500/3,500

This copy was acquired directly from the author's library through his son.

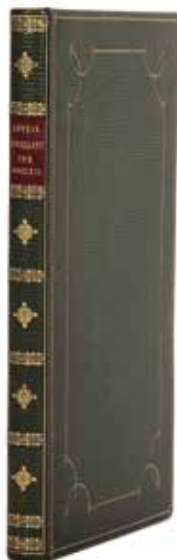




11



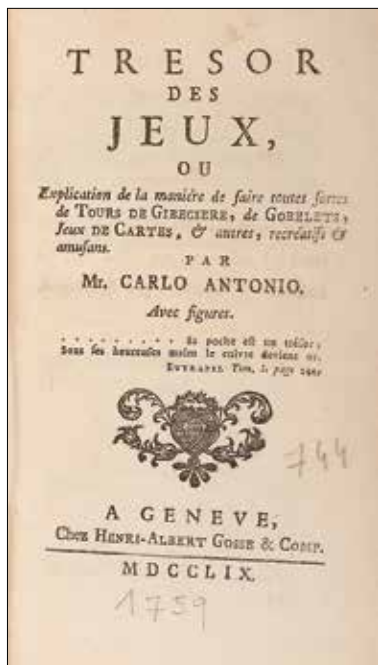
9



9. **Annual Miscellany, or Rational Recreations.** [Paisley]: J. Neilson, 1812. Tooled green leather, the spine gilt-decorated with a morocco title compartment. Board edges gilt, turn-ins with gilt dentelle roll. All edges gilt. Marbled endsheets. 12mo. 1 leaf, 2 - 100, + 3 leaves. Very good. RARE.

700/900

The first section in this book of miscellany - Anecdotes - contains the account of a learned spaniel exhibited at York, and of Doctor Mantaccini, a "French Quack" who claimed to perform resurrections. Other chapters include Antiquities, Arithmetic, Biographical Notes (containing a report on the Paisley Witches), Magic Squares, and Genealogical Paradoxes. Compiled anonymously, and "Published by the Editor of the Paisley Repository... author of History of the Witches of Renfrewshire."



10

10. Antonio, Carlo. **Tresor Des Jeux.** Geneve: Henri-Albert Gosse & Comp., 1759. Old brown calf, board edges stamped in gilt, with a raised and gilt-decorated spine, red morocco title label. Red edges. 12mo. [i-ii], iii-xxi, 1-134, (plates), 135-141, (142). Fourteen plates of engravings, including figures of the Cups and Balls, cards, and rope manipulation. Front calf rough down right side, with rubbing, light scratches and other wear elsewhere; binding square and tight, internally sound. Very good.

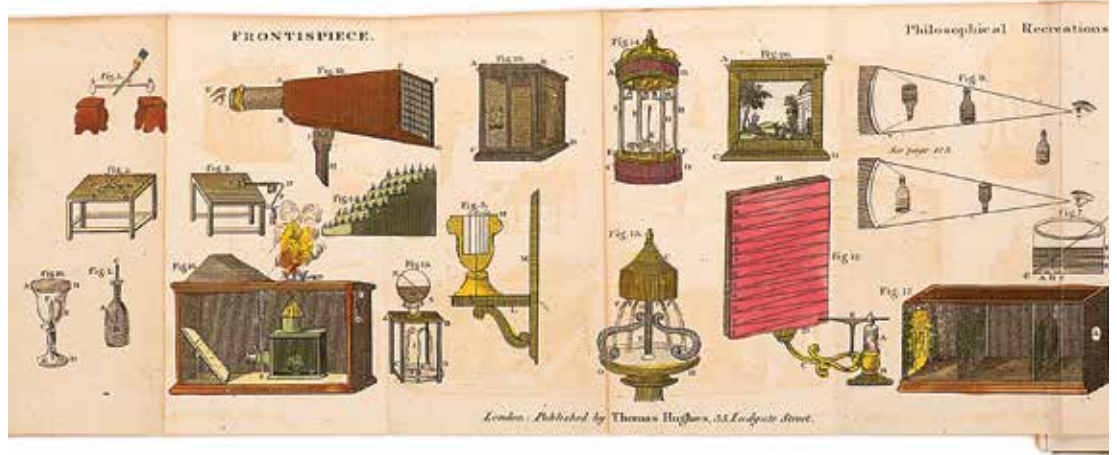
300/500

11. Badcock, John. **Domestic Amusements, or, Philosophical Recreations.** London: Printed for Thomas Hughes, 35, Ludgate Street, (ca. 1823). Tooled tan calf, leather title panel on spine. All edges gilt. Marbled endsheets. Publisher's wrappers retained, laid down. Hand-colored folding frontispiece, woodcuts. 12mo. p. [i-iii] iv-xx, [15] 16-210. Small circular library stamp below imprint. Ex-libris Trevor Hall. Collates according to Toole Stott 78, but lacking advertisements. Binding matches that of lot 12.

400/600



12

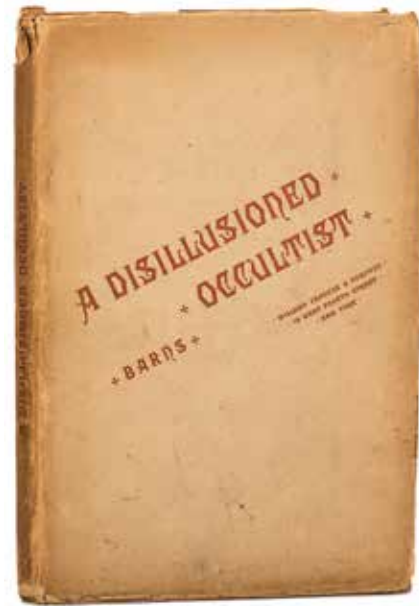


12. [Badcock, John] **Philosophical Recreations, or Winter Amusements.** London: Printed for Thomas Hughes, 35, Ludgate Street, (1820). Tooled tan calf, stamped in gold, leather title panel on spine. Marbled endsheets, all edges gilt. Publisher's wrappers retained, laid down. Hand-colored folding frontispiece. 12mo. p. [i-iii] iv-xv [xvi], [1] 2-200, + advts, [1] 2-12. A few instances of penciled marginalia. Ex-libris Trevor Hall. Collates according to Toole Stott 75, but lacking terminal advts., and a few preliminaries are numbered differently. Binding matches that of lot 11.

800/1,200

13. Barns, Charles E. **A Disillusioned Occultist.** New York: Willard Fracker & Co., 1889. Publisher's printed parchment wrappers and dust-wrapper. Engraved title page printed in black and red. Tipped-in publisher's advertisement of Barns' works. 12mo. Jacket chipped at edges, else good. Ex-libris J.B. Findlay.

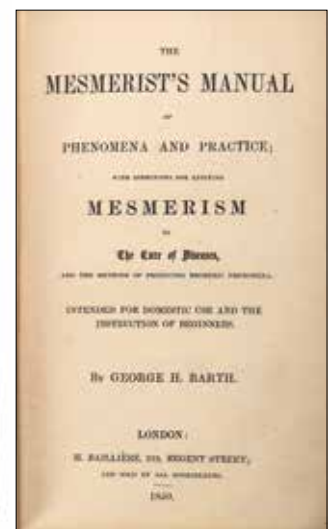
100/200



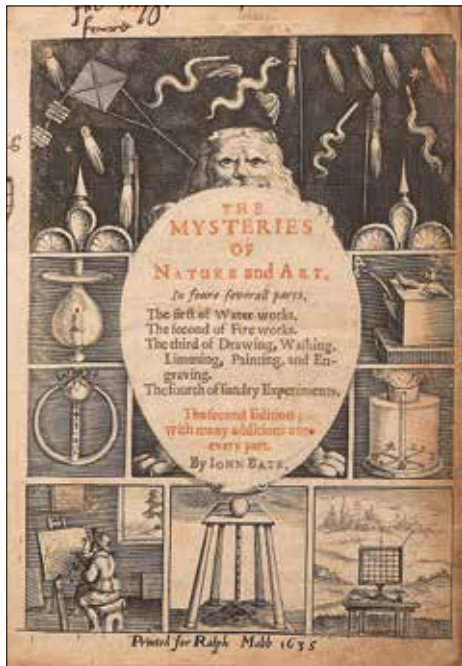
13

14. Barth, George H. **The Mesmerist's Manual.** London: H. Baillière, 1850. Publisher's blind-stamped cloth, title in gilt on front. 8vo. Publisher's advertisement laid-down on front pastedown, and author's medical practice address slip tipped-in. Faint scuffing to cloth, internally fine. NICE COPY.

250/450



14



15



15. Bate, John. **The Mysteries of Nature and Art.** [London]: Printed for Ralph Mabb, 1635. SECOND EDITION, "with many additions unto every part." Original calf, well worn and chipped. Engraved portrait frontispiece, compartmentalized engraved title page, fifteen words rubricated. Woodcuts in text, two woodcut plates. 4to. Prelims and last leaves showing wear and chipping, old marginal notes, scattered spots and soiling; good. Toole Stott 82.

2,000/2,500

BLOW BOOKS



16

16. [Blow Book] **Bilder Zauberei.** German, ca. 1870. Pictorial wrappers over cloth spine. Pages change ten times. Approximately 12mo. Light wear; very good. Instructions have been incorporated into the pages of the book in ten different languages. Many of the colorful images in the book are lithographed decals laid down on the pages.

300/500

Each time the magician breathes on this book and flips through its pages, the contents of the book change.



17

17. [Blow Books] **Group of Three Magic Blow Books.** England, 1950s. Three different blow books by Ellisdons, The Magic Box, and Charles Bowyer. Two include stamp album images, and one with a soccer theme. The largest approximately 12mo. Very good.

100/200



18

18. [Blow Books] **Group of Five Magic Blow Books.** German and English, ca. 1880s. Pictorial wrappers. Three containing identical contents but with different wrappers; of these, two contain German instructions; the fourth and fifth smaller in size but of a similar style and date. 12mo - 16mo. One front wrapper separated at spine, with other wear consistent with age and material, but good overall.

300/500

19. [Blow Book] **Hokus-Pokus.** German, ca. 1890. Pages change ten times. Several pages lithographed in full color. 12mo. Cover chipped and lower wrapper lacking; scattered internal pencil marks, fair.

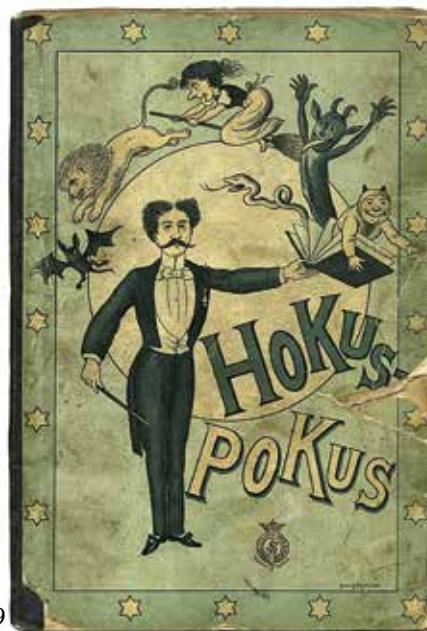
300/400

20. **Book of Magic and Mystery.** N.p., n.d. (ca. 1880). 8pp, self covered, woodcut on front wrap. 8vo. Very good. Text on the last page states, "For the illustration of the above Entertainment, see the performances by Roscoe and Hayden."

200/300

21. **Book of Parlour Games, (The).** Philadelphia: H.C. Peck & Theo Bliss, 1854. Gilt decorated publisher's cloth. Engraved title page and frontispiece. All edges gilt. Four plates. 8vo. Foxed, hinges showing wear at spine. Toole Stott 948.

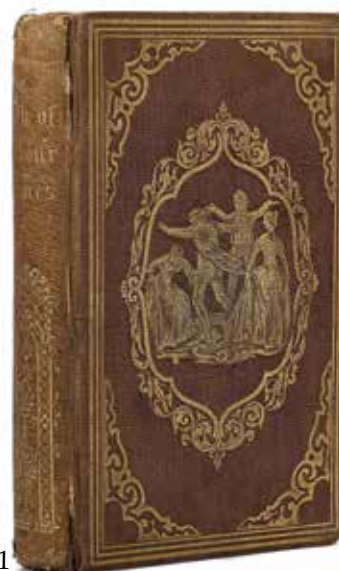
200/300



19



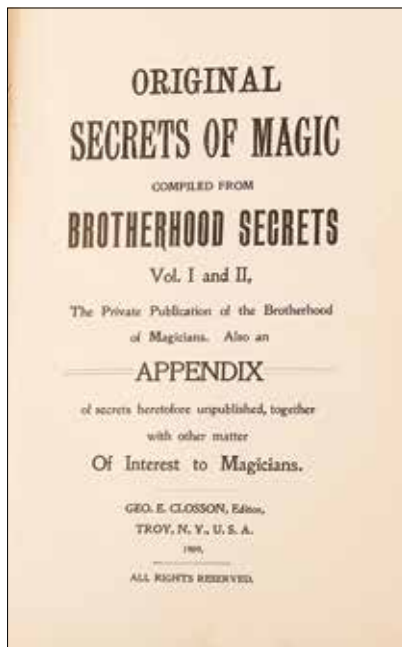
20



21



22



23



23

22. **Boy Magician, (The) and The American Magician.** COMPLETE FILES. Charles J. Hagen. Monthlies. *Boy Magician* being V1 N1 (Apr. 1909) - V1 N12 (Mar. 1910), Alfredson/Daily 1365; its successor, *American Magician* being V2 N1 (Apr. 1910) - V4 N7 (Sep. 1912), Alfredson/Daily 1135. In three volumes. Contemporary red cloth, each title gilt-stamped in a red morocco compartment on spine. Cloth mildly rubbed and fraying. SCARCE.

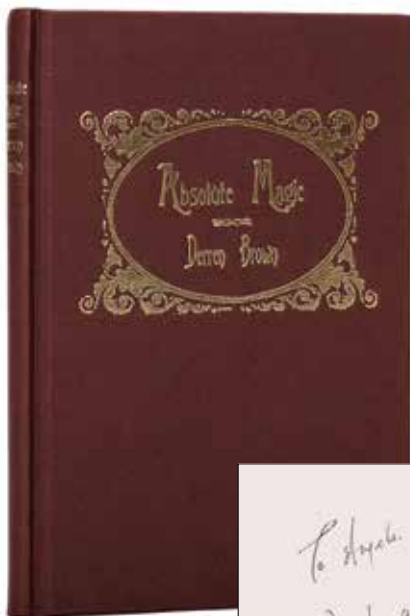
400/600

23. **Brotherhood Secrets.** COMPLETE FILE. George Closson. Monthly, then irregular. N1 (n.d., Jan. 1906) - V5 N5 (n.d., ca. 1916). Two volumes, being NUMBER 77 OF 150 COPIES privately printed for the club, in contemporary three-quarter black buckram with floral gold and blue paper sides. Light wear to cloth at edges, internally very good. RARE. Alfredson/Daily 1415.

600/900

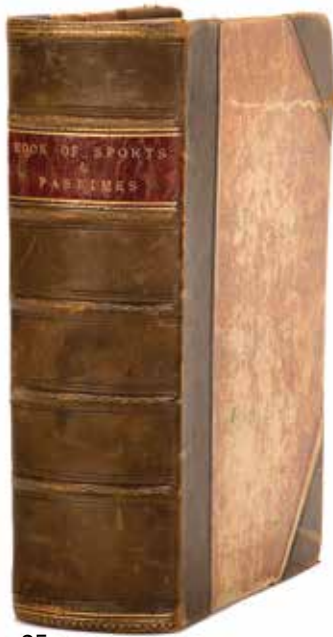
24. Brown, Derren. **Absolute Magic.** [Author, 2001]. FIRST EDITION. Brown cloth, gilt stamped. 8vo. Near fine. INSCRIBED AND SIGNED on the flyleaf by Derren Brown.

400/600

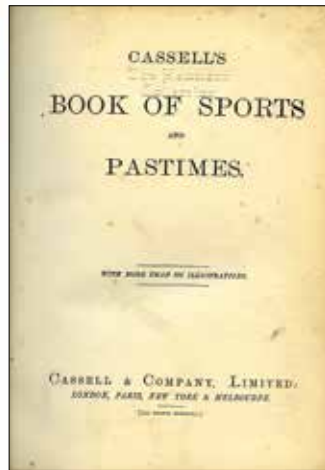


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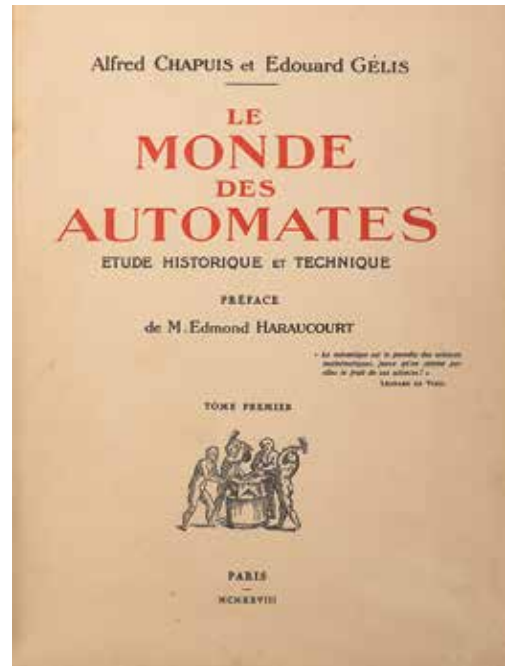


25



25. **Cassell's Book of Sports and Pastimes.** London: Cassell & Company, Limited, ca. 1880. Quarter leather over marbled boards with gilt decorated morocco spine label. Colored frontispiece, "over 900 illustrations." Thick 8vo. Blind stamp of "The Newmann Collection" on the title page. Boards considerably worn, foxing, front hinge weak; good.

100/150



26

26. Chapuis, Alfred and Edouard Gélis. **Le Monde Des Automates.** Paris: Authors, 1928. FIRST EDITION. Two volumes, being number 660 from a limited edition of 1000 copies. Cloth with raised leather spines, gilt-stamped. Illustrated, including a section of color plates. 4to. Age-consistent wear to cloth and spine, overall very good.

1,200/1,800



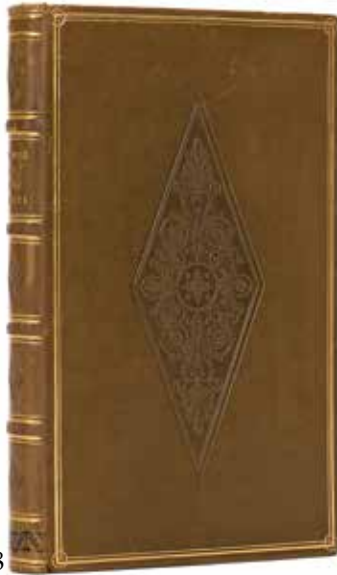
27

27. Clark, Hyla. **The World's Greatest Magic.** New York: Bonanza Books, 1976. Publisher's cloth stamped in silver, lacking jacket. Illustrated with photographs and line drawings. 4to. Good. INSCRIBED AND SIGNED to Peter W. Tappan by over 200 magicians, including Ricky Jay, Jay Marshall, Brother John Hamman, Virgil & Julie, Del Ray, Jerry Andrus, Chanin, Johnny Platt, Don Alan, Bob Lewis & Ginny, Neil Foster, Charlie Miller, and most of the magicians profiled in the book, among them Channing Pollock, Dai Vernon, Derek Dingle, Slydini, Randi, Fogel, David Coppefield, and Doug Henning. A handwritten index of all of the autographs is laid in.

300/400



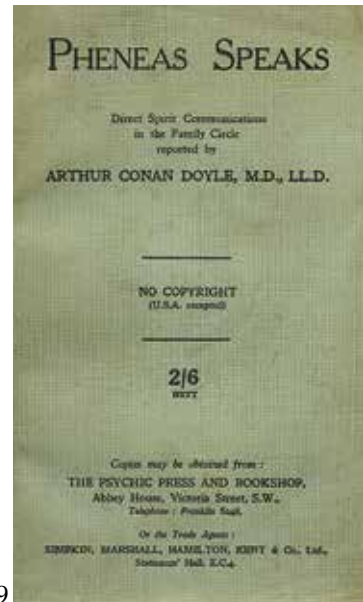
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28



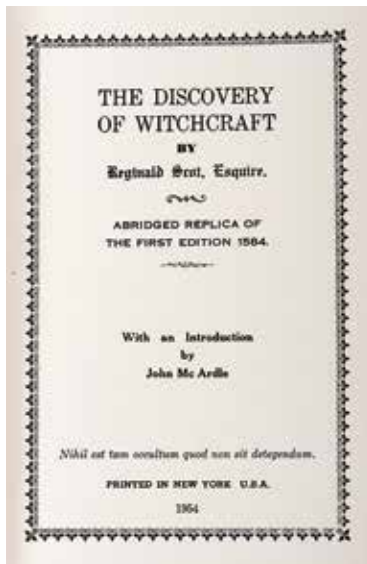
28



29



30



28. Colburn, Zerah. **A Memoir of Zerah Colburn**. Springfield: G. and C. Merriam, 1833. Modern olive calf with gilt borders enclosing large ornamental blind-stamped devices on both covers, raised spine with gilt and blind-stamped decoration. All board edges with a gilt hash-mark roll, turn-ins with blind-stamped roll of dentelles. Marbled endsheets, all edges gilt. Engraved portrait frontispiece. 8vo. Ownership signature faintly visible on title page at corner; very good. Toole Stott 171.

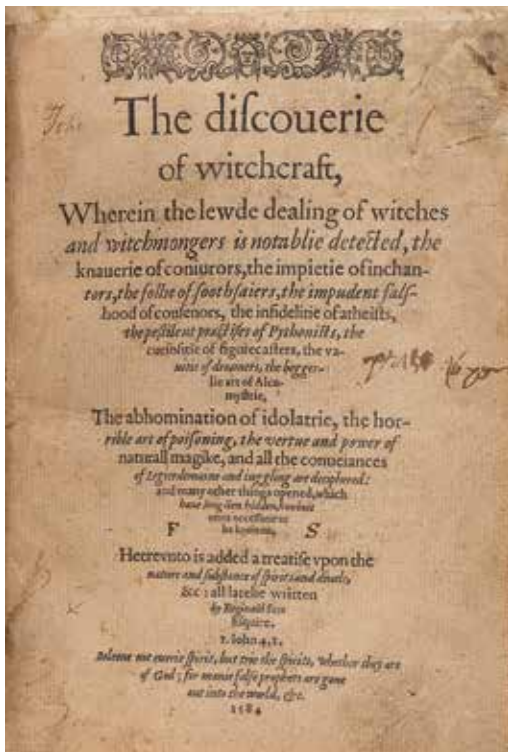
500/750

29. Conan Doyle, Arthur. **Pheneas Speaks: Direct Spirit Communications in the Family Circle**. London: Psychic Press and Bookshop, (1927). FIRST EDITION. Publisher's printed wrappers. Photographic frontispiece. 8vo. Minor rubbing and deposits to wraps consistent with age and material; one leaf at middle chipped in corner, else very good. Ex-libris J.B. Findlay.

150/250

30. Scot, Reginald. **The Discoverie of Witchcraft**. New York: John McArdle, 1954. Quarter leather over light blue cloth, stamped in gold, with marbled endsheets. Color frontispiece of Arms of the Scot Family, behind tissue-guard, with additional plates. Introduction, preface, and biography by McArdle, who printed and bound his books privately, usually in editions of fifty copies. An abridgement of the first edition, reproduced in facsimile. Cloth with faint yellow spotting; some plated leaves tend to adhere to one another, as usual, due to the type of paper. Good.

350/500

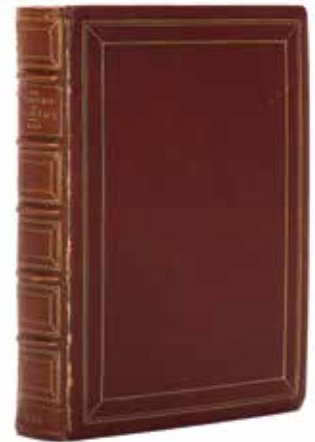
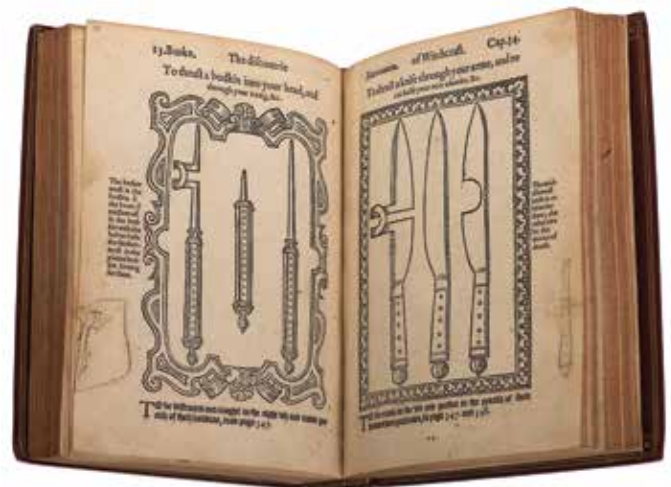


31

31. Scot, Reginald. **The Discoverie of Witchcraft.** London: William Brome, 1584. FIRST EDITION. Modern gilt-tooled red morocco with compartmentalized spine and gilt stamped turn-ins. All edges gilded. 14 leaves, p. 1 – 352, [2 leaves], 353 – 560, 8 leaves. Two misnumberings not noted in Toole Stott (97 inverted 67; 279 inverted 972). Woodcut illustrations and initials, tail pieces. 8vo. Title page remargined at head, tiny losses in gutter restored, light soiling in upper right margin, with contemporary light marginalia. Several leaves remargined, a few with tiny gutter losses restored. Two strains of worming in gutter, neither affecting text, between 9–374 and 27–141. Scattered contemporary marginalia and spotting, a few rust-holes. L1 with hole at mid-page affecting a few words. Final leaf torn and repaired. Hinges worn at exterior. Text block bright and crisp overall. Very good. Toole Stott 618. Hall 247.

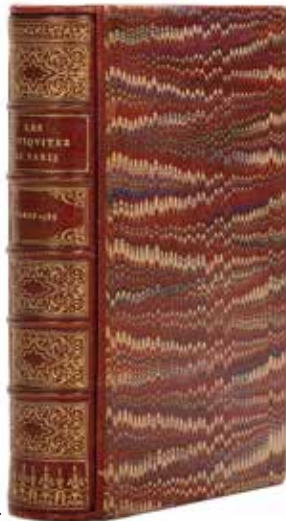
30,000/40,000

Scot committed a daring act in publishing *The Discoverie of Witchcraft*, which notwithstanding its content was, as H. Adrian Smith noted, “itself a heresy” as he did so without the approval of a bishop. Expecting the work would be censored should it appear before a bishop, Smith continued, “He took the full responsibility and blame on his own shoulders and had the book printed himself in 1584. No stationer’s name appeared in it, and the printer’s name appeared only at the end of the book, without date or place of address.” Recent scholarship has provided further clarity, with the historian Simon During noting that the printer, William Brome, was a dealer in conjuring devices and blow books in St. Paul’s Churchyard, and that these “connections with the magic trade enabled [Scot] to present the conjuring practices of his time in unprecedented profusion.”

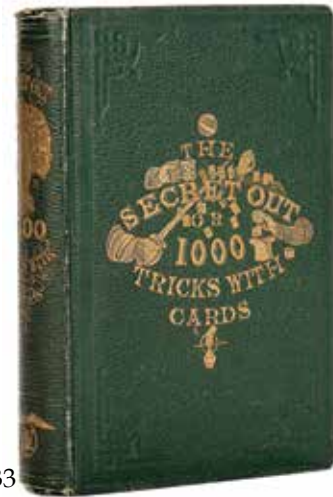




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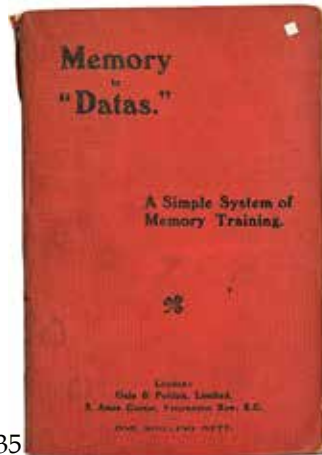
32



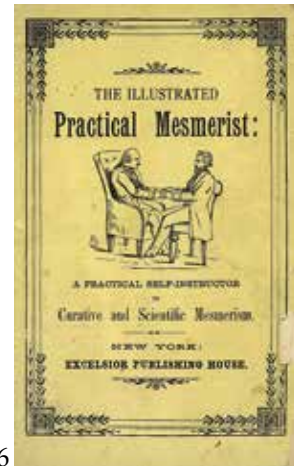
33



34



35



36

32. Corrozet, Gilles. **Les Antiquitez, Croniques et Singularitez de Paris.** Paris: Nicolas Bonfons, 1586. Modern crushed red leather, raised spine richly tooled and gilt lettered, covers with triple-line fillet border, spine and board edges all gilt, and turn-ins with intricate gilt roll of dentelles. All edges gilt. In a custom felt-lined slipcase with marbled sides matching the endsheets, and matching leather trim. Woodcut devices on first and second title pages, full-page woodcuts of monuments and sepulchers by Jean Rabel. Floriated initials. 8vo. Ex-libris E. Delicourt. Fine.

1,000/2,000

*While mainly devoted to the archaeological and architectural antiquities found in Paris, the work touches on witchcraft, including the account of a heretic monk condemned for practicing magic (Thorndike, *History of Magic and Experimental Science* Vol. 3, 21).*

34. Dammann, Günther. **Meister Der Zauberkunst. Lebensgeschichten berühmter Zauberkünstler.** Vienna: Friedrich Schiebl, 1936. Printed wrappers. Portrait frontispiece of Robert-Houdin. 8vo. Good.

150/250

An early history of magic, and one of three uncommon and important publications by Damman, an amateur magician who lost his life in a Nazi concentration camp near Riga, Latvia.

35. Datas (M. Bottell). **Memory: A Simple System of Memory Training.** London: Gale & Polden, Ltd., 1904. Publisher's printed cloth wrappers. FIRST EDITION. Two portrait plates of the author. 8vo. Cloth soiled in parts, frayed at spine head. SCARCE.

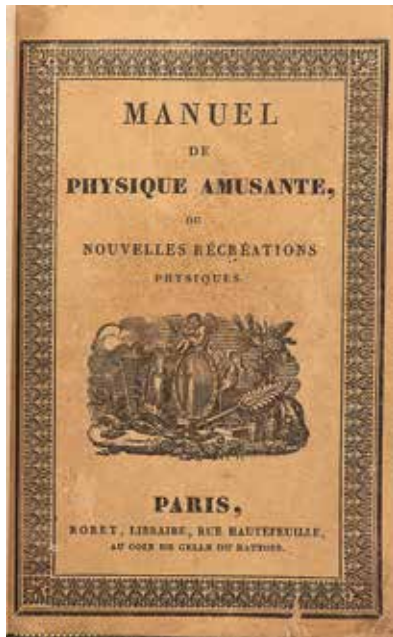
150/250

33. (Cremer, W.H.). **The Secret Out, or 1000 Tricks with Cards.** New York: Dick & Fitzgerald, 1859. FIRST EDITION. Pebbled green cloth stamped in gold. Illustrated. 12mo. Spine ends and board edges lightly shelfworn, else fine. Ex-libris Oscar Teale. Toole Stott 191. NICE COPY.

250/350

36. [Davey, William] **The Illustrated Practical Mesmerist.** New York: Excelsior, (ca. 1890). From the London THIRD EDITION, with much important additional matter, and additional illustrations. Cream pictorial printed wrappers. Eighteen illustrations. 8vo. 2 leaves, 12 - 94, + 4 leaves advts. Losses to wrapper at edges, some soiling and spine wear, else good. SCARCE.

200/250



37

37. De Fontenelle, M. Julia. **Manuel De Physique Amusante**. Paris: Roret, 1826. FIRST EDITION. Tooled green leather with decorative blind-stamping on boards and spine panels. Gilt edges. Marbled endsheets. Publisher's wrappers retained in binding. Two folding plates of woodcuts, illustrated with tables. 12mo. Occasional foxing. Ex-libris Roland Winder.

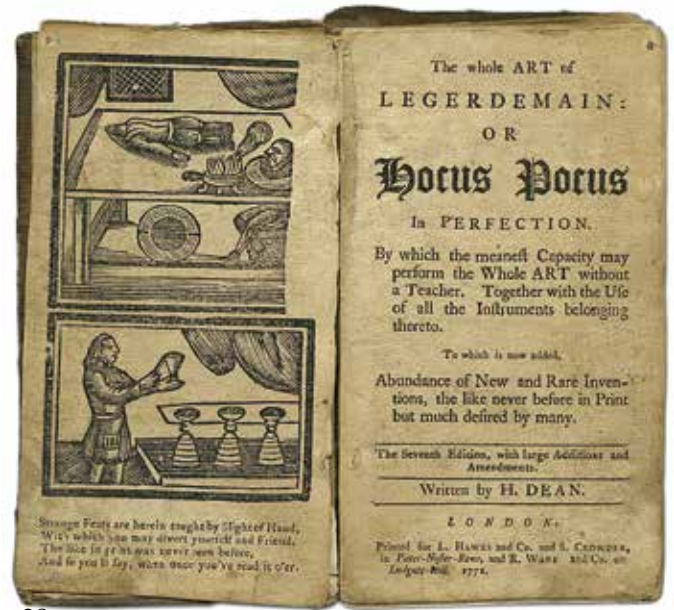
300/400

38. Dean, H. [Henry]. **The Whole Art of Legerdemain: or Hocus Pocus in Perfection**. London: Printed for L. Hawes and Co., and S. Crowder,... 1772. SEVENTH EDITION. Contemporary cloth. Woodcut frontispiece, woodcuts in text. 12mo. 2 leaves, p. 5 - 132, with a misprinted page number (96 inverted 69), and one page number (29) printed upside-down (the latter not noted in Toole Stott). Notations on the flyleaf not affecting the frontispiece; frontis. loose, curled at the gutter; text block loose; individual leaves with scattered browning, mostly confined to margins, the final leaf written upon in heavy ink. Toole Stott 208.

2,000/3,000

39. Dean, Henry. **Hocus Pocus, or the Whole Art of Legerdemain in Perfection**. SEVENTEENTH EDITION. New York: Published by E. Duyckinck, 102 Pearl-Street, 1814. Woodcut frontispiece, woodcuts in text. 2 leaves, p. [5] 6-107. 12mo. Old, well-worn quarter leather, title lettering on spine faintly visible; paper covers perished, exposing deteriorated boards. Top margin cropped close at some points, with soiling at same throughout; dampstains and darkening elsewhere, with one blackened spot over text; two leaves chipped at fore-edge, affecting text. Flyleaf nearly detached, with multiple ownership signatures. Toole Stott 230.

3,000/4,000



38

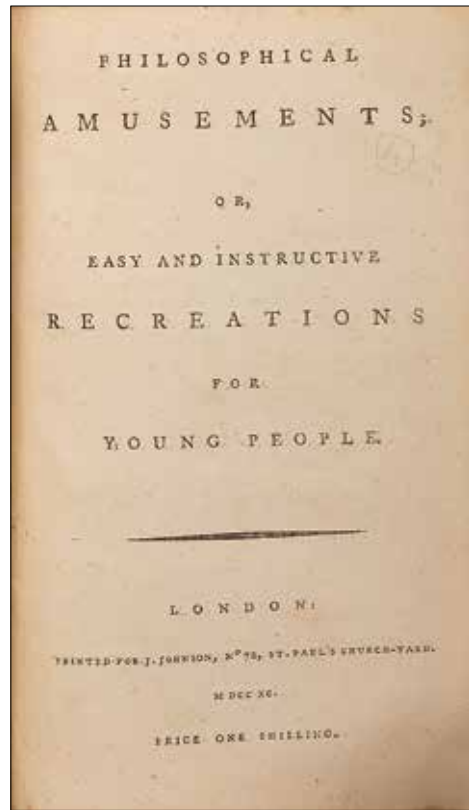


39





40



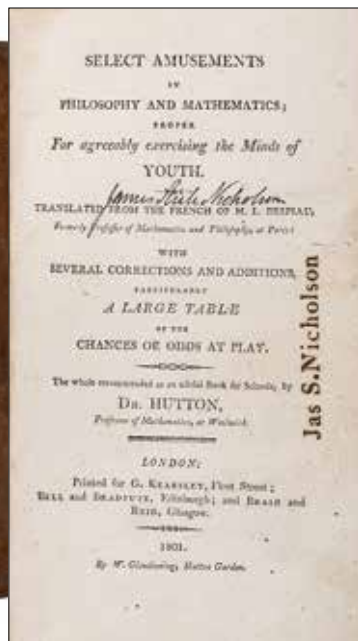
41

40. Decremps, Henri. **Natuurlyk Toverboek**. Amsterdam: Allart En Van Der Plaats, 1791. Modern brown calf, boards with gilt border, spine decoratively gilt-stamped with title in black morocco compartment. Marbled endhseets, all gilt edges. Engraved frontispiece of a performer firing a pistol at a playing card driven into a wall, section of folding plates showing hand positions for manipulating rope, silks, knives, playing cards, and coins. Scattered light foxing, else very good.

300/400



42

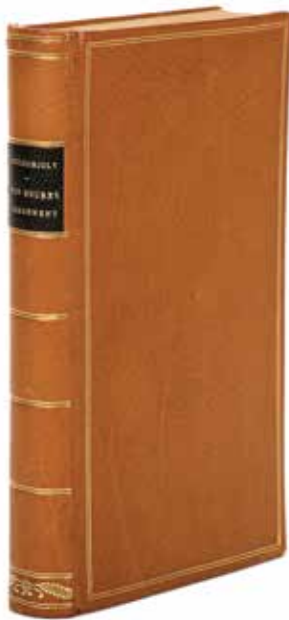


41. [Decremps, Henri]. **Philosophical Recreations; or, Easy and Instructive Recreations for Young People**. London: J. Johnson, No. 72, St. Paul's Church-Yard, 1790. Modern crushed black leather, title and date stamped in gold on front. 12mo. p. [i-iii], iv-viii, [1] 2-80, + 4 leaves advts. Two plates of engravings preceding title. Light to mild foxing, two leaves with small corner chips at rear, some others thumbled. Good. Ex-libris Trevor Hall. Toole Stott 238.

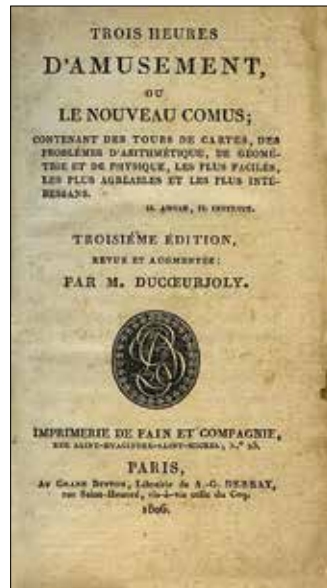
2,000/3,000

42. Despiau, M.L. **Select Amusements in Philosophy and Mathematics**. London: Printed for G. Kearsley, etc., 1801. Contemporary calf. Diagrams. 12mo. Ex-libris Roland Winder and Trevor Hall, INSCRIBED AND SIGNED on the FFEP to Winder by Hall. Old signature and stamp on title page, else very good. Toole Stott 240. Hall 114.

800/1,200

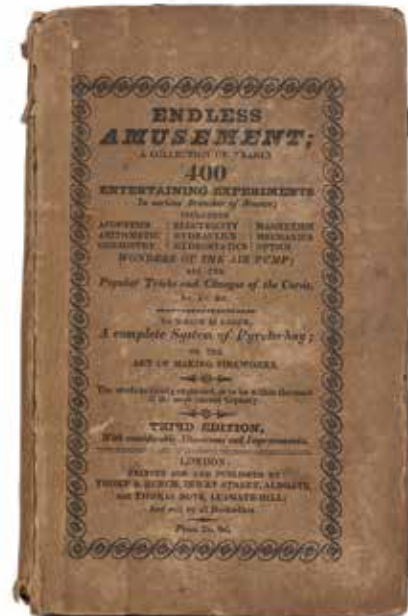


43



43. Duceurjoly, M. **Trois Heures D'Amusement, Ou Le Nouveau Comus.** Paris: Grand Buffon, Librairie de A.G. Debray, 1806. THIRD EDITION. Modern full brown calf, the spine divided by double-line fillets, with black morocco title compartment stamped in gilt, floral decoration at foot. Gilt borders around front and rear covers and turn-ins. Marbled endsheets. Woodcut frontispiece, publisher's device on title page, folding page of tables. 8vo. Frontispiece laid-down, not facing title, with a tiny closed puncture outside image; scattered minor browning and spotting in margins; good.

300/500



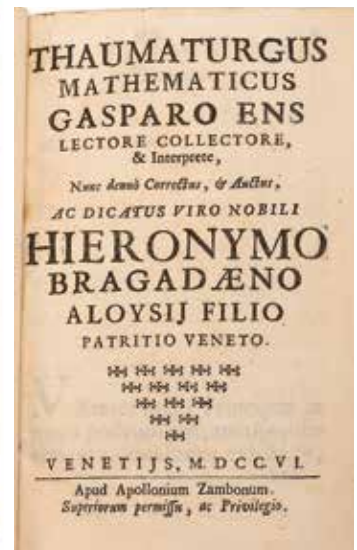
44

44. **Endless Amusement.** London: Thorp & Burch and Thomas Boys, ca. 1820. THIRD EDITION. Buff printed boards. Folding frontispiece. 12mo. Front board almost detached, else good. Toole Stott 258.

250/350



45

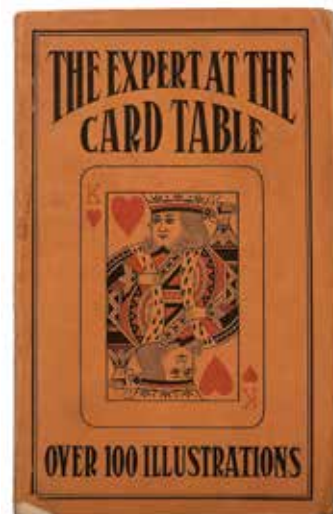


45. Ens, Gaspar. **Thaumaturgus Mathematicus.** Venice, 1706. Tooled full brown calf, the banded spine gilt-decorated with red morocco title labels. Board edges and turn-ins also gilt, edges and endsheets marbled. Text illustrated with woodcuts. Three folding plates at rear, likely from a later edition. 8vo. Scattered browning and light foxing, else very good.

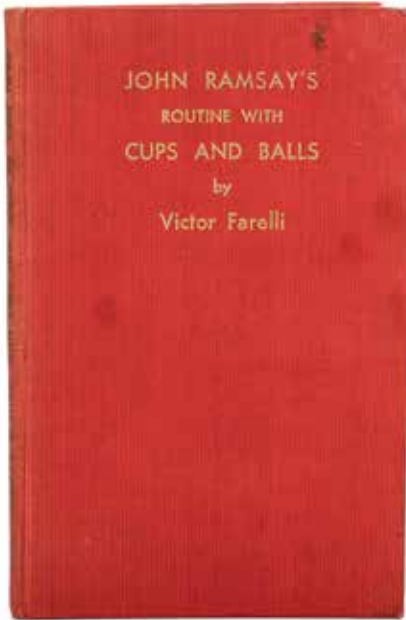
300/500

46. Erdnase, S.W. **The Expert at the Card Table.** Chicago: Frederick J. Drake, 1934. Publisher's pictorial orange wraps. Illustrated. 8vo. Wrappers lightly rubbed and creased, bottom corner dog-eared, else very good.

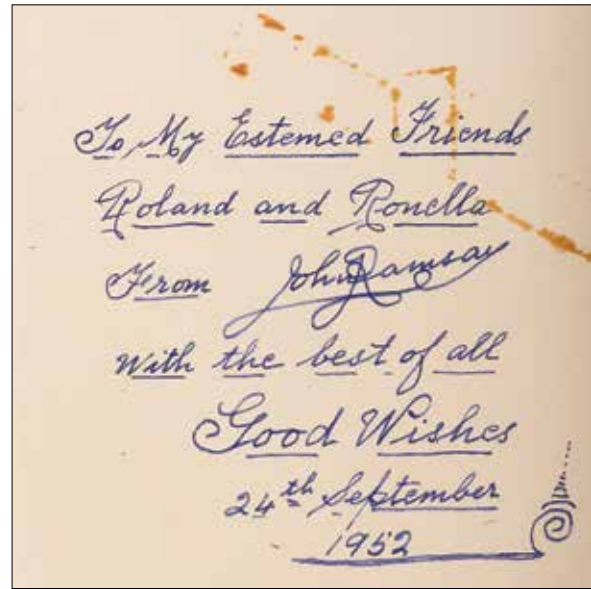
100/200



46



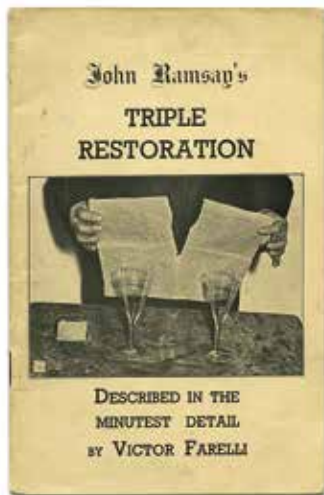
47



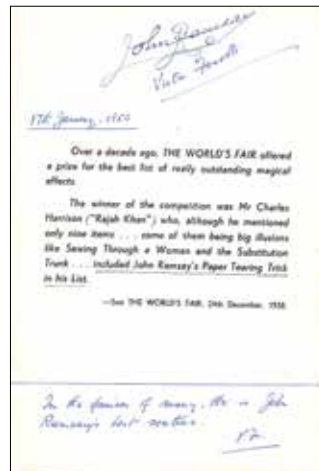
47

47. Farelli, Victor. **John Ramsay's Routine with Cups and Balls.** London: George Armstrong, 1948. FIRST EDITION. Red cloth gilt stamped. Photographs. 8vo. Flyleaves and pastedowns stained, minor soiling to cloth; good. INSCRIBED AND SIGNED on the FFEP by Ramsay.

200/300



48



48. Farelli, Victor. **John Ramsay's Triple Restoration.** Ayr: John Ramsay, [1949]. Pictorial wrappers. Illustrated with photos. 8vo. Title page clipped at top, wraps lightly soiled; good. SIGNED by Ramsay and Farelli, and with several notes in Farelli's hand, one stating, "In the opinion of many, this is John Ramsay's best routine."

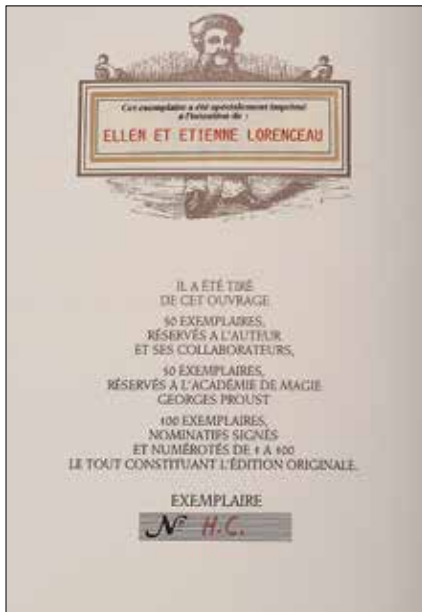
150/300



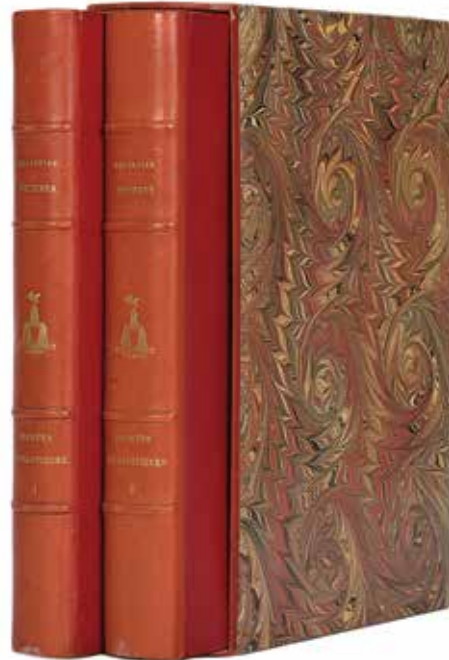
49

49. Ramsay, John. **Four Little Beans.** Ayr: Author, [1952]. Blue pictorial wrappers, illustrated by the author. 8vo. Good. INSCRIBED AND SIGNED by John Ramsay to Bobby Bernard: "...I present this the second copy I have autographed, John Ramsay 4th Oct. 1952." Together with the original mailing cover addressed in Ramsay's hand and bearing the stamp of his grocery store on the verso.

200/300



50

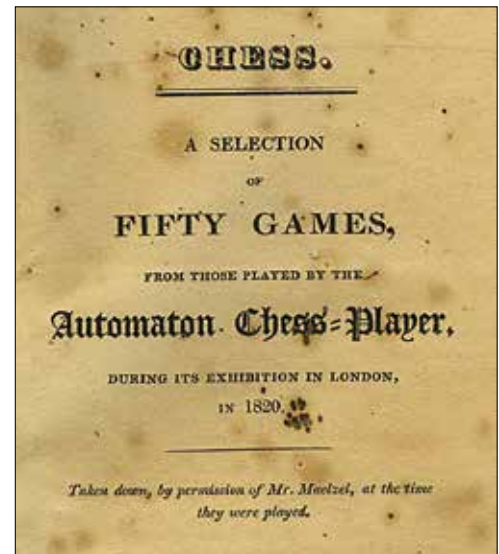


50. Fechner, Christian. **Soirées Fantastiques**. Paris: Editions CFC, 1988. A unique presentation copy, both volumes specially bound in gilt decorated one-third orange calf over marbled boards with silk endsheets. All edges of first volume gilded. Matching slipcase in marbled paper trimmed with matching leather. 4to. Minor wear and sunning to spines, minor wear to slipcase, else very good. INSCRIBED AND SIGNED by the author.

2,500/3,500

51. **Fifty Games, Played by the Automaton Chess-Player**. London: W. Pople, Printer; Sold at the Exhibition Room, No. 29, St. James's Street, 1820. Taken down by permission of Mr. Maelzel, at the time they were played. Gray cloth with leather spine, with the publisher's title label. Errata slip laid-in. 8vo. First two leaves with moderate foxing, else very good. SCARCE. Toole Stott 419.

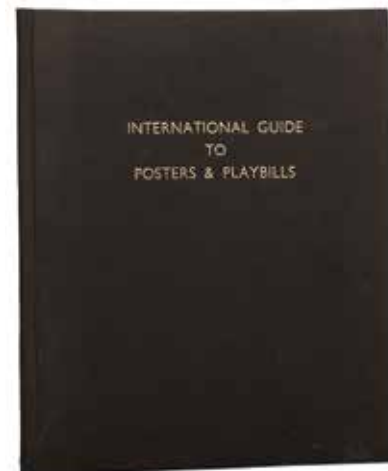
600/800



51 (detail)

52. Findlay, J.B. **Eighth Collectors Annual: International Guide to Posters & Playbills**. Shanklin: Author, 1972. Number 120 of 250 copies, being a deluxe hardbound example. Black cloth stamped in gold, marbled endsheets. Pictorial yellow wrappers of the standard edition incorporated into binding. Illustrated. 4to. INSCRIBED AND SIGNED by Findlay on the limitation page. Rear board and text block slightly bowed, else good.

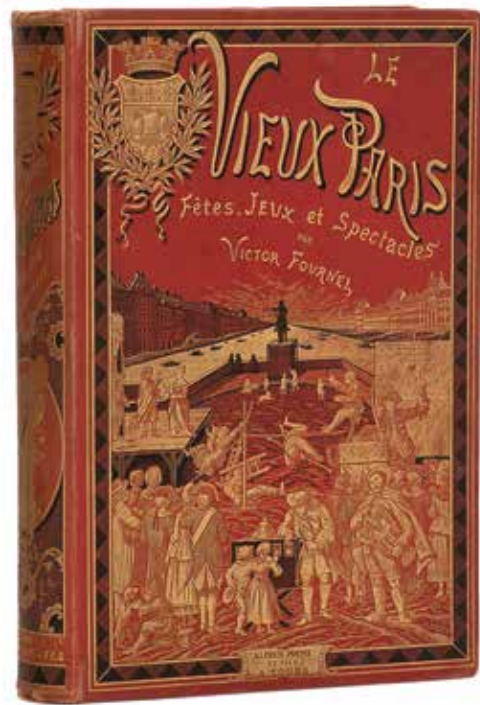
150/250



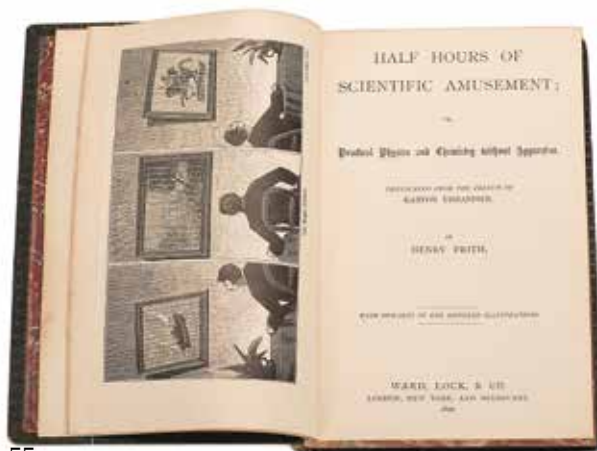
52



53 (frontis.)



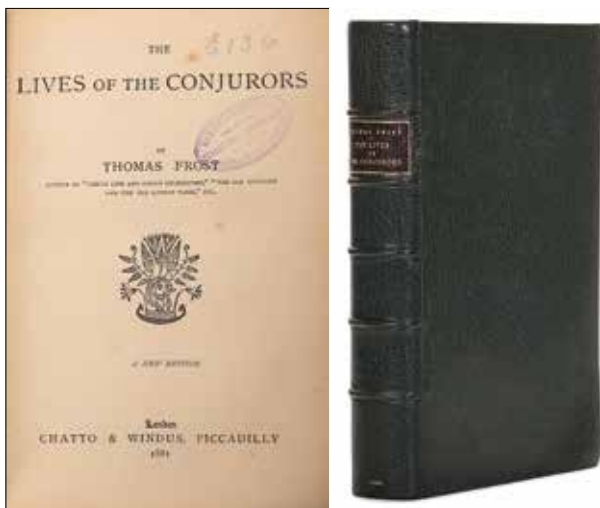
54



55

53. Fischer, Ottokar (ed.). **J.N. Hofzinsers Kartenkünste**. Vienna and Leipzig: Jahoda & Siegel, 1910. FIRST EDITION. An unnumbered copy from the limited edition. Green cloth stamped in gold, patterned endsheets. Rotogravure portrait frontispiece INSCRIBED AND SIGNED by C.E. Thorn, some illustrations. Top edge gilt. 8vo. Front hinge weak, corners bumped, and other light wear. Good. 250/350

54. Fournel, Victor. **Le Vieux Paris: Fêtes, Jeux et Spectacles**. Tours, Alfred Mame, 1887. Publisher's pictorial cloth, all gilt edges. Frontispiece, plates, and illustrations. 4to. Hinges starting; tape removal residue on endpapers, minor foxing. Good. 200/300



56

55. Frith, Henry. **Half Hours of Scientific Amusement**. London: Ward, Locke, & Co, 1890. Full green calf with gilt borders, banded gilt spine with red morocco title label. All edges marbled. Marbled endsheets. Frontispiece, with nearly 100 illustrations. 8vo. Leather mildly rubbed, and slightly peeling at top of spine. Ex-libris Trevor Hall. 200/300

56. Frost, Thomas. **The Lives of the Conjurers**. London: Chatto & Windus, 1881. NEW EDITION. Full dark green leather, spine gilt stamped with morocco title label. Top edge gilt, marbled endsheets. 8vo. Scattered foxing, ex-libris stamps in margins. Very good. 200/300



57

57. Gale, John. **Gale's Cabinet of Knowledge: or, Miscellaneous Recreations...** London: Printed for Cuthell and Martin: Lackington, Allen and Co., 1808. FOURTH EDITION. Contemporary boards, title label upon spine. Illustrated with six plates, and tables and charts. 12mo. Scattered light or mild foxing, some leaves thumbed; binding well worn but contents holding. Toole Stott 310.

600/900

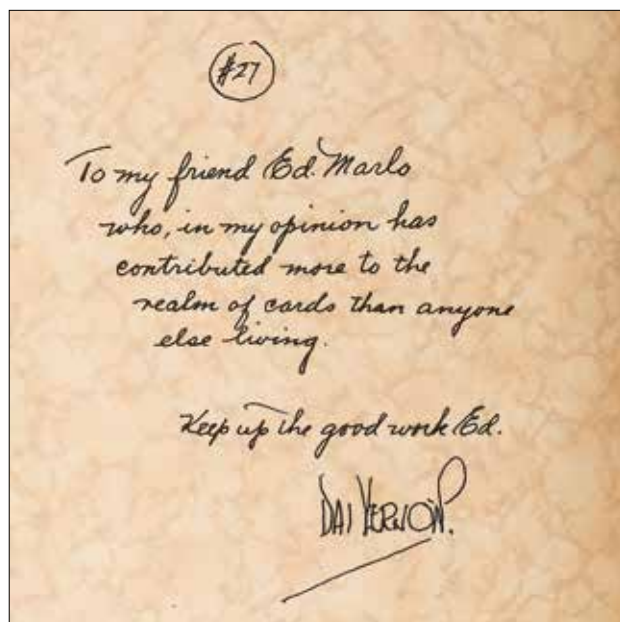
ONE CARD STAR TO ANOTHER

58. Ganson, Lewis. **The Dai Vernon Book of Magic.** London: Unique Magic Studio, [1957]. RESTRICTED FIRST EDITION, bound in pebbled maroon leather, spine gilt stamped, with jacket. Marbled endsheets and tipped-in page printed in gold. Illustrated with photographs. In a black cloth slipcase. 8vo. Head of spine chipped, extremities rubbed, else very good. NUMBERED, INSCRIBED AND SIGNED on the flyleaf: "To my friend Ed Marlo/who, in my opinion has/contributed more to the realm of cards than anyone else living. Keep up the good work Ed. Dai Vernon."

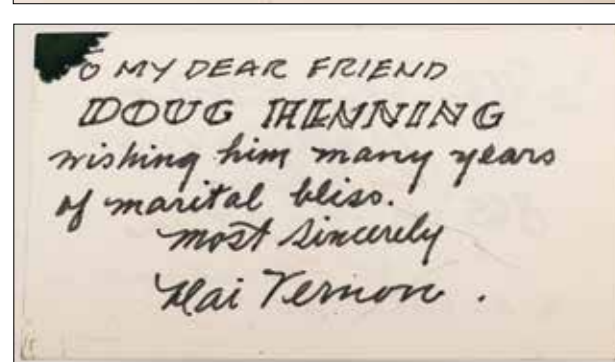
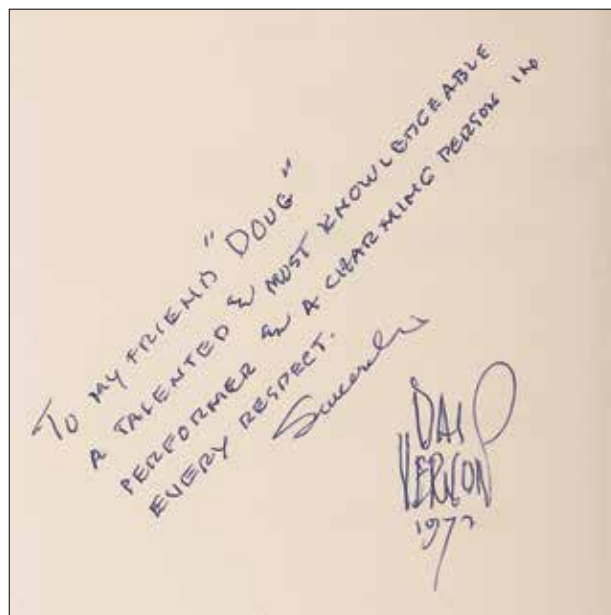
1,500/2,000

59. Ganson, Lewis. **Dai Vernon's Further Inner Secrets of Card Magic.** Bideford: The Surpeme Magic Company, ca. 1970. Publisher's cloth with jacket, spine gilt stamped. Photographs. 8vo. Very good. INSCRIBED AND SIGNED on the flyleaf: "To my friend "Doug" [Henning] a talented and most knowledgeable performer and a charming person in every respect. Sincerely, Dai Vernon 1972." The rear pastedown bears the stamp of *Doug Henning's World of Magic*. Laid in is a Vernon business card INSCRIBED AND SIGNED on the verso, in Vernon's hand: "To my dear friend Doug Henning wishing him many years of marital bliss. Most sincerely, Dai Vernon."

500/600



58



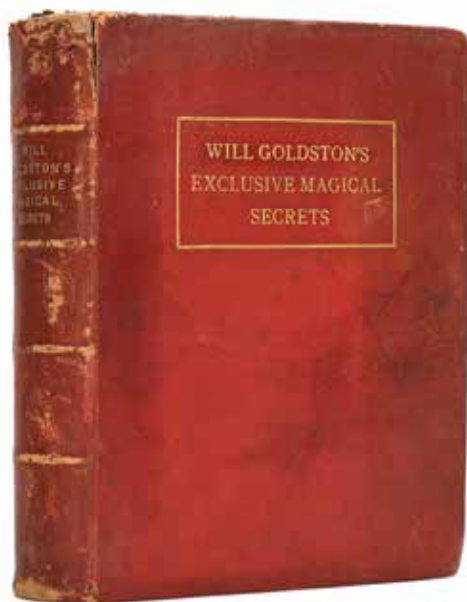
59



61



60



62

60. Garrison, Bishop. **Modern Spiritualism Unveiled.** Los Angeles: J.D. Bowers, ca. 1910. Publisher's printed wrappers. 8vo. 31 pp. Ex-libris J.B. Findlay. Minor chip at spine foot, else very good. RARE.

200/300

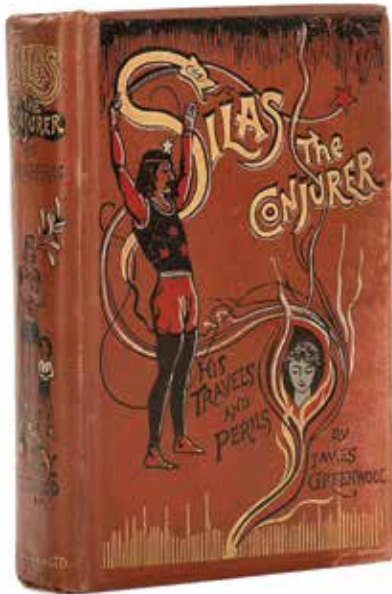
61. (Good, Arthur) Tom Tit, pseud. **La Science Amusante, Vols. 1 - 3.** Paris: Librairie Larousse, 1890 - 93. Three volumes bound in red pictorial cloth stamped in black and gold, spines ornately and uniformly decorated. Engraved illustrations. 8vo. Third volume with gutter soiling near front; second volume's front hinge weak; scattered foxing, and light shelfwear, but overall very good. NICE SET.

500/700

62. Goldston, Will. **Exclusive Magical Secrets.** [London, 1912]. Full red calf, gilt stamped. Marbled endsheets. Tipped-in frontispiece. All text neatly typewritten. Illustrations inked by hand. 4to. Spine chipping and soiling, chipping to binding. Internally clean and bright. INSCRIBED AND SIGNED on one free endpaper to Goldston by a member of the Magicians Club of London, Bimalakama Roy Chaudri of India.

600/800

A curious and possibly handmade edition of this famous book. The title page includes the handwritten phrase "Personal Copy," and the book appears to be an entirely handmade facsimile of the original "Locked Book" Goldston published. The book is substantially larger than other copies of Exclusive Magical Secrets, but the illustrations, gilt stamping, and format of each page are identical to those issued by Goldston.



63

63. Greenwood, James. **Silas the Conjurer**. London: Ward, Lock & Co., ca. 1880. Publisher's pictorial cloth stamped in black, red, and gold. Illustrated. 8vo. Light soiling to cloth at bottom corners, front hinge somewhat weak, else very good.

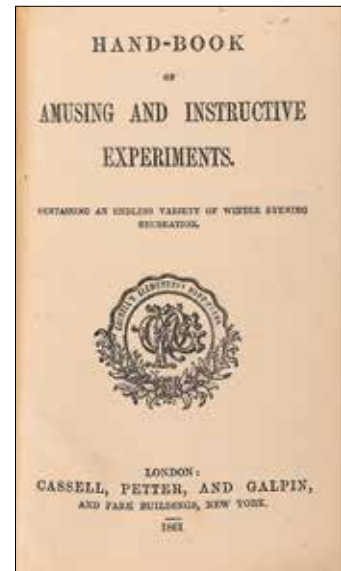
200/400



64

64. Halle, Johann Samuel. **Magie, oder, Die Zauberkräfte der Natur**. Wien: Johann Thomas Edlen, 1787. Contemporary calf, spine perished. Woodcut title illustration, seven folding plates at rear. 8vo. Final plate with large chip at corner, and soiling affecting surrounding plates; scattered light yellowing and spotting, overall good.

300/500

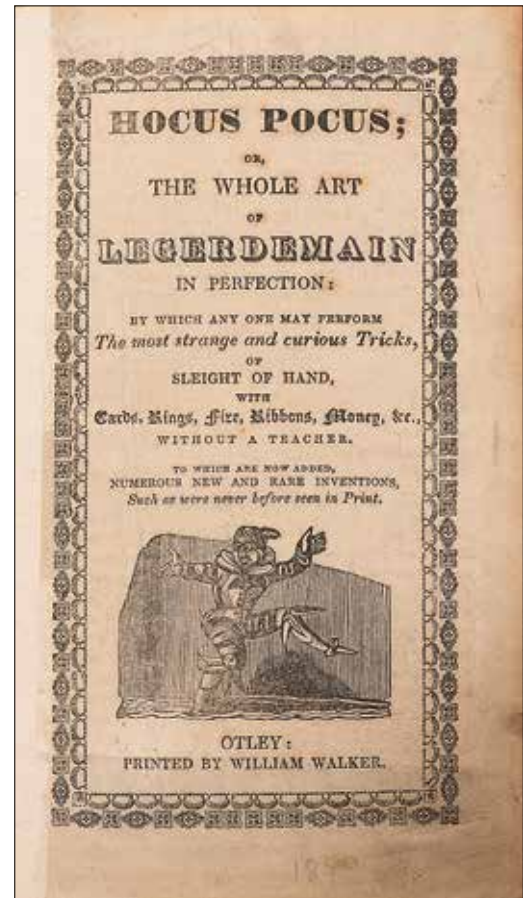


65

65. **Handbook of Amusing and Instructive Experiments**. London: Cassell, Petter, and Galpin, 1861. Modern maroon calf, the boards stamped with a single-line border, compartments on spine gilt-stamped with title and date. Top edge gilt. Marbled endsheets. Publisher's gilt-lettered cloth retained in binding. 8vo. p. [i-iii] iv-vi, [7] 8-88, + p. 1-8 advts. Very good. Toole Stott 329.

300/500

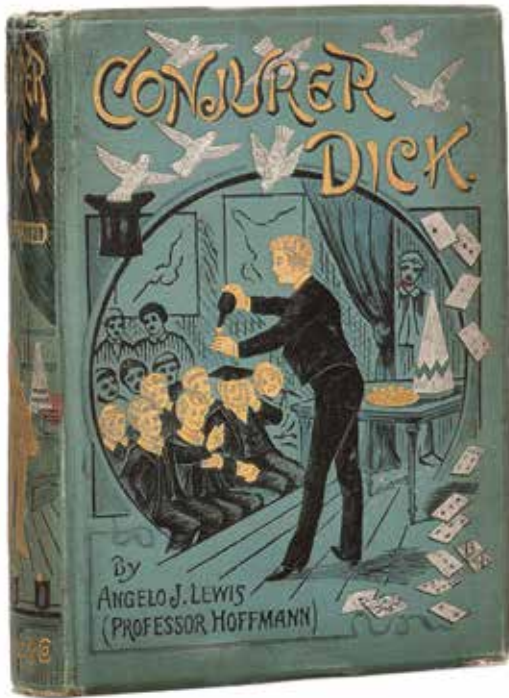
Section IX, Legerdemain, includes tricks with coins and handkerchiefs, the disappearance of a person from a table, and tricks with food.



66

66. **Hocus Pocus; or The Whole Art of Legerdemain in Perfection**. Otley: Printed by William Walker, ca. 1846. White printed wrappers with vignettes on upper and lower wrapper. Bound in full calf, front board gilt stamped. 12mo. Chips, short tears and old folds, front wrapper re-hinged; good overall. Ex-libris Stanley Collins. Toole Stott 383.

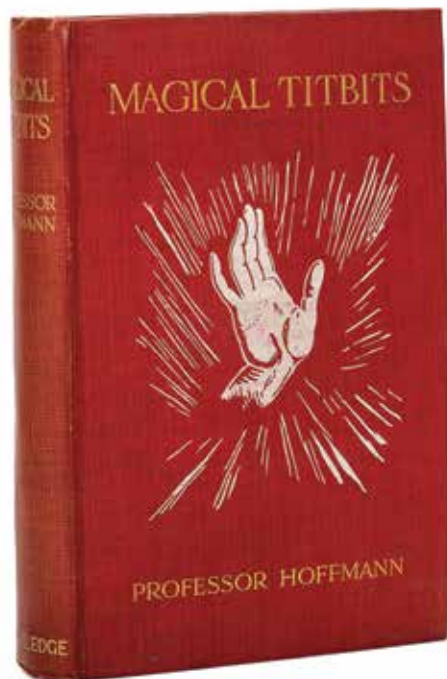
800/1,200



67



69



68

67. Hoffmann, Professor (Angelo J. Lewis). **Conjurer Dick**. London: Frederick Warne, [1888]. Ornate silver and gold-gilt pictorial aqua cloth with floral endpapers. Illustrated. Engraved frontispiece. 8vo. Frontis. lacking tissue-guard; front board bumped, minor wear, very good. NICE COPY.

200/300

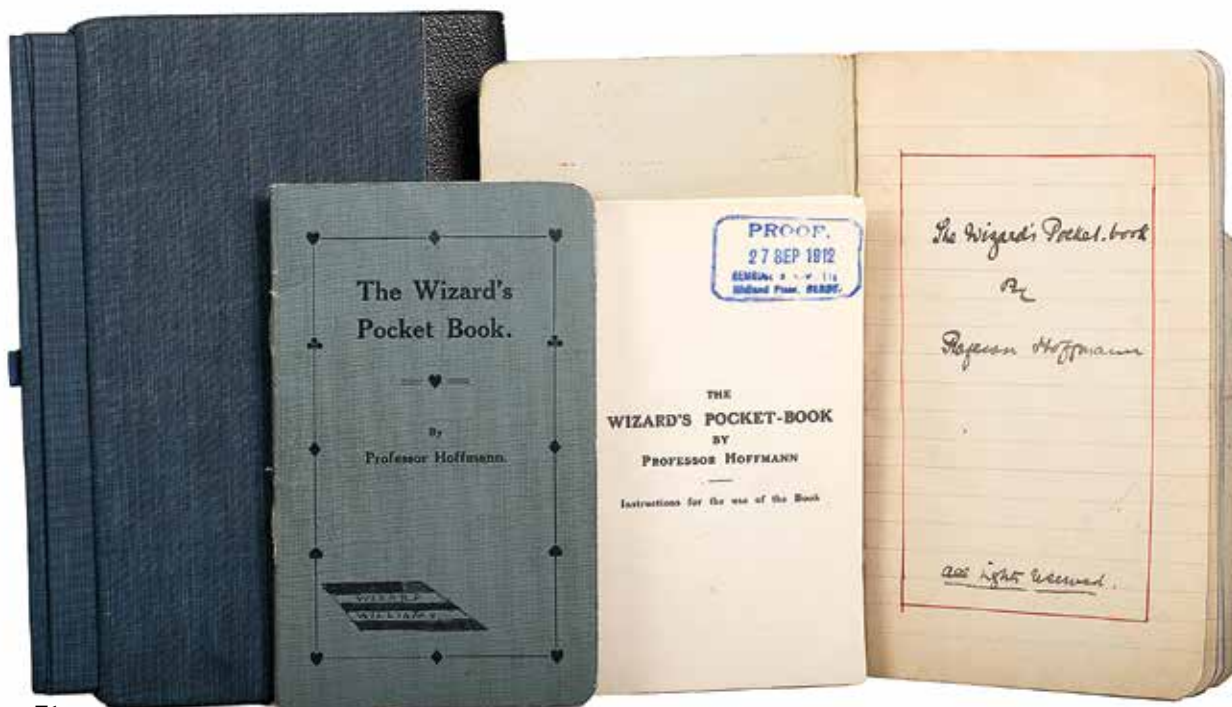
68. Hoffmann, Professor. **Magical Titbits**. London: George Routledge & Sons, 1911. FIRST EDITION. Red cloth stamped in gold and white. Portrait frontispiece. Illustrated. 8vo. Near fine. NICE COPY.

150/200

69. Hoffmann, Professor. **Modern Magic**. London: George Routledge, 1876. FIRST EDITION, FIRST STATE. Pictorial blue cloth, stamped in black and gold. Tan endsheets. Tissue-guarded frontispiece. Illustrated. 8vo. Minor rubbing at spine ends and board edges, a few other minor imperfections; internally fine. In a cloth clamshell box with black leather spine, titles in gilt. Toole Stott 386. NICE COPY.

750/1,000

All identifying points present in a first state copy of the first edition copy are observed here, specifically, that the conjuror's hat and cone on the front cloth are black and gold, respectively, with the publisher's monogram on the title page. See Toole Stott entry.



71

70. Hoffmann, Professor. **More Magic.** London: George Routledge, 1890. FIRST EDITION. Publisher's pictorial olive cloth stamped in four colors. All gilt edges. Patterned endsheets. With 140 illustrations. 8vo. Some light soiling and discoloration to cloth, spine ends rubbed, else good.

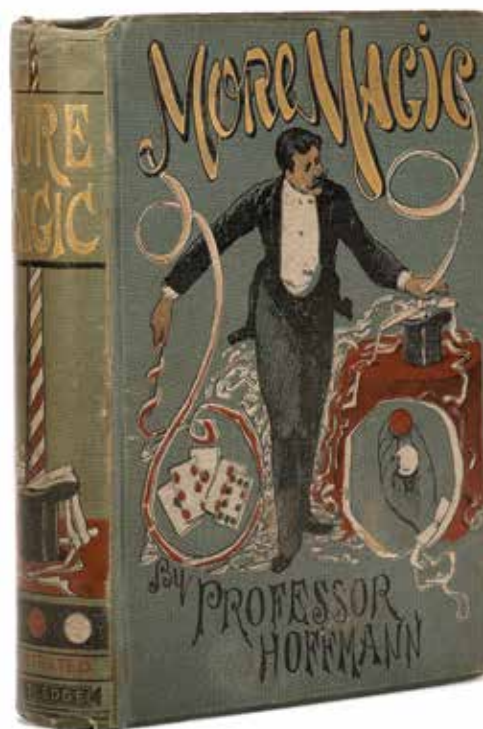
200/300

HAND MADE BY HOFFMANN

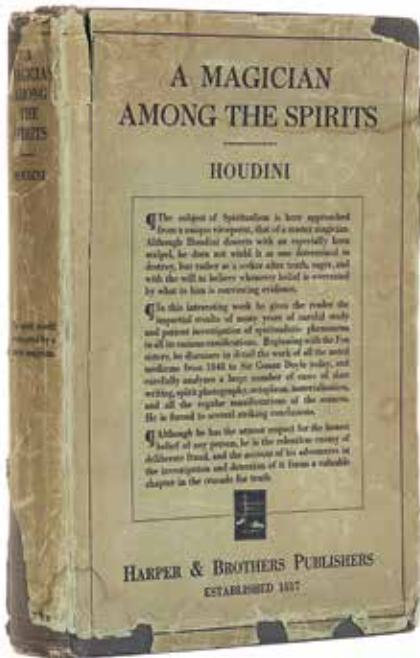
71. Hoffmann, Professor. **The Wizard's Pocket Book, the author's manuscript.** Derby, [1912]. Hoffmann's own dummy of this pocket-sized booklet, constructed from a small notebook of lined sheets, the title page and page of text written in Hoffmann's hand. The remaining pages are filled by miniature playing cards in a grid pattern, each tiny card pasted in place. Together with two printed proofs of the instruction booklet, identified as such by the printer's inked stamp. Rear wrapper with one corner clipped, wraps worn, else good. In a custom clamshell box with gilt-stamped morocco spine. Together with: A printed example of *The Wizard's Pocket Book*, SIGNED on the title page by Hoffmann.

3,500/4,500

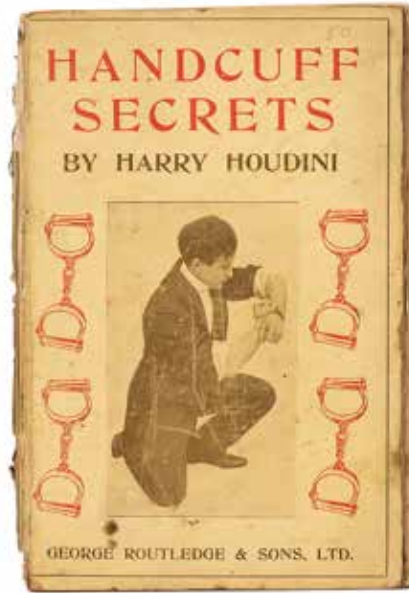
A clever mind-reading feat is made possible by the arrangements of the cards in the book. Once a spectator has thought of a card and told the magician on what pages it appears, the conjurer instantly knows its identity -- without looking at the book.



70



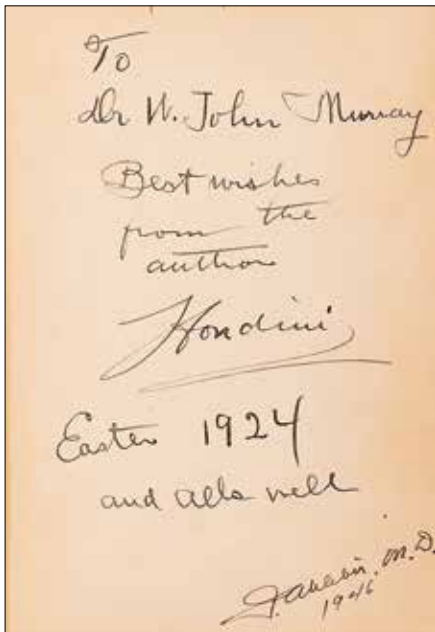
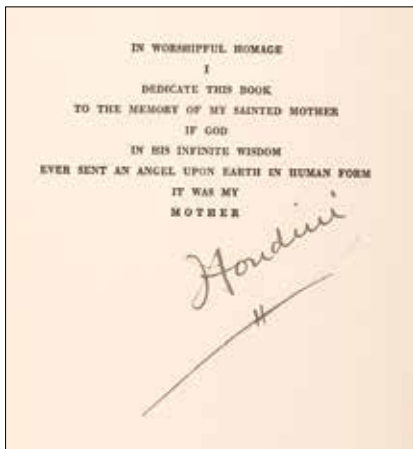
72



73



74



72

72. Houdini, Harry. **A Magician Among the Spirits**. New York: Harper & Brothers, 1924. FIRST EDITION. Publisher's cloth gilt stamped, with printed dust jacket. Photographic frontispiece of Houdini and Conan Doyle. Plates. Tall 8vo. INSCRIBED AND SIGNED by Houdini on the flyleaf: "To Dr. W. John Murray/ Best wishes from the author/Houdini/Easter 1924/and all's well." SIGNED again "Houdini" on the dedication page. Cloth rubbed at edges, tiny puncture near spine head, and jacket tattered.

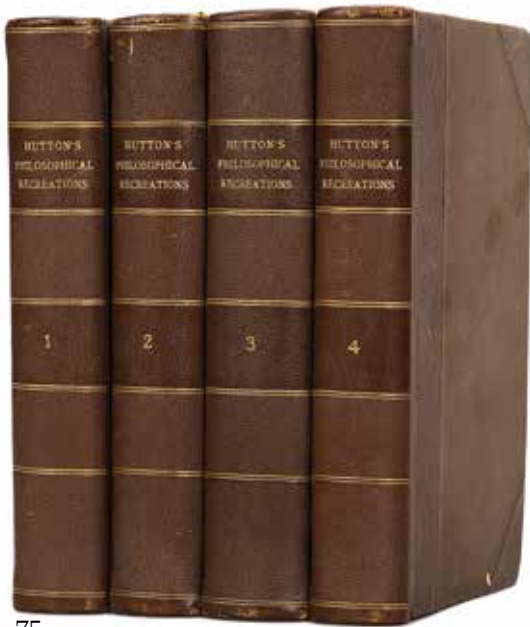
1,800/2,200

73. Houdini, Harry. **Handcuff Secrets**. London: George Routledge & Sons, 1910. FIRST EDITION. Publisher's pictorial boards. Photographic frontispiece, illustrations and plates. 8vo. Spine perished, well-worn boards loose; joints fraying but contents intact; fair.

200/300

74. Houdini, Harry. **Life, History and Handcuff Secrets of Houdini** [cover title]. [New York: Author, ca. 1908]. Yellow pictorial wrappers, portrait of Houdini on front, Weed Chain Tire Grips advertising on rear. Illustrated. 8vo. Light toning and minor chips to wrappers; good.

500/600



75

75. Hutton, Charles. **Recreations in Mathematics and Natural Philosophy**. London: Printed for G. Kearsley, Fleet-Street, By T. Davison, White-Friars, 1803. Four volumes. Three-quarter buckram with brown cloth sides, leather spine compartments with title and volume numbers stamped in gold. Each volume illustrated with plates of folding woodcuts. 8vo. Scattered light or mild foxing; ownership signatures or initials on flyleaves and title pages. Good. Ex-libris Trevor Hall.

400/600

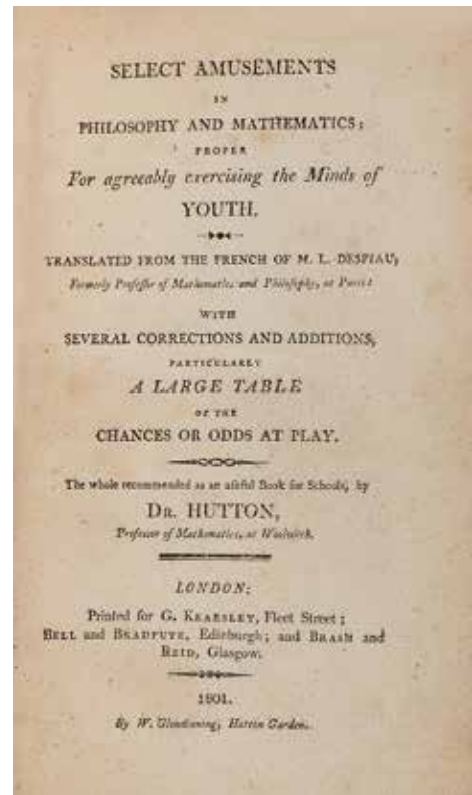
76. Hutton, Charles (trans.), M.L. Despiau. **Select Amusements in Philosophy and Mathematics**. London: Printed for G. Kearsley, Fleet Street, by W. Glendinning, 1801. Contemporary marbled boards, crudely re-covered with later thick cloth spine. 8vo. p. [i-v] vi-xix [xx], [1] 2 - 397, +1 - 3 (advts.). Leaves with a few short tears, ownership signature on flyleaf, occasional light marginalia in pencil. Toole Stott 240.

300/500

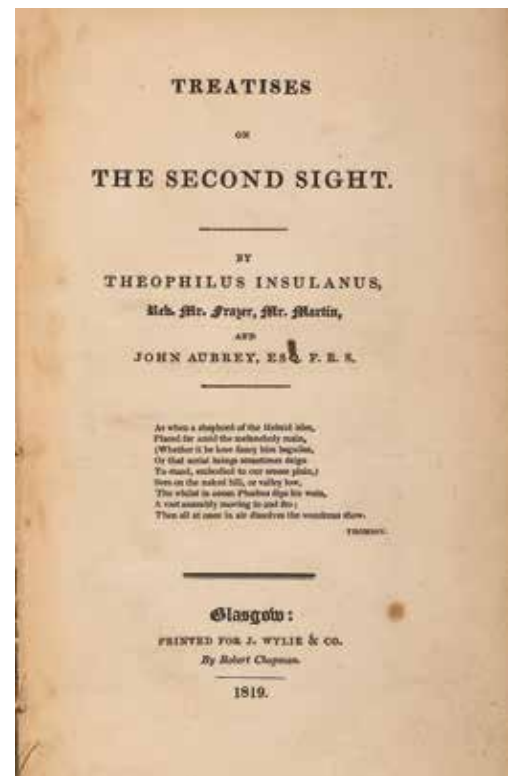
Includes tricks with cards, magic squares, magic lanterns, feats of artificial memory, and proto-spiritualist conjuring through "palingenesy," by which a performer can make the images of the dead appear in a glass jar, plus other optical illusions.

77. Insulanus, Theophilus, pseud. **A Treatise on the Second Sight, Dreams and Apparitions**. Glasgow: J. Wylie & Co., 1819. Contemporary covers, held crudely with tape. 12mo. Collates according to Toole Stott 1094, though some preliminaries are bound in a different order, and some pages are misnumbered. Ownership signature on flyleaf, minor gutter soiling; binding in need of repair, else good. SCARCE.

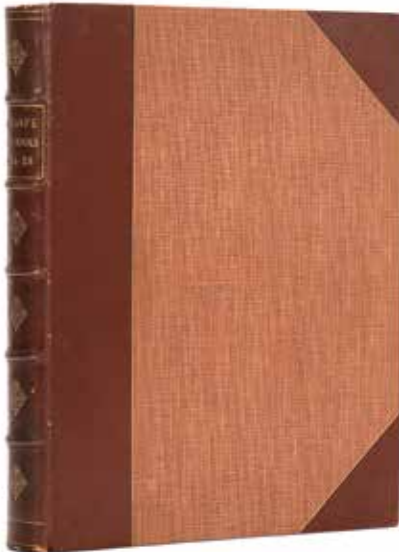
600/800



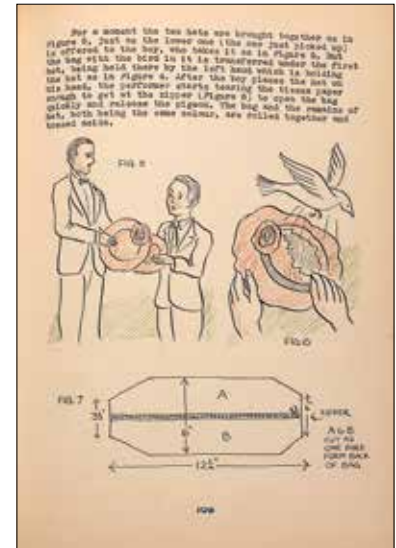
76



77

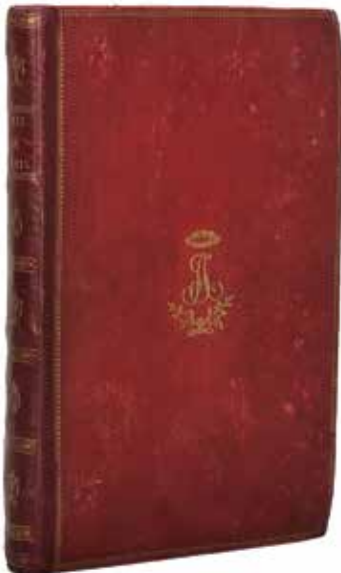


78



78. Ireland, Laurie Lowell. **Ireland's Year Books, 1934 - 38.** [Chicago]: (ca. 1940). Three-quarter leather, gilt fillets on the raised spine bands, with gilt decoration and titles in the compartments. Top edge gilt, marbled endsheets. Illustrations drawn and colored by hand, with hand-colored decorative initials, headings, page numbering, and other ornamentation throughout. 4to. Very good. INSCRIBED AND SIGNED by Eric Lewis on the flyleaf, 1967.

300/600

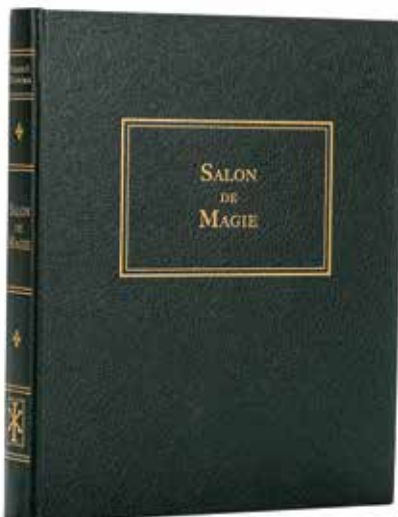


79



79. Joly, Adrien-Jean-Baptiste. **Les Petits Acteurs du Grand Theatre our Recueil de Divers Cris de Paris.** Paris: Chez Martinet, 1822. FOURTH EDITION. Large paper copy bound in red boards over gilt stamped red morocco spine. Engraved title page and eight pages of text. Complete with all sixty handsome hand-colored engraved plates with tissue guards, depicting tradesmen, street vendors, a fortune-teller and conjurer. 4to. Scattered foxing and closed tears, binding shows wear; good. Scarce. *See front cover.*

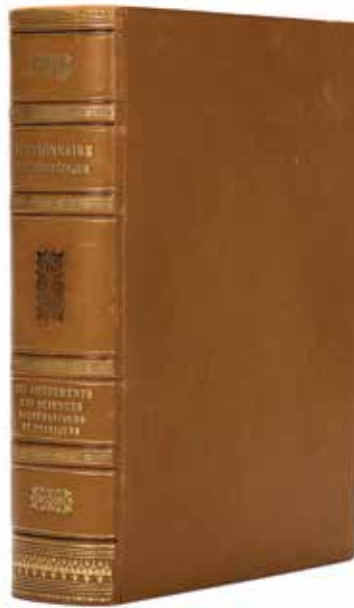
3,000/4,000



80

80. Klosterman, Ken. **Salon de Magie.** Loveland: Salon de Magie, 2006. Green pebbled cloth stamped in gold. Colored frontispiece. Illustrated with colored photographs. 4to. Near fine.

200/300



81

81. [Lacombe, Jacques] **Dictionnaire Encyclopedique Des Amusemens Des Sciences, Mathematiques et Physiques.** Paris: Chez Panckoucke, 1792. Text and plates bound in a single volume. Full tan calf, spine bands with gilt roll decoration, other panels gilt-lettered and decoratively stamped gilt or blind. Marbled endsheets. Twenty-six pages containing over 100 woodcuts comprise the second volume. 4to. One leaf in the first volume chipped at corner, not affecting text; scattered light foxing, else very good.

2,000/3,000

It was from a copy of this treatise - given to him by mistake - that Robert-Houdin first learned the principles of magic.

82. **Le Gros et Vrai Cagliostro.** Paris: M. Menut de Saint-Mesmin, 1824. Nineteenth century marbled wrappers, contemporary title label on spine. Portrait frontispiece of Cagliostro. Twelve pages of woodcuts at rear. 8vo. Mild foxing to preliminaries, with scattered light foxing and some soiling elsewhere; good.

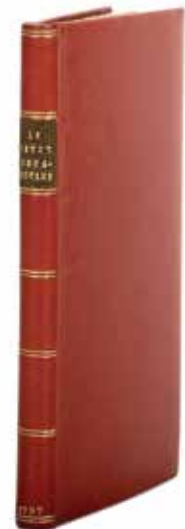
400/600

83. **Le Petit Escamoteur, Ou Recueil De Tours Divertissans.** Paris: Delarue, (1797). Modern full red calf, double-line gilt fillets dividing spine compartments, gilt-stamped brown leather title label. Top edge gilt, marbled endsheets. Woodcut illustration on title, woodcut plates in text. p. [1 - 3], 16 - 98. Upper margin cropped close, spotting or darkening on a few leaves, else very good.

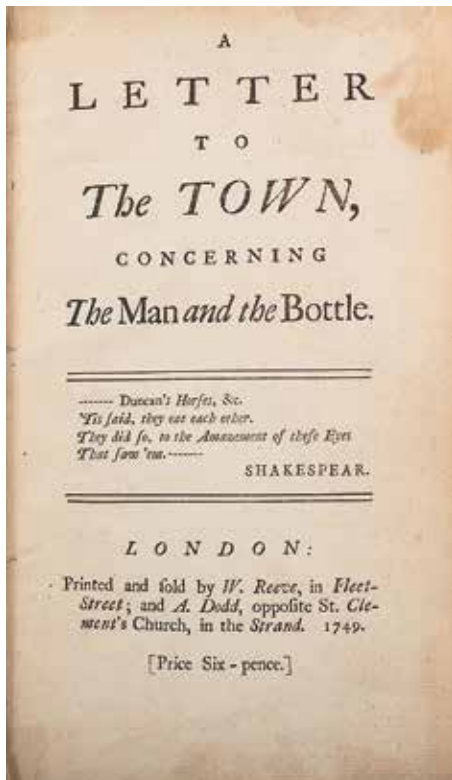
800/1,200



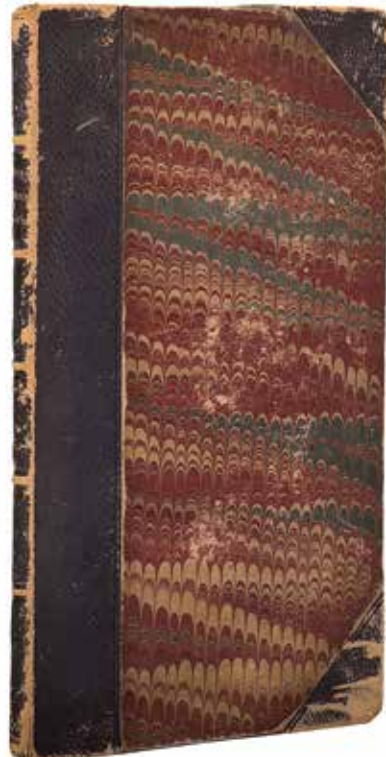
82



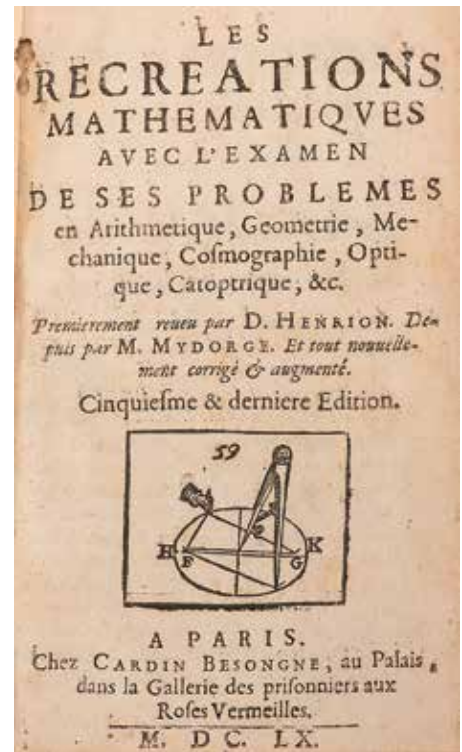
83



84



84



85

84. **A Letter to The Town, Concerning the Man and the Bottle.** London: Printed and Sold by W. Reeve and A. Dodd, 1749. Three-quarter calf over marbled boards. 4to. Leather rubbed, minor internal wear and staining; very good. RARE. Ex-libris Stanley Collins. Toole Stott 1232.

5,000/6,000

According to Milbourne Christopher, "January 16, 1749 was a night long remembered by the Londoners who jammed into the New Theatre in the Haymarket, a night much discussed in the annals of British drama." Advertising material made the fantastic claim that a man would squeeze himself inside an ordinary wine bottle as part of his conjuring entertainment. But as curtain time came and went, an already skeptical crowd grew restless. When the performer failed to appear, a riot broke out. A lit candle was thrown on stage and the curtains caught fire, eventually leading to the total destruction of the theatre. The incident, forever after known as the "bottle conjuror hoax," spawned many copycats, as well as countless cartoons, satires, broadsides, and the publication of the rare book offered here.

85. [Leurechon, Jean] Henrion, D. and M. Mydorge, compilers. **Les Recreations Mathematiques.** Paris: Cardin Besongne, 1660. Old brown calf, raised spine with gilt-decorated compartments, gilt-stamped title label (chipped). All edges red, marbled endsheets. Illustrated profusely with woodcuts. 8vo. 8 leaves, 1 - 416, with pagination errors. Worming through a few preliminary leaves in the gutter, light browning, else good. Ex-libris Trevor Hall.

700/900



86

86. [Leurechon, Jean] Henry Van Etten, compiler. **Mathematical Recreations, or a Collection of Many Problemes.** London: William Leake, 1653. Full mahogany calf, raised spine with maroon morocco spine compartments stamped in gilt; covers, board edges and turn-ins decoratively blind-stamped. All edges gilt. Folding engraved title. Illustrated with woodcuts. 8vo. Minor marginal losses and rust-spots to a handful of leaves, else a fine copy. Toole Stott 430.

800/1,000

87. **The Linx.** Burling Hull. NV N# (Jan. 1936). COMPLETE FILE. Alfredson/Daily 3355. SCARCE.

200/400

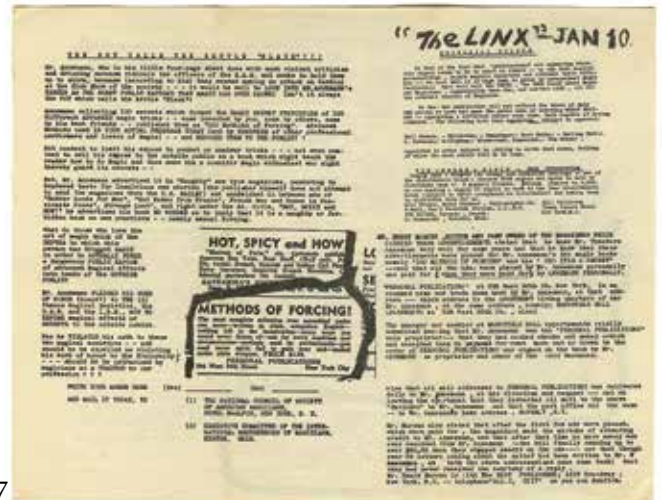
Together with: three ca. 1950s Typed Letters Signed by Burling Hull under his stage name, Volta, and one typed notecard to Jay Marshall, all discussing *The Linx*, which lampoons Theo Annemann and his periodical *The Jinx*. In the letters Hull denies any involvement in *The Linx*, but doesn't avoid expressing scorn both toward Annemann and his periodical, writing, "If I had anything to do with *The Linx* I would have carried it out in exact replica like Bob Weil did - but with the rear end of a donkey in black silhouette like that of the cat on the *Jinx* - long donkey ears somewhat matching the cat's - and the word "STINX."

88. Lockyear, F.W. **The Practical Ventriloquist.** London: Hart & Co., (1883). Publisher's pictorial boards. Approximately 16mo. Section of adverts. at rear. Boards rubbed around edges, binding slightly shaken, else good.

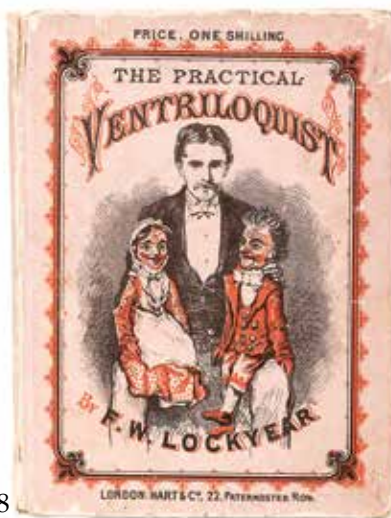
100/200

89. Logan, Olive (later Olive Sikes). **Before the Footlights and Behind the Scenes.** Philadelphia: Parmelee & Co., 1870. Publisher's green cloth gilt stamped. Tissue-guarded portrait frontispiece. Illustrated with plates. 8vo. Cloth worn at spine ends, initial leaves foxed, otherwise good. Toole Stott 1292.

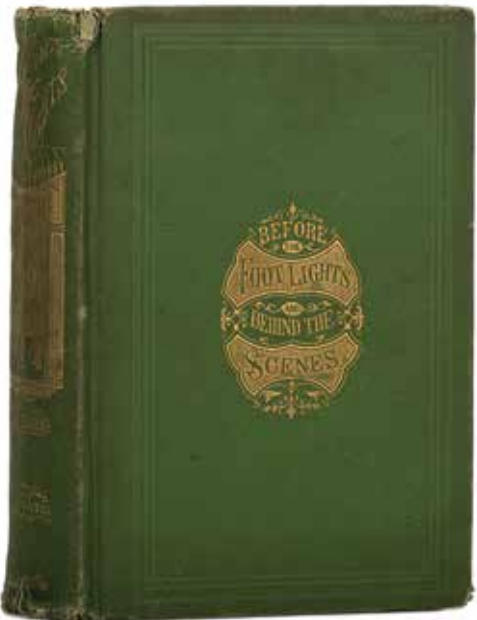
250/350



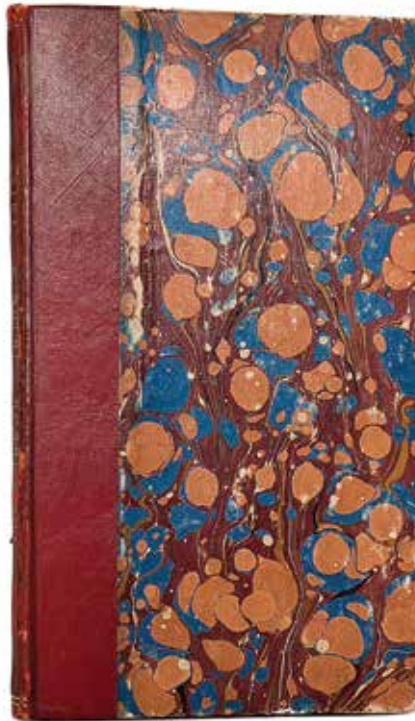
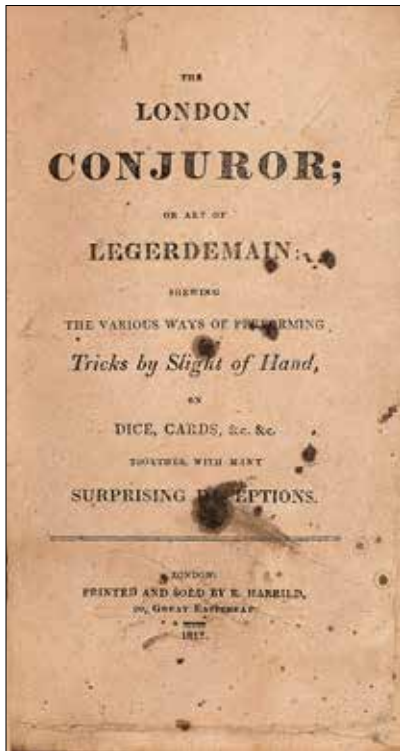
87



88



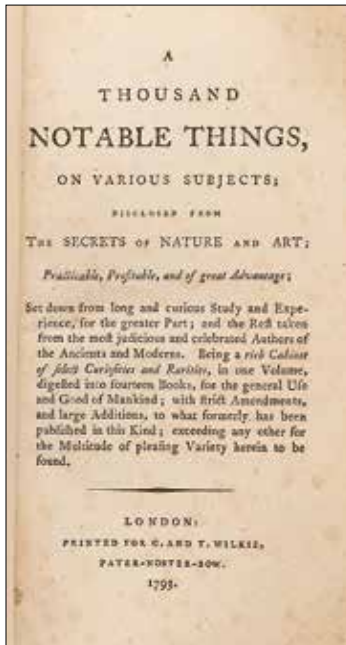
89



90

90. **London Conjuror (The)**. London: Printed and published by R. Harrild, 20 Great Eastcheap, (ca. 1812). Original wrappers (upper lacking) bound in marbled boards over gilt stamped red calf spine. Hand-colored frontispiece. 12mo. Title page spotted, binding rubbed, else good. RARE. Toole Stott 1104.

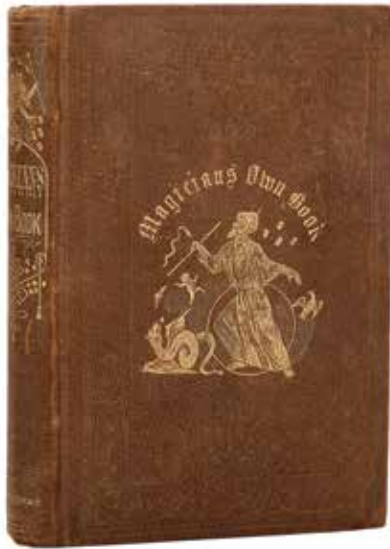
8,000/12,000



91. Lupton, Thomas. **A Thousand Notable Things. Being a Rich Cabinet of Select Curiosities and Rarities**. London: Printed for G. and T. Wilkie..., 1793. Full brown calf, blind-stamped, with leather title panel. 12mo. Leather lightly worn. Toole Stott 451.

400/600

91



92

92. **Magician's Own Book, (The)**. New York: Dick & Fitzgerald, (1857). FIRST EDITION. Publisher's brown embossed cloth, gilt stamped. Engraved title page and frontispiece. Illustrated with over 500 woodcuts. 12mo. Cloth a bit rubbed, else very good. NICE COPY.

400/600

The true first edition of this perennially popular volume published for decades by Dick & Fitzgerald.

93. **Manuel De L'Artificier**. Paris: Charles-Antoine Jombert, 1757. SECOND EDITION. Full red leather, gilt-stamped spine with leather title panel. Gilt edges, marbled endsheets. Engraved title page, ten folding plates, being woodcuts of fireworks. Pencil notations on half-title and title pages, else very good. RARE.

500/750

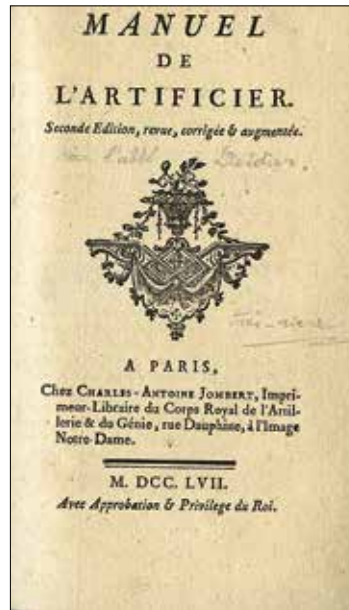
The work has been attributed to Jean-Charles Perrinet d'Orval (Barbier 10769).

94. **Manuel Des Sorciers**. Pars: Ferra Jeune, 1825. Nineteenth century quarter maroon buckram with marbled endsheets. Engraved frontispiece of a magician performing the Cups and Balls. Illustrated with tables. 8vo. Light to mild foxing, else good.

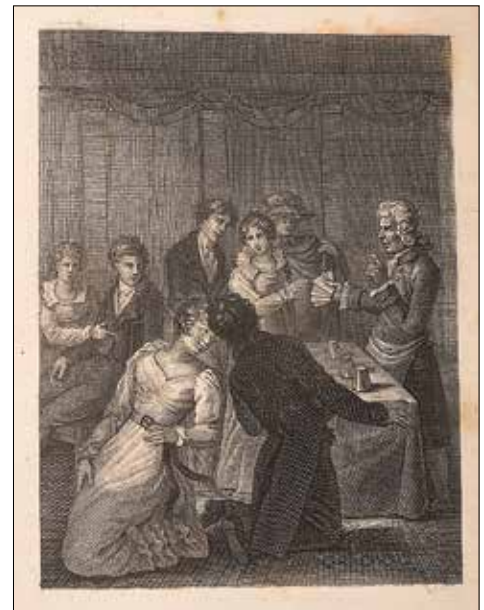
250/350

95. **Merry Medley, (The); Or, A Christmas-Box for Gay Gallants, and Good Companions**. London: Printed for J. Freeman, 1745. Old calf, rebacked with blind stamped spine and gilt-stamped spine label. 12mo. Boards considerably rubbed, internally clean. Very good. Ex-libris Trevor Hall. RARE.

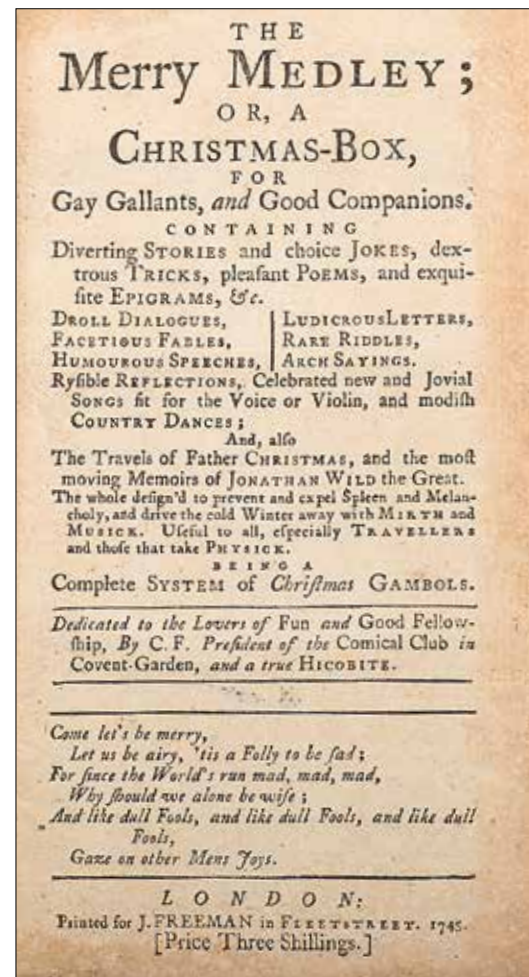
6,000/8,000



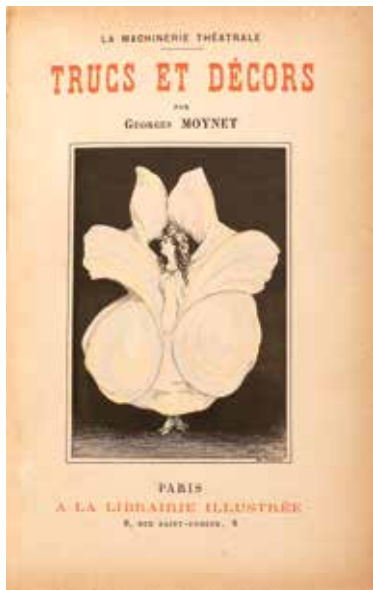
93



94 (frontis.)



95



96



99

96. Moynet, Georges. **La Machinerie Theatrale: Trucs et Décors.** Paris: A La Librairie Illustrée, (1880). Nineteenth century quarter black morocco, banded spine with gilt title compartment, sides and endsheets marbled. Colored frontispiece and title illustration. Plates, illustrations in text. Tall 8vo. Middle spine band and edges rubbed, internally fine.

600/900

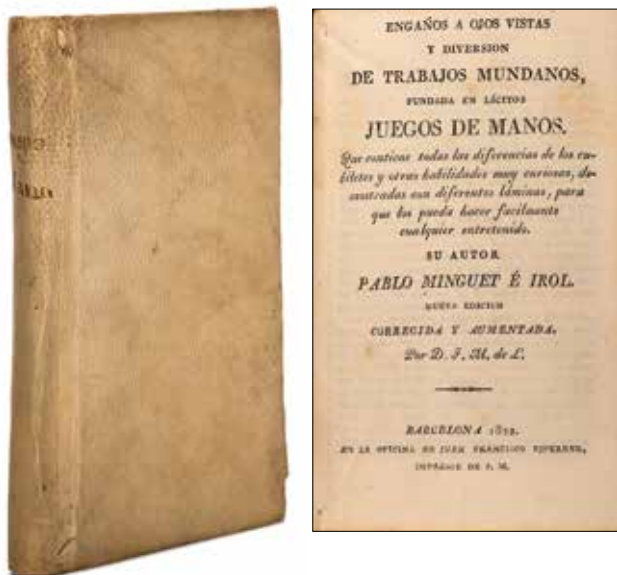
Copiously diagrammed, with accounts and explanations of contemporary stage illusions and illusionists, including Robert-Houdin, Henri Robin, and Pepper's Ghost.



97

97. Minguet È Yrol, Pablo. **Engaños A Ojos Vistas.** Madrid: Don Pedro Joseph Alfonso y Padilla, 1733. "PIRATED" FIRST EDITION, FIRST STATE. Contemporary vellum, worn and warped. Woodcut frontispiece of magician performing Cups and Balls, woodcuts in text. 16mo. [9 leaves], p. 1 - 110. Frontispiece punctured at several points; remargining on the frontis., title leaves and several subsequent leaves; light to mild foxing throughout, and text block generally wavy and crinkled. SCARCE.

1,400/1,800



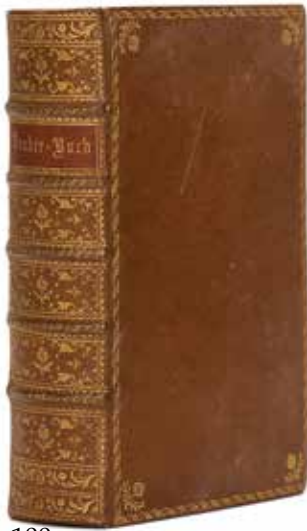
98

98. Minguet È Yrol, Pablo. **Engaños A Ojos Vistas.** Barcelona: Juan Francisco Piferrer, 1822. NEW EDITION, REVISED AND EXPANDED. Contemporary vellum, title written in ink on spine. Woodcut frontispiece of magician performing Cups and Balls. Woodcuts in text. 16mo. p. [1 - 9], 10 - 240. Occasional light browning, boards a bit wavy, else very good.

600/800

99. [Miscellaneous - Parlor Magic] **Three nineteenth century volumes on parlor magic and amusements.** Including *The Parlor Magician* (New York: Dick & Fitzgerald, 1868); *The Fireside Magician* (New York: Dick & Fitzgerald, 1870); and *Book of Riddles and 500 Home Amusements* (New York: Dick & Fitzgerald, 1863). Publisher's pictorial boards, two in color, with cloth spines. Illustrated. 8vos. *Fireside* with significant wear to covers, else good.

250/350



100

100. **Natürliches Zauber-Buch oder Neu-eröffneter Spiel-Platz rarer Künste.** Nuremberg: Wolfgang Schwarzkopf, 1762. Tooled brown calf, banded and gilt decorated spine with red morocco title label, board edges gilt. Illustrated with numerous woodcuts, including conjurers, water-spouters, and various magic tricks. 8vo. Minor soiling to a few leaves, else very good. SCARCE.

500/700

101. **New Conjuror's Museum, and Magical Magazine, (The).** London: Printed for Tegg and Castleman, No. 122, St. John Street, West Smithfield, 1803. Green leather gilt-stamped, with marbled endsheets. Retaining the publisher's pink printed and engraved wrapper, advertisement on recto. Folding frontispiece, dated 1803, title engraving. 12mo. Being the first volume (February 1803). In six parts, twelve pages each. Frontispiece dampstained above the block, some pencil marginalia. Ex-libris Trevor Hall. Toole Stott 506. Alfredson/Daily 5100. RARE.

2,000/3,000

102. Nichols, T[homas] L[ow]. **A Biography of the Brothers Davenport.** London: Saunders, Otley & Co., 1864. FIRST EDITION. Green cloth, gilt stamped. 8vo. Minor soiling to cloth, corners bumped. Toole Stott 809.

400/500

103. Novra, Henry. **Novra's Book of Wonders.** New York [?], ca. 1880. Pictorial yellow wrappers. 8vo. Spine and gutters repaired with archival tape, general wear.

200/400

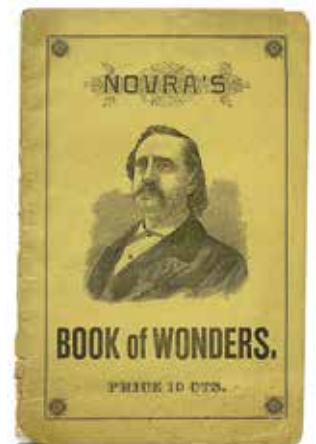
Norvra is best known for operating a conjuring depot in London. This pamphlet bears the printed price of 10 cents, and goods mentioned inside and on the rear wrapper are offered for sale in dollars, not Pounds Sterling.



101



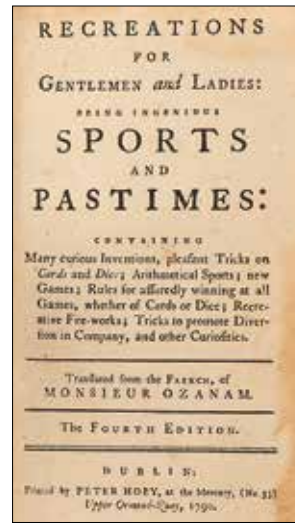
102



103



104

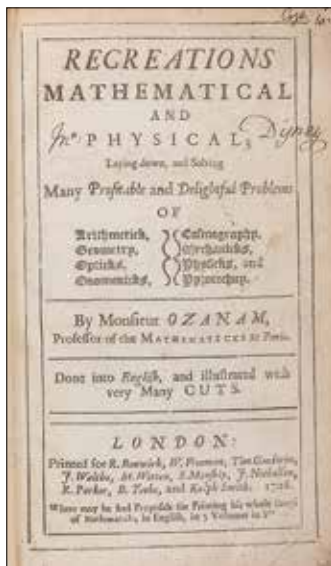


105

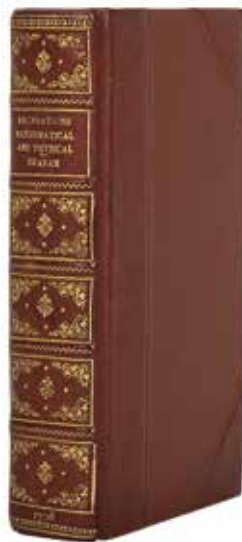


104. Orellana, Ildefonso T. **Las Siluetas O Sombras Con Las Manos**. [Mexico City]: Author, (ca. 1880). Modern full crushed leather, the front board with a morocco onlay in the form of a rabbit, raised spine gilt-stamped. Top edge gilt, marbled endsheets. Approximately 12mo. 1 leaf, p. 1 - 24. Publisher's pictorial wrappers retained. Illustrated. Front wrapper with a small chip in corner expertly restored with lighter paper, and two minor chips along margin of rear wrapper. Very good. SCARCE.

500/700



106

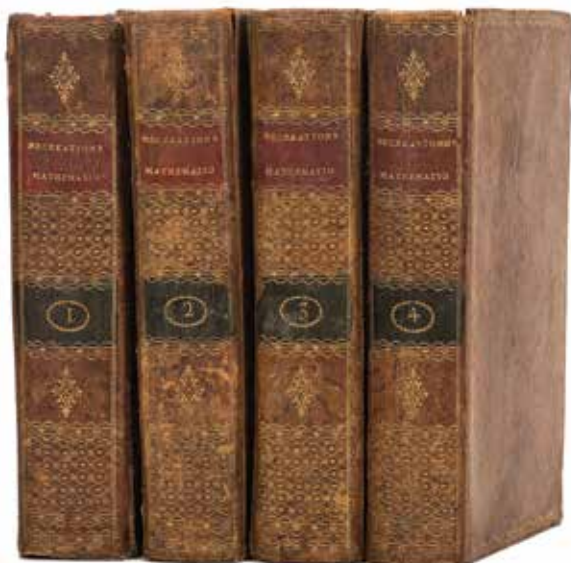


105. Ozanam, Jacques. **Recreations for Gentlemen and Ladies**. Dublin: Printed by Peter Hoey, at the Mercury (No. 33), Upper Ormand-Quay, 1790. FOURTH EDITION. Contemporary brown calf, neatly rebacked, gilt decorated spine. Tables in text. 8vo. Ex-libris Roland Winder. Toole Stott 519.

2,000/3,000

106. Ozanam, Jacques. **Recreations Mathematical and Physical**. London: Printed for R. Bonwick..., 1708. One third brown morocco over brown cloth, spine tooled and gilt stamped. 19 leaves, pp. 1-126, 192-530. Numerous diagrams in text; 26 engraved plates. 8vo. Terminal ads lacking; very good. Ex-libris Roland Winder. Toole Stott 520.

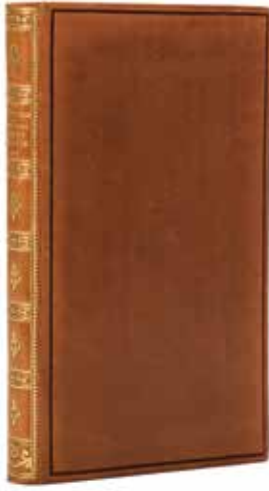
1,500/2,000



107

107. Ozanam, Jacques. **Récréations Mathématiques et Physiques**. Paris: Firmin Didot, 1790. Four volumes. Old brown calf, boards and board edges gilt decorated, red and black morocco labels gilt-stamped. Marbled endsheets. More than 80 folding plates, hundreds of engravings. 8vo. Front board of first volume split but reinforced, other boards weak at hinges; a few leaves chipped along bottom margin, scattered light foxing, overall good.

500/800

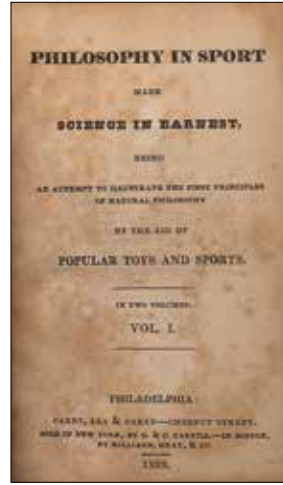


108

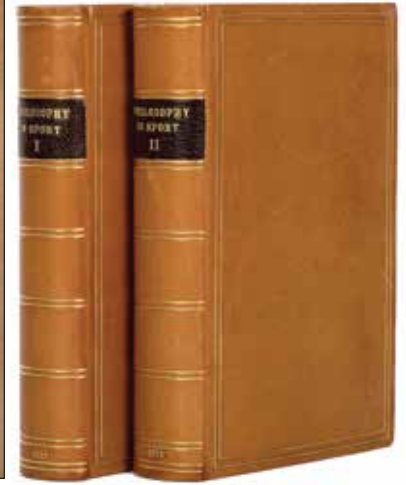


108. Paracelsus, Theophrastus. **Natürliches Zauber-Magazin.** Frankfurt and Leipzig, 1771. Modern full brown calf, spine bordered in gilt, gilt title with tulip and other floral decoration in the remaining compartments and a brown border around front and rear covers. Red page edges. Marbled endsheets. Woodcut frontispiece, publisher's device on title page. 8vo. p. [i-ii], [1] 2 - 246, + 20 pp. index. One leaf with a small marginal chip, scattered light foxing, else very good.

1,500/2,000



109



109. [Paris, John Ayrton]. **Philosophy in Sport Made Science in Earnest.** Philadelphia: Carey, Lea & Carey, 1828. Two volumes handsomely bound in gilt decorated calf with morocco spine labels and marbled endsheets. Illustrations (some by Cruikshank) and diagrams. 16mo. Paper browned, else near fine. Toole Stott 1138.

600/900

OH SEE THE PRETTY THING

110. **Parlour Magic.** Boston: Monroe & Francis, 1838. FIRST AMERICAN EDITION. Exceedingly handsome dark blue calf binding elaborately gilt stamped. All edges gilt, marbled endsheets. Engraved frontispiece and title pages. Illustrated. Square 8vo. Fine. See Toole Stott 533.

700/900



110

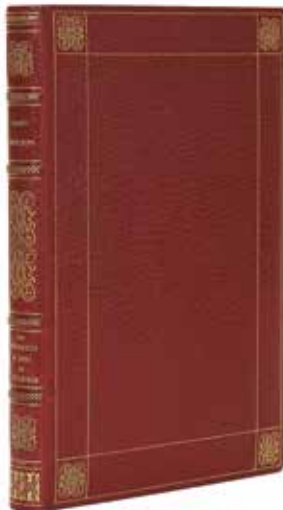


111. Pinetti, Joseph. **Amusemens Physiques et Differentes Experiences Divertissantes.** Paris: Chez Hardouin, 1784. Original marbled wrappers preserved in plain boards with gilt-stamped morocco spine strip. Engraved frontispiece. 8vo. Ex-libris Trevor Hall. Dusty with very minor scattered foxing, very good overall.

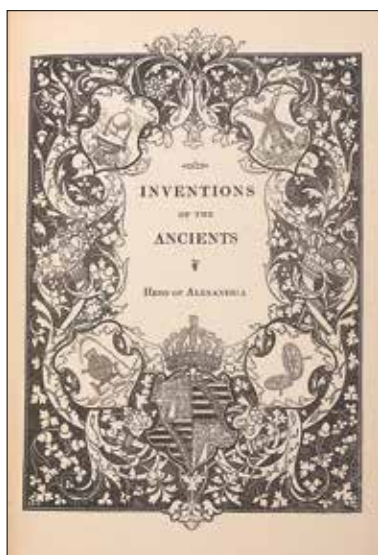
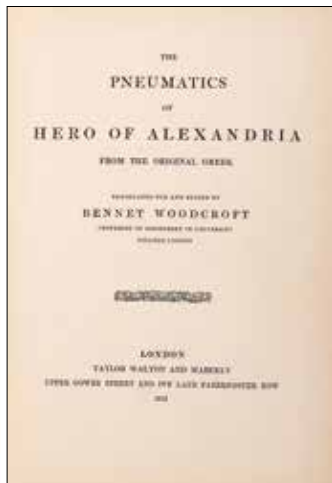
1,500/2,000



111



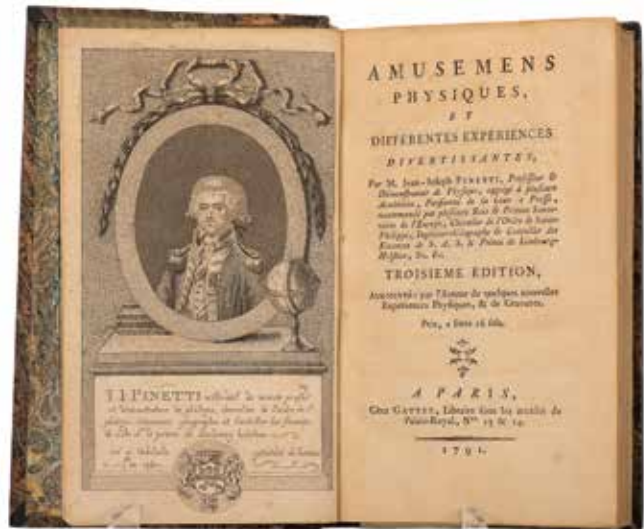
113



113 (engraved title)



114



112

112. Pinetti, Jean-Joseph; Henri Decremps. **Amusemens Physiques; La Magie Blanche Devoilee; Supplement a La Magie Blanche**. Paris: 1791, 1788, 1788, respectively. Three works in one volume. Modern quarter leather over patterned boards, spine stamped and lettered decoratively in gilt. Marbled endsheets. Engraved portrait frontispiece for *Amusemens*, with two engraved plates. Both *Magie Blanche* volumes illustrated with plates, one folding, and woodcuts. *Supplement* with engraved frontispiece. 8vo. Scattered light spotting, else very good.

2,000/3,000

113. Woodcroft, Bennet (trans.). **Pneumatics of Hero of Alexandria**. London: Taylor Walton and Maberly, 1851. Finely bound in full crushed leather with gold-tooling. Covers and turn-ins with gilt borders, enclosing filigrees on front and rear, the figures repeated on the spine, with raised gilt roll bands between single-line fillets, and remaining compartments stamped with the title, date, and editor. Top edge gilt, marbled endsheets. Illustrated with engravings. Floriated initials. 8vo. Very good.

1,200/1,800

114. **Spirituali di Herone Alessandrino**. Urbino: Bartholomeo e Simone Ragusii, 1592. Nineteenth century half leather, the spine gilt-decorated with fillets, ornaments, title lettering. Engraved title page, illustrated profusely with woodcuts that accompany instructions for various feats of pneumatics and natural magic involving pressurized water and gas, fire, and other substances. 8vo. Boards and leather scratched, gutter soiling at front, scattered foxing; good.

600/900



115

115. Ponsin, J.N. **La Hechicería Antigua y Moderna**. Valencia: Libreria de Pascual Aguilar, 1874. Full speckled tan calf, gilt rolls on spine, title gilt-stamped in a red morocco compartment. Frontispiece, engraved title page, and illustrations. 8vo. Calf rubbed at edges, front hinge weak, scattered light foxing. Good. 250/350

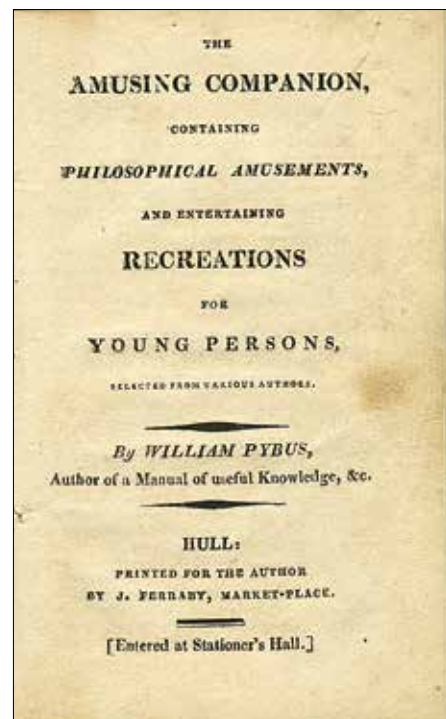
116. Porta, John Baptista. **Natural Magick**. London: Printed for Thomas Young, and Samuel Speed, 1658. Vellum spine gilt stamped over marbled boards. Engraved and title page inserts, fifteen words and the date rubricated on the title page. 4to. A few short tears, clipped corners, and minor spotting; otherwise exceptionally clean and bright. Near fine. Toole Stott 576. 2,000/2,500

Toole Stott states that the "engraved title, which is quite rare, contains a portrait of the author, and a representation of the four elements and of Art and nature divided into compartments."

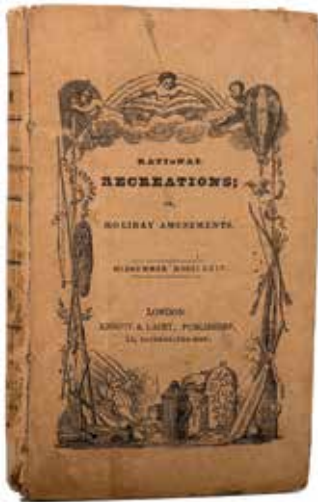
117. Pybus, William. **The Amusing Companion, Containing Philosophical Amusements, and Entertaining Recreations for Young Persons**. Hull: Printed for the Author, (1818). Brown leather spine gilt stamped, over marbled boards. 12mo. Ex-libris J.B. Findlay. Toole Stott 587, locating only this example. RARE. 5,000/7,000



116



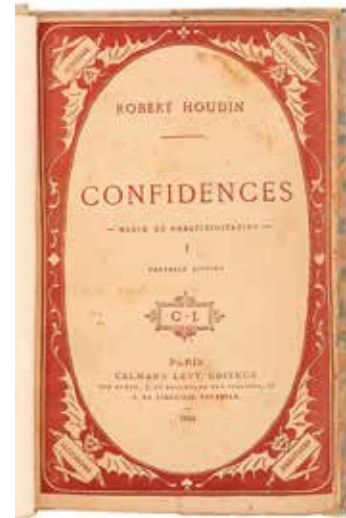
117



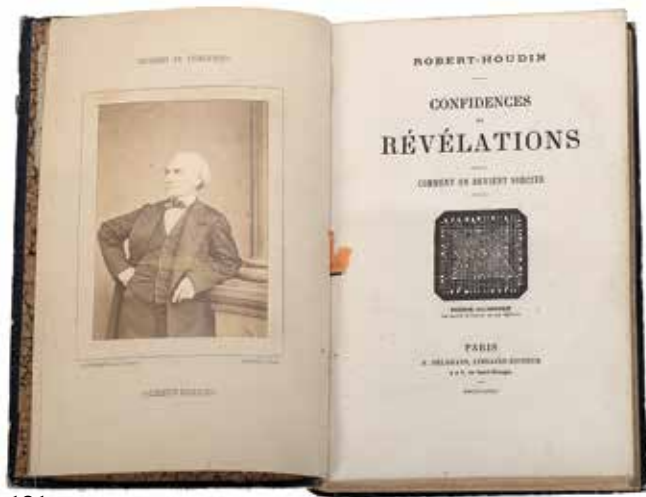
118



119



120



121



121 (detail)

118. **Rational Recreations; or, Holiday Amusements.** London: Knight & Lacey, (1825). Buff pictorial boards. Illustrated with woodcuts. 12mo. Lacking frontispiece. Spine chipped, some rubbing, internally fine. Ex-libris Trevor Hall. Toole Stott 592.

150/250

119. Ringhieri, Innocenzo. **Cento Giuochi Liberali, Et D'Ingegno.** Venice: Giovan Maria Bonelli, 1553. Modern crushed maroon leather, handsomely tooled with all gilt board and spine edges, banded gilt-decorated spine with title compartment. Large woodcut devices on front and rear title leaves, woodcut historiated initials leading each section. 4to. Top right margin lightly soiled toward rear, else fine.

600/900

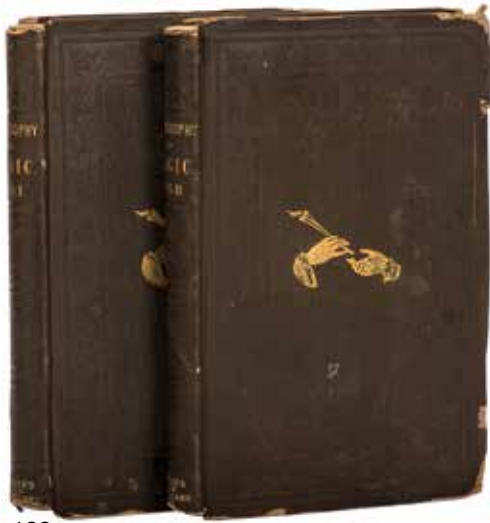
A forerunner of books on recreations and games popularized centuries later, this work includes chapters on playing cards, palmistry, chess and other entertainments.

120. Robert-Houdin, Jean Eugène. **Confidences d'un Prestidigitateur.** Paris: Calmann Levy, 1882. Two volumes in cream cloth with marbled paper sides, spine stamped in gold with leather title panels. Publisher's pictorial wrappers retained. Engraved portrait frontispiece. 8vo. Mild foxing throughout, edges bumped, else good.

200/300

121. Robert-Houdin, Jean Eugène. **Confidences et Révélations. Comment on Devient Sorcier.** Paris: A. Delahays, 1868. Blue boards over gilt-stamped blue calf spine, with patterned endsheets. Original $\frac{3}{4}$ length albumen portrait photograph of Robert-Houdin tipped in as frontispiece, as issued. With engravings of Robert-Houdin performing various classic effects from his Soirees Fantastiques. 8vo. Binding considerably rubbed but sound, very faint tide mark on last 30 pages, else good.

700/900



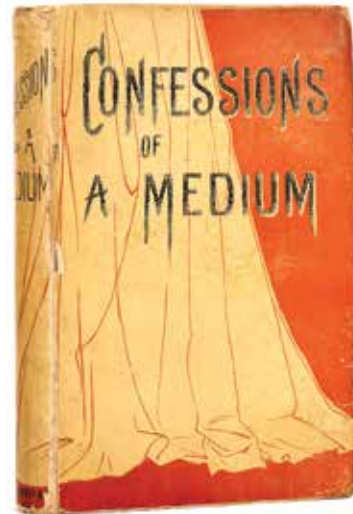
122

122. Salverte, Eusebe (trans. Anthony T. Thomson). **Philosophy of Magic, Vols. I - II.** New York: Harper & Bros., 1847. Two volumes, in publisher's brown cloth stamped in gilt, blind-stamped ornamentation on covers and spine. 8vos. Cloth mildly worn and soiled; mild foxing throughout; first volume title page remargined in one corner.

400/600

123. **Confessions of a Medium.** London: Griffith, Farran, Okeden & Welsh, ca. 1882. Publisher's pictorial boards. Frontispiece and five illustrations. 8vo. Rubbing and chipping at edges and down spine, internally fine. Uncommon binding state.

200/300



123



124

124. **Conjuror, (The); or, The Turkey and the Ring. A Comic Tale.** London: Printed for R. Dutton, 1808. Dark blue printed wrappers. Engraved title page and frontispiece, six engraved plates. 12mo. Extremities and spine chipped and worn, but intact. In a custom morocco slipcase, spine gilt stamped. SCARCE. Ex-libris J.B. Findlay. Toole Stott 789.

1,000/1,500

125. Smith, Caroline L. ("Aunt Carrie"). **Popular Pastimes for Field and Fireside.** Springfield: Milton Bradley, 1867. Blind stamped cloth, gilt decorated. Engraved title. Illustrations. 8vo. Cloth faded and worn, lacks flyleaf. Good. See Toole Stott 1395, which lists a different publisher.

200/300



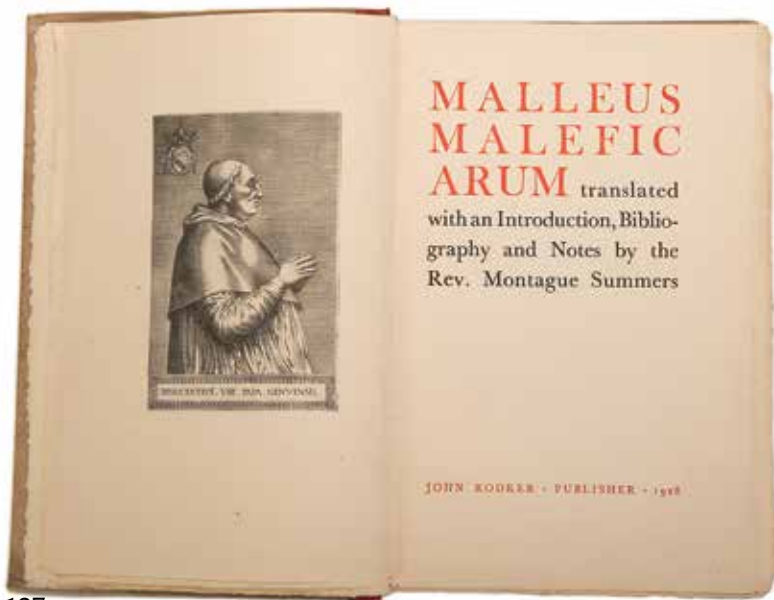
125



126

126. Speranza, Carlo. **Dei Ventriloqui Memoria.** Milan: Antonio Fontana, 1831. Publisher's printed brown wrappers. 8vo. Faint soiling on front wrapper affecting first three leaves, light browning elsewhere, but overall very good.

150/300



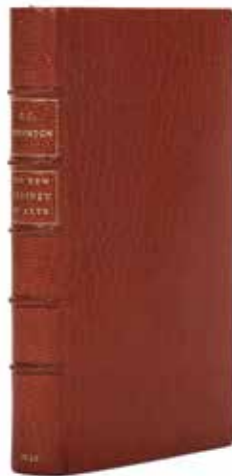
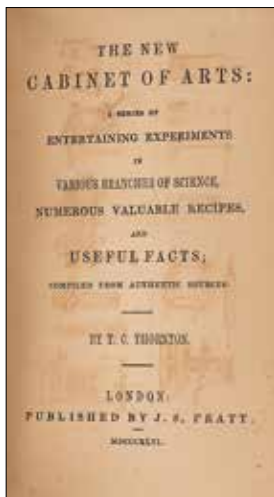
127



127. Summers, Montague (trans.). **Malleus Maleficarum**. Bungay: John Rodker, 1928. Number 872 of 1275 limited edition copies. Red morocco back over tan buckram, stamped in gold, with the uncommon printed jacket. Printed on Dutch paper, deckled page edges. Frontispiece. 4to. Jacket worn at edges, corners lightly bumped, else very good.

250/350

*Together with the publisher's prospectus of other works on the subject of witchcraft under the editorship of Summers, which included the Rodker edition of *The Discoverie of Witchcraft* (1930).*



128

128. Thornton, T.C. **The New Cabinet of Arts: A Series of Entertaining Experiments**. London: J.S. Pratt, 1846. Modern full crushed morocco, with gilt borders, date, and lettering on a raised spine. All edges gilt, marbled endsheets. Engraved frontispiece. 12mo. Sections between pp. 121-133, 238-252 bound out of order, but complete. Very good. Ex-libris Trevor Hall. Toole Stott 668.

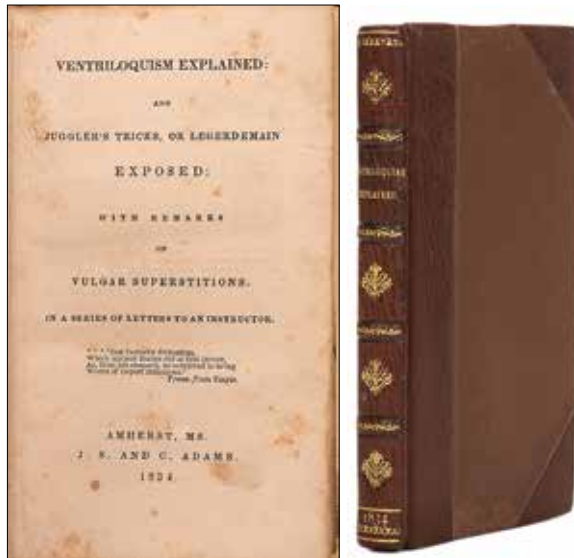
200/400

129. Tissandier, Gaston. **Les Récréations Scientifiques**. Paris: G. Masson, 1881. SECOND EDITION. Red cloth, the front board and spine ornately stamped in black and gold. All edges gilt, brown endsheets. Tissue-guarded frontispiece, with 225 engravings. 8vo. Minor soiling to cloth, else very good. NICE COPY.

300/400



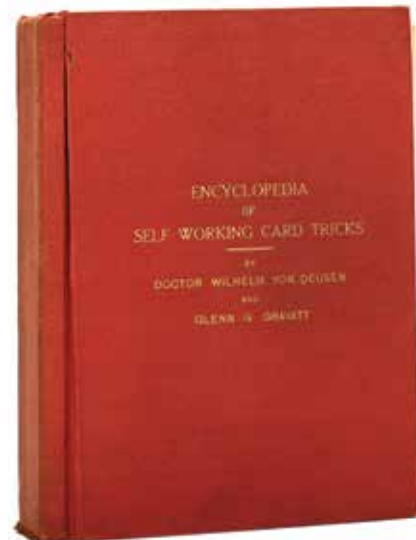
129



130

130. **Ventriloquism Explained: And Juggler's Tricks, or Legerdemain Exposed.** Amherst: J.S. And C. Adams, 1834. Half-leather, gilt decorated spine. 12mo. Scattered mild foxing. SCARCE. Ex-libris Roland Winder. Toole Stott 678.

300/400



131

131. Von Deussen, Dr. Wilhelm and Glenn Gravatt. **The Encyclopedia of Self Working Card Tricks and Second Encyclopedia of Self Working Card Tricks.** [Quality Magic Company, 1936]. Two volumes in gilt stamped red cloth. Printed on rectos only. 4tos. Good.

300/400



132

132. **Whole Art of Legerdemain, (The); or Hocus Pocus Laid Open and Explained.** New York: N.C. Nafis, 1833. Blue pictorial printed boards with matching paper spine. Folding woodcut frontispiece showing a conjurer nailing a card to a wall with a pistol shot. 12mo. Ex-libris Roland Winder and Trevor Hall. Boards rubbed, minor foxing; good. Toole Stott 724, but lacking the Perry imprint.

1,500/1,800

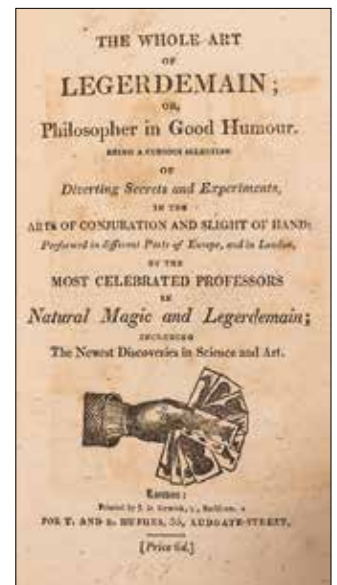
133. **Whole Art of Legerdemain, (The); or, Philosopher in Good Humour.** London: Printed for T. & R. Hufhes, 35, Ludgate Street, (1807). FIRST EDITION. Full blue calf stamped in gold. Hand-colored frontispiece, "Nailing a Card to the Wall," dated Jan. 1, 1807. 12mo. Ex-libris Trevor Hall. Toole Stott 712.

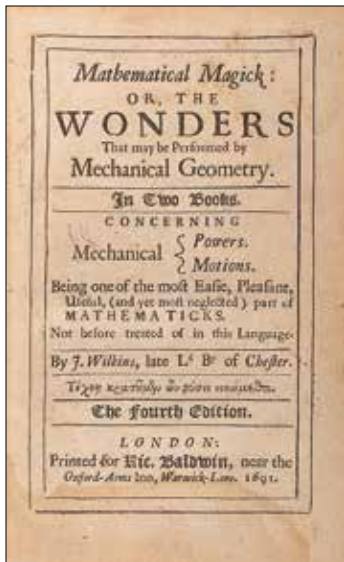
4,000/6,000

Identical to Toole Stott 712, except the name of the publisher is misprinted "Hufhes" rather than "Hughes," and below the imprint the term "[Price 6d]" appears instead of the date.



133

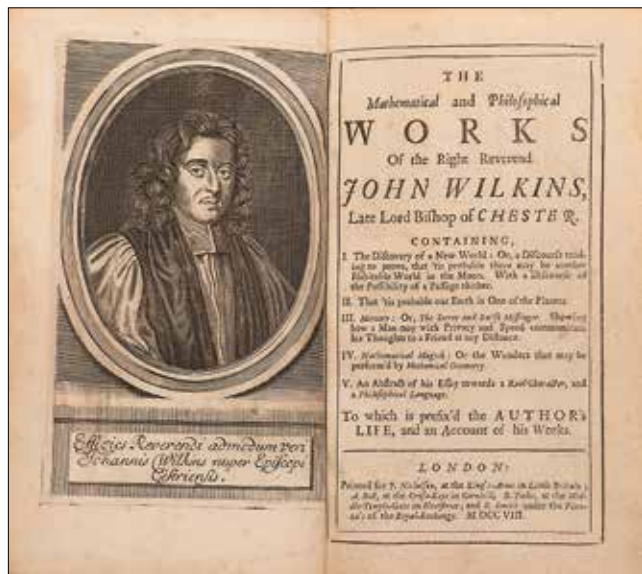




134

134. Wilkins, J. (John). **Mathematical Magick: or, The Wonders That May be Performed by Mechanical Geometry.** London: Richard Baldwin, near the Oxford-Arms Inn, 1691. FOURTH EDITION. Modern full brown calf, the spine banded with a red morocco title panel. Illustrated with plates of engravings, woodcuts in text. 8vo. [i-xiv], 1 - 295 [296]. Mild soiling at bottom margin throughout, some pencil notations, one leaf chipped at corner; lacks frontispiece.

400/600



135

135. Wilkins, John. **The Mathematical and Philosophical Works of the Right Reverend John Wilkins, Bishop of Chester.** London: Printed for J. Nicholson, at the King's-Arms in Little Britain..., 1708. Old calf, ornamentally blind-stamped, with banded, gilt-lettered spine. Engraved portrait frontispiece, woodcuts. 8vo. Leather nicked and scratched; ownership signature of Stanley Collins, occasional pencil marginalia. Very good. Toole Stott 1201.

800/1,200

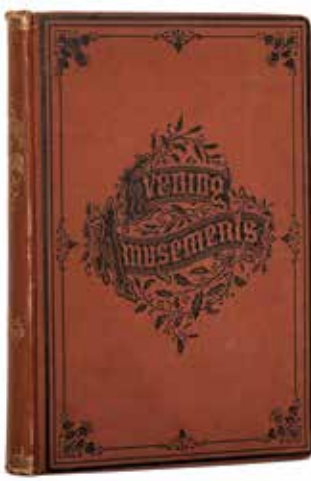
136. Williams, Henry T. and S. Annie Frost. **Evening Amusements, or Merry Hours for Merry People.** New York: Henry T. Williams, 1878. Brown cloth embossed and stamped in black and gilt. Illustrated. 8vo. Spine ends worn, board edges bumped, rear gutter paper splitting, yet sturdy and internally very good.

100/200

THE AUTHOR'S OWN COPY

137. Willmarth, Philip Reed. **The Magic of Matt Schulien.** Chicago: Ireland Magic Co., 1959. FIRST EDITION. Pictorial wrappers, comb bound. Illustrated with photographs. 4to. Chips and damage at extremities and to plastic cover. The author's own copy, warmly INSCRIBED AND SIGNED on the title page by the photographer and by Matt Schulien: "To my friend Philip Reed Willmarth, You made a pocket book out of a sow's ear. I never knew I was that good. Thanks sincerely, Matt Schulien, 1959." Laid in is a three-page typescript of a speech delivered by Willmarth on the magic of Matt Schulien.

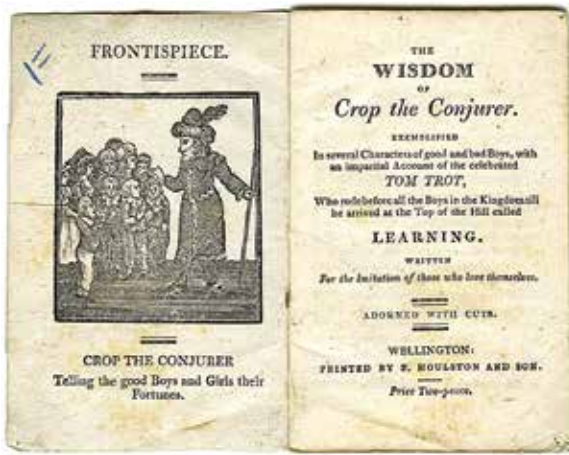
250/350



136



137



138

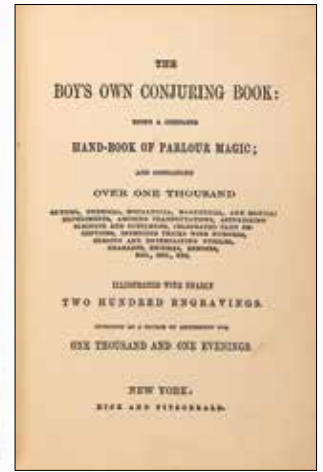
138. **Wisdom of Crop The Conjurer, (The).** Wellington: Printed by F. Houlston and Son, (ca. 1820). Yellow wraps with vignette and captions of *A Tinker* and *A Jew* on the front and rear wrapper, respectively. Woodcut frontispiece, woodcuts in text. 16mo. In custom slipcase and sleeve with spine gilt stamped. Faint pinholes at corners of pages; very good. SCARCE. Toole Stott 888.

800/1,200

Likely James Findlay's copy of this "wee" book, as the slipcase and sleeve are of a style similar to other rare books from his library, though Findlay's bookplate is absent.



139



139. **Boy's Own Conjuring Book, (The).** New York: Dick & Fitzgerald, (1861). Blue cloth stamped in black and gold. Illustrated with nearly 200 engravings. 8vo. A few patches of light soiling to rear cloth, other light wear, else very good. NICE COPY. Toole Stott 958.

200/250



140

140. Witgeest, Simon. **Het Natuurlijk Tover-Boek, Of't Nieuw Speel-Tonell Der Konsten.** Amsterdam: Jan ten Hoorn, 1686. Dark blue buckram stamped in gold. Engraved title page, illustrated with woodcuts. 8vo. p. [i-vi], 1 - 604, + 1 - 48 appendix. Some pagination errors, but signatures consistent, A - Oo3. Scattered soiling, one woodcut punctured, final leaf with replaced top and bottom margins; good.

250/350

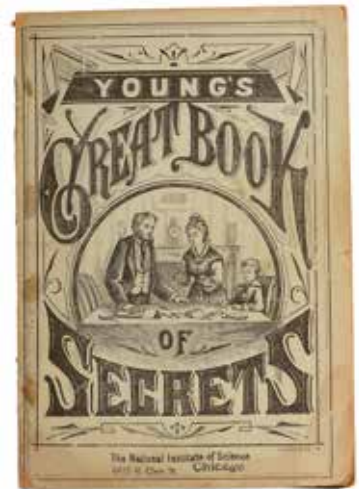
141. Young, M. **Young's Great Book of Secrets.** Author, 1882. Publisher's pictorial wraps, with a contemporary stamp of The National Institute of Science (Chicago) on front. Printed advertisements on wrapper versos. 12mo. 94 pp. + 10 pp. illustrated advts. Spine perished, small chips around edges, else good. SCARCE.

200/400

A wide-ranging compendium of the author's household "secrets" on health, food, and other matters, including, at rear, an entry on parlor magic.



140



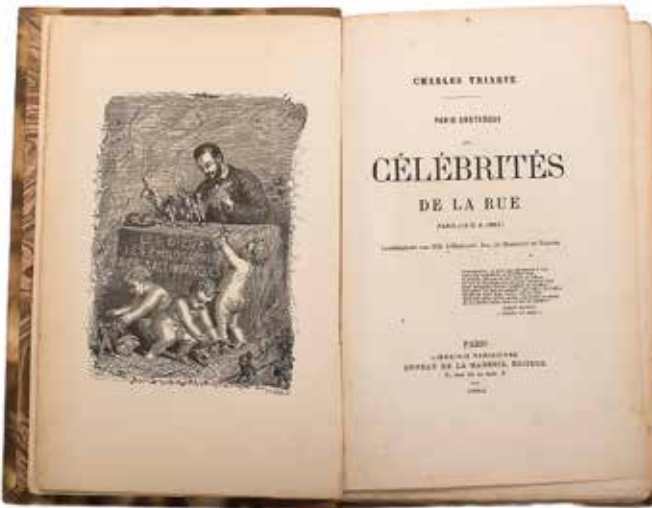
141



142

142. **Young Man's Book of Amusement, (The)**. Halifax: Milner and Sowerby, 1854. Publisher's blind-stamped cloth rebacked with a plain red spine. Folding engraved frontispiece. Illustrated with engravings. 16mo. Light spotting to preliminaries, occasional rust-spots and browning, else a sturdy, good copy.

300/500



143

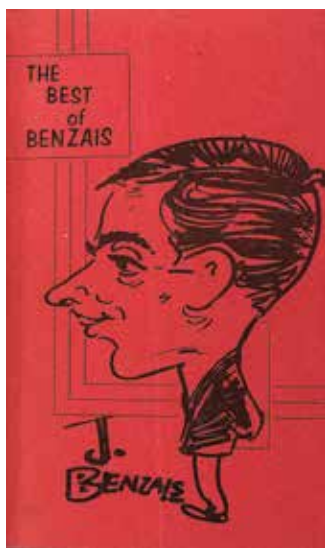
143. Yriarte, Charles. **Paris Grotesque: Les Célébrités De La Rue**. Paris: Dupray de la Mahérie, 1864. Raised tan calfskin leather spine with green morocco title compartment over marbled boards. Endsheets marbled. Frontispiece, with numerous plates of engravings. Tall 8vo. Light to mild foxing, else good.

250/350

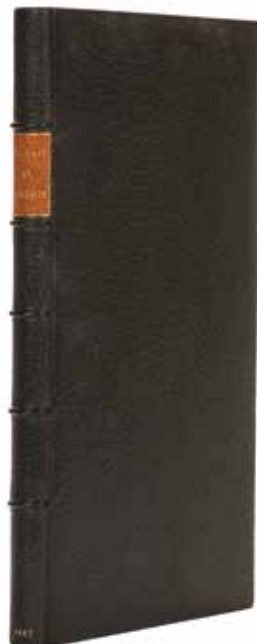
A wide cast of Parisian street performers is represented, including the magician Miette, "rival of Pinetti," and the juggler Pradier, with an engraving of each.

FINE BINDINGS

Books in the following section have been grouped under a separate heading for the physical beauty they share and, in many cases, on the basis that such a significant investment in the presentation of the work has rarely, if ever, been undertaken. The selection ranges from ephemeral booklets to a complete file of a major mid-century periodical, but all have in common the quality of a subdued yet visually striking modern French style of bookbinding that, with some interesting results, creatively hearkens after the literature between the covers.

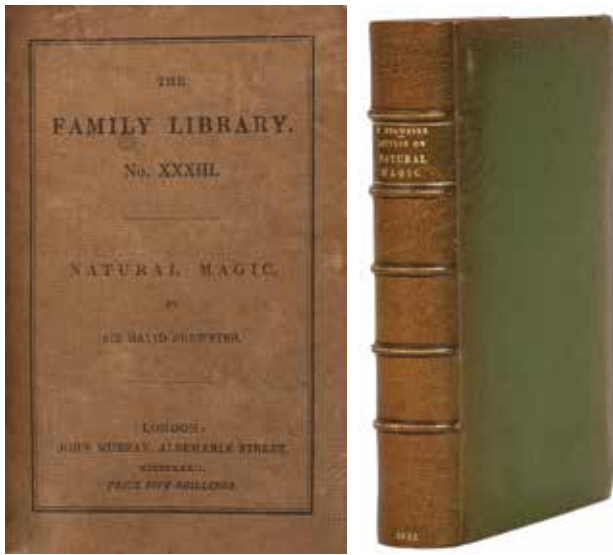


144



144. Benzais, J. **The Best of Benzais**. Kansas City: John King & S. David Walker, 1967. FIRST EDITION. Full black leather with banded spine, gilt-stamped morocco spine label and date. Top edge gilt. Publisher's pictorial wrappers retained in binding. Illustrated. 8vo. Very good.

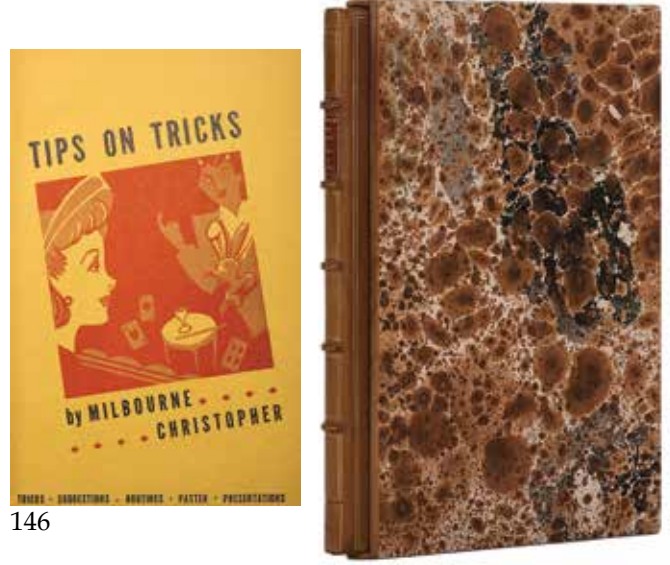
75/150



145

145. Brewster, David. **Letters on Natural Magic**. London: John Murray, 1832. Full green leather with gilt-stamping and banded spine. Top edge gilt, marbled endsheets. Publisher's wrappers retained. Illustrated with engravings. Collates identically to Toole Stott 136 except for lack of preliminary advertisements. Ex-libris Roland Winder. Spine sunned, else very good.

300/500



146

146. Christopher, Milbourne. **Set of two Tips on Tricks booklets**. Including *Tips on Tricks* (Chicago: Berland, 1942) and *More Tips on Tricks* (Baltimore: Prestidigitators Press, 1945). Full tan calf with double-ruled gilt borders on covers and around each spine compartment, red morocco title panel, with gilt-stamped raised spine bands. Top edge gilt, marbled endsheets. In a custom felt-lined slipcase with matching marbled sides and leather trim. Publisher's wrappers retained in both volumes. Illustrated. 8vo. Dampstain at upper corner of the rear board, else very good.

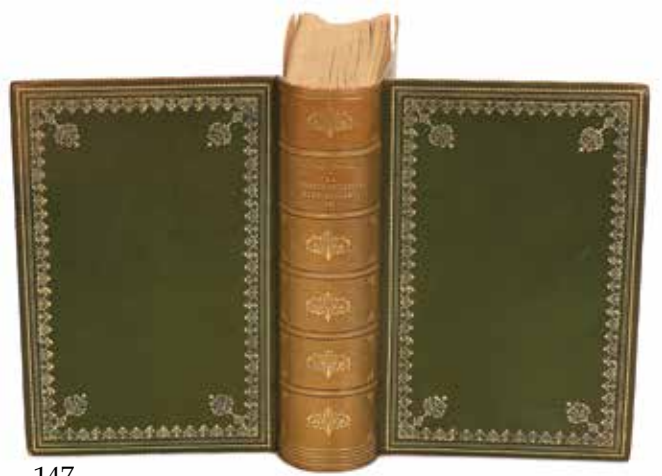
100/200



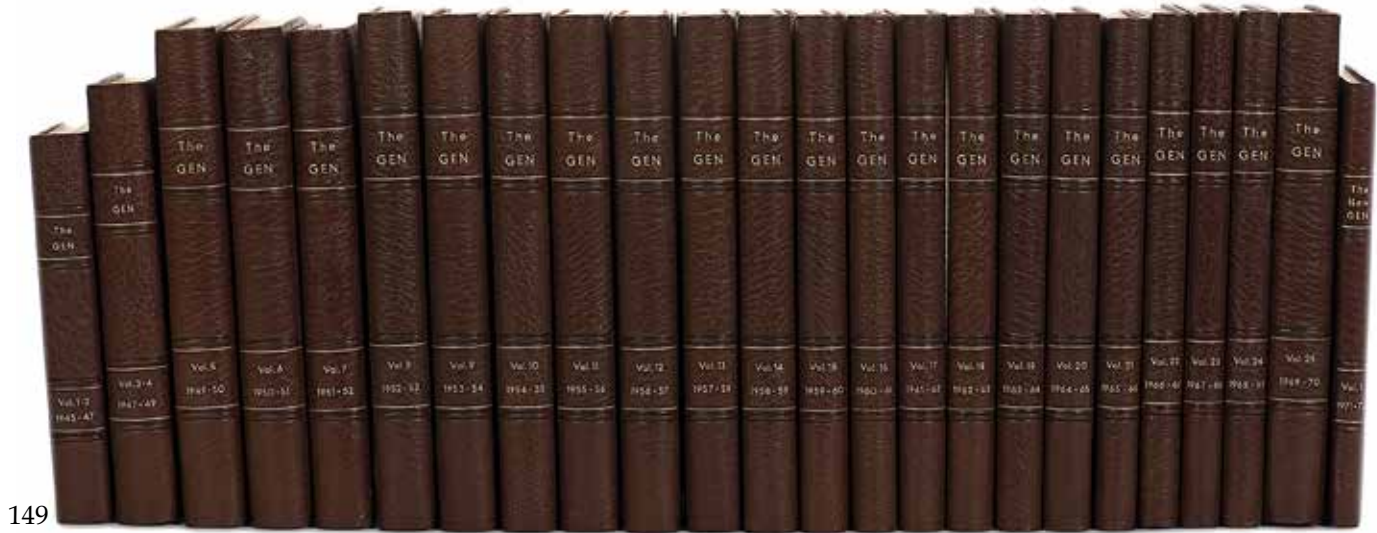
147

147. D'Hotel, Dr. Jules. **La Prestidigitation Sans Bagages**. Paris: A. Mayette, 1936 - 1944. Four full green calf volumes finely gilt stamped and tooled with gilt board edges and gilt-stamped turn-ins, top edges gilded. Tipped-in portrait frontispiece in first volume. Copiously illustrated. 8vo. First volume INSCRIBED AND SIGNED by the author. Spines sunned, a few minor exterior chips, else very good.

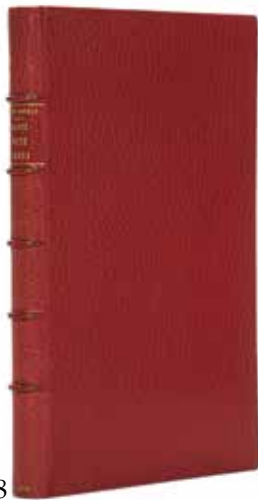
1,200/1,500



147



149



148. Garcia, Frank and George Schindler. **Magic With Cards.** New York: David McKay, 1975. Wine-colored leather with gilt-decorated, banded spine, gilt top edge, and marbled endsheets. Illustrated by Ed Triconi. 8vo. INSCRIBED AND SIGNED by Garcia on the title page. Fine.

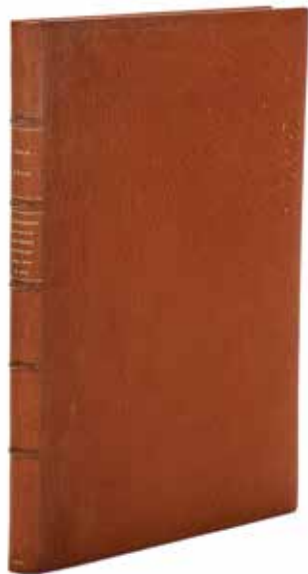
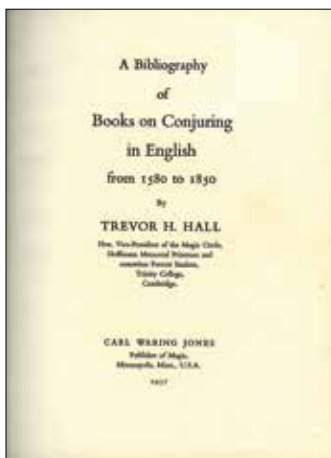
100/200

149. **Gen.** Harry Stanley, et al. Monthly. V1 N1 (n.d.) - V26 N# (Sep./Oct. 1970). COMPLETE FILE. Magnificently bound in twenty three full chocolate leather volumes with handsome marbled endsheets and gilt edges. Alfredson/Daily 2380.

800/1,200

With: *The New Gen*, in a matching binding.

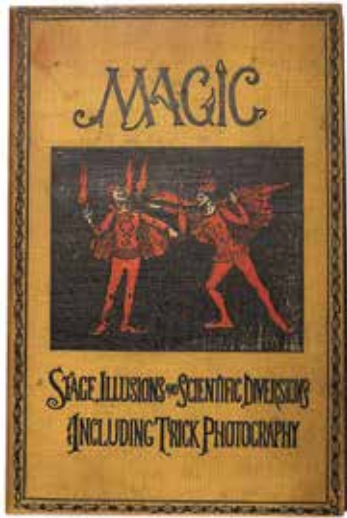
148



150. Hall, Trevor. **Bibliography of Books on Conjuring, 1580 - 1850.** Minneapolis: Carl W. Jones, 1957. Full crushed brown leather, with gilt spine title compartments, gilt top edge, and marbled endsheets. Illustrated. 4to. Minor scuffing and spotting on front cover, penciled marginalia, else very good.

150/250

150



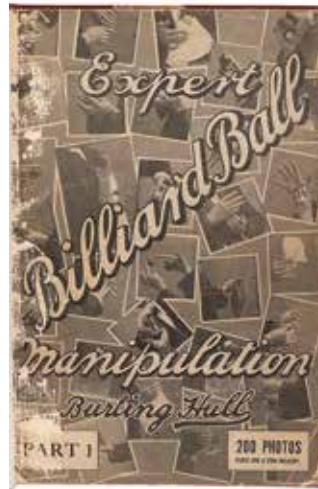
151

151. Hopkins, Albert A. **Magic: Stage Illusions and Scientific Diversions**. London: Sampson, Low, Martson and Company, 1897. FIRST BRITISH EDITION. Full brown calf with gilt decorated spine label and banded spine. Top edge gilt, marbled endsheets. Original yellow pictorial cloth retained in new binding. Tall 8vo. Spine a bit sunned, else very good.

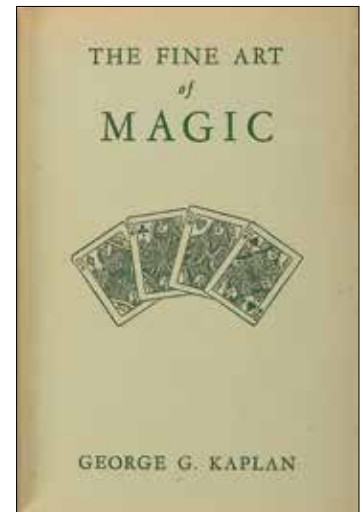
250/350

152. Hull, Burling. **Expert Billiard Ball Manipulation, Pts. 1 - 2**. New York: Stage Magic Co., 1928. FIFTH EDITION. Half-leather with decorative paper sides, banded spine divided into six panels, title stamped in gold. Top edge gilt, marbled endsheets. Illustrated. 8vo. Very good.

150/300



152



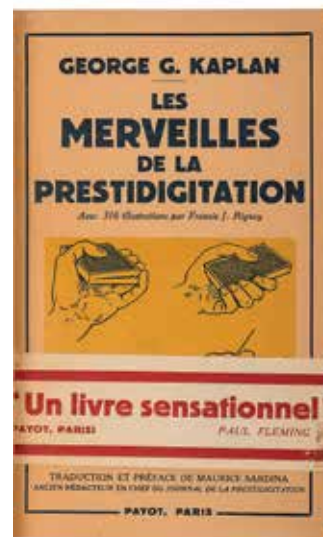
153

153. Kaplan, George. **The Fine Art of Magic**. York: Fleming Book Company, 1948. Full brown leather with gilt-decorated morocco spine labels and gilt stamping, gilt top edge and marbled endsheets. Binding preserves and incorporates the original cloth and dust jacket of the book. Illustrated. 8vo. Boards a bit bowed, else very good. INSCRIBED AND SIGNED by Kaplan.

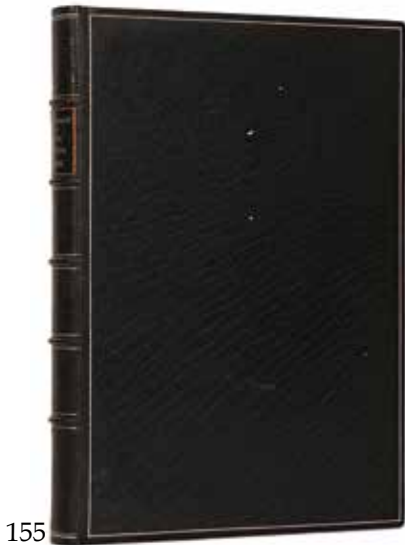
200/400

154. Kaplan, George. **Les Merveilles De La Prestidigitation**. Paris: Payot, 1955. FIRST FRENCH EDITION. Full leather, the covers with a double-line border of mahogany and gilt, banded spine gilt-stamped with green leather title panels. Top edge gilt, marbled endsheets. Publisher's cloth retained in binding. Illustrated. 8vo. INSCRIBED AND SIGNED by Kaplan on the flyleaf, June 1992. Translation and preface by Maurice Sardina. Fine.

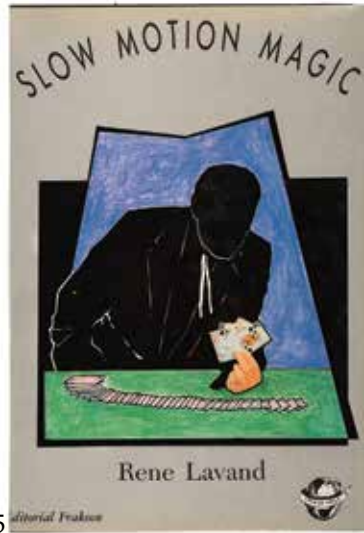
150/300



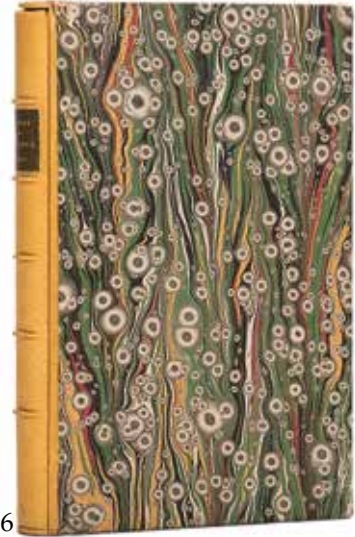
154



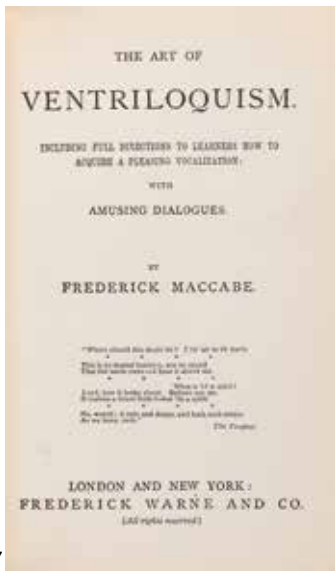
155



155



156



157

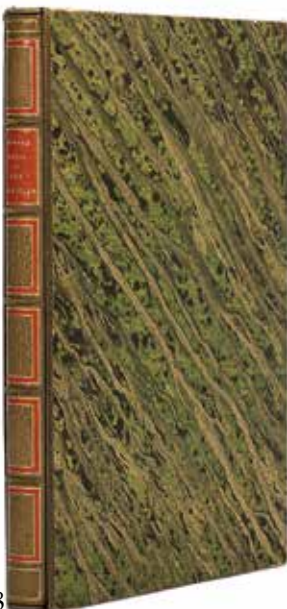


155. Lavand, Rene. **Slow Motion Magic, Vols. I - II.** Madrid: Editorial Frakson, 1988 and 1991. Two volumes bound in full blue calf with gilt and pigment stamping. Gilt stamped morocco spine label. Top edge gilt, marbled endpapers. Original covers of both books retained in binding. Photo illustrated. 8vo. Minor spots on front board, else very good. With a TLS from Lavand laid in.

250/350

156. Leech, Al. **Complete Works of Leech.** Chicago: Magic, Inc., 1949 - 71. Including *Don't Look Now* (1971); *Handbook of Card Sleights* (1954); *Manipulating With Leech* (1952); *Cardmanship* (1959); *For Card Men Only* (1949); *Card Man Stuff* (1970); *Super Card Man Stuff* (1972). Full tan leather with gilt stamped morocco spine label. Top edge gilt, marbled endsheets. In a custom felt-lined slipcase with matching leather trim and marbled sides. Publisher's wrappers retained. Illustrated. 8vo. Fine.

150/250



158

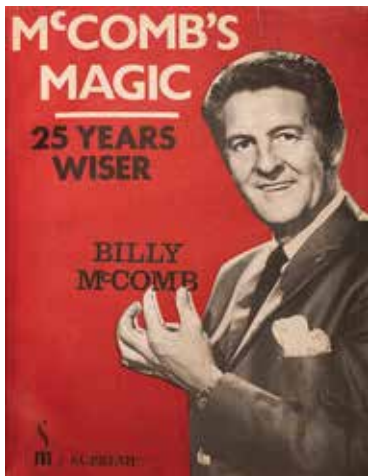


157. Maccabe, Frederic. **The Art of Ventriloquism.** London: Frederick Warne & Co., 1875. Full calf, compartmentalized spine gilt tooled, boards gilt stamped, with board edges and turn-ins in gilt. All edges gilt, marbled endsheets. 12mo. Near fine. Toole Stott 460.

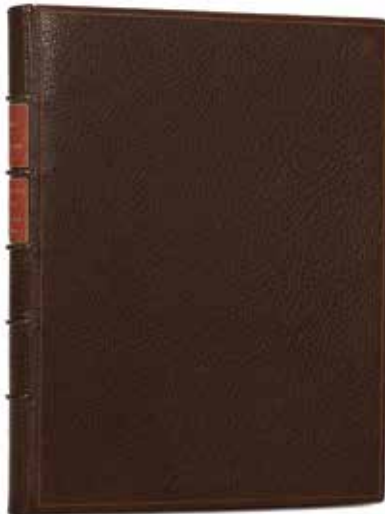
200/300

158. Marlo, Edward. **The Cardician.** Chicago: Ireland Magic, 1975. FOURTH PRINTING. Full dark green leather, the boards and raised spine with a double border of red leather and gilt. All edges gilt, marbled endsheets. Accompanied by a custom felt-lined slipcase, the marbled covers damaged in one corner. Publisher's pictorial wrappers retained in binding. Illustrated. 4to. Very good.

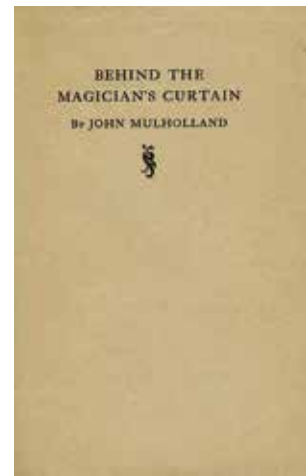
150/250



159



159



160

159. McComb, Billy. **McComb's Magic: 25 Years Wiser**. Bideford: Supreme, (1972). Full brown leather, gilt stamped morocco labels on a banded spine, covers stamped with a thin orange border. Top edge gilt, marbled endsheets. Publisher's jacket incorporated into binding. Illustrated. 4to. Upper corner bumped, else very good.

150/250

160. Mulholland, John. **Behind the Magician's Curtain**. New York: New York Public Library, 1928. Original tan printed wrappers bound in quarter leather over gold-flecked boards, spine gilt stamped. Top edge gilt. Illustrated. 12mo. Fine.

100/150

161. Nelms, Henning. **Magic and Showmanship**. New York: Dover, 1969. Three-quarter crushed black leather with marbled sides; raised spine with a maroon morocco title label, gilt-stamped. Top edge gilt, marbled endsheets. Publisher's covers retained in binding. Illustrated. 8vo. Corners bumped, else very good.

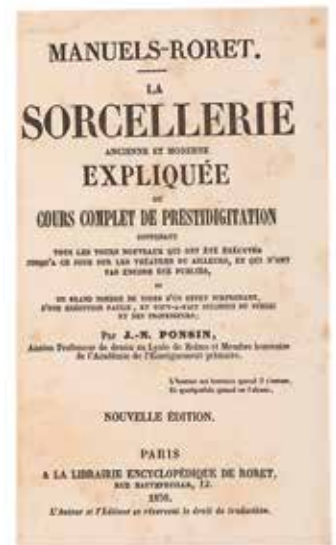
100/150

162. Ponsin, J.N. **La Sorcellerie Ancienne & Moderne Expliquee**. Paris: Roret, 1858. Together with: Comte, M. **Nouveau Manuel des Sorciers**. Paris: Roret, 1853. Bound with Ponsin's **Supplement a La Sorciellerie Ancienne & Moderne**. The two volumes handsomely bound in hand-decorated vellum with marbled endsheets and ribbon bookmarks. The latter volume with three folding plates. Housed in a slipcase. 12mos. Slipcase torn, else good.

600/800



161



162



162



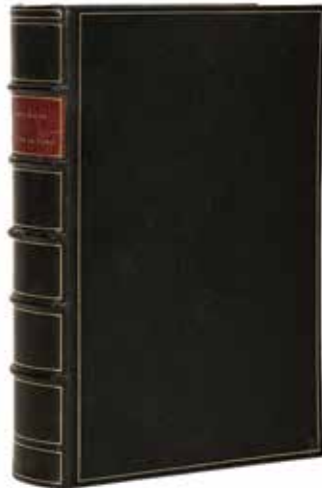
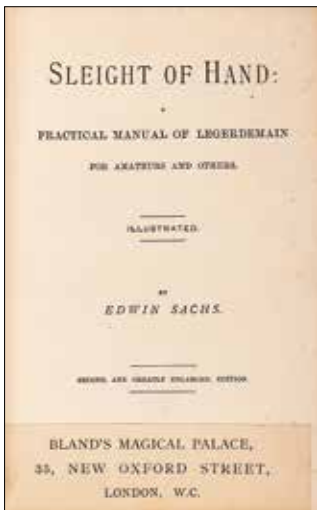
163



166

163. Raimon, Jean. **Le Nouveau Magicien Des Familles**. Paris: Société Française, (1913). Three volumes on card games, scientific amusements, and mathematical recreations and puzzles. Full maroon leather with gilt lettering on banded spine; gilt top edge; in a custom slipcase with marbled paper sides and leather trim matching each volume. Publisher's wrappers retained in binding. 8vos. Illustrated with figures and line drawings. Spotting on one title page, overall very good.

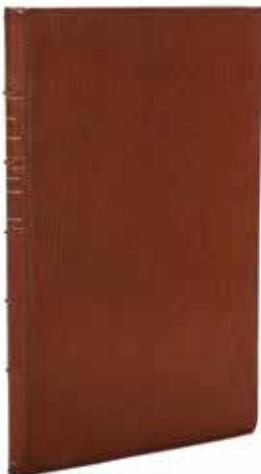
600/800



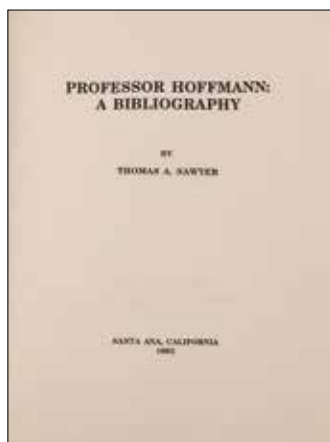
164

164. Sachs, Edwin. **Sleight of Hand**. London: L. Upcott Gill, 1885. SECOND AND EXPANDED EDITION. Full blue calf stamped in gilt, raised spine with morocco spine title label. Top edge gilt, marbled endsheets. Illustrated. 8vo. Includes illustrated full-page advertisement for J. Bland and Bland overslip on title page. One chip on spine, else very good.

250/350



165



165. Sawyer, Thomas. **Professor Hoffmann: A Bibliography**. Santa Ana: Author, 1983. In full crushed brown leather, gilt title compartments on the raised spine, with black single-line borders around front and rear covers and at spine ends. Top edge gilt, marbled endsheets. Publisher's front wrapper retained in binding. Illustrated. 4to. SIGNED BY THE AUTHOR. Spine head bumped, else very good.

200/300

166. Tamariz, Juan. **Group of four books**. Including *Magia Portagia, Vols. 1 - 2* (Editorial Frakson, 1982); *Blancos y Negros*. (Author, (1977)); *La Baraja Radio* (Author, n.d.); and *La Baraja Multiefecto* (Author, n.d.). All in full maroon leather with raised spines and gilt-lettered title panels. Top edges gilt, marbled endsheets. Publisher's wrappers retained in binding. Illustrated. 4to or 8vo. Generally very good.

300/500



167

167. Vernon, Dai. **Four volumes on close-up and card magic.** Including the *Inner Secrets* trilogy (Harry Stanley, 1960s), bound together in one volume; *Malini and His Magic* (Supreme, 1976); *Select Secrets* (Max Holden, 1949); and *Expanded Lecture Notes* (Magic, Inc., 1964). All in matching full red crushed leather, gilt spine titles on raised spines, and all gilt page edges; three of the four volumes with patterned full crushed dark green leather endboards and green silk endsheets, the fourth volume with marbled endsheets. All in matching custom felt-lined slipcuses with veneer sides and red leather trim at the mouth. Illustrated. 8vos. One slipcuse with chipping at top corner, another with minor ink smudging down one side, else very good.

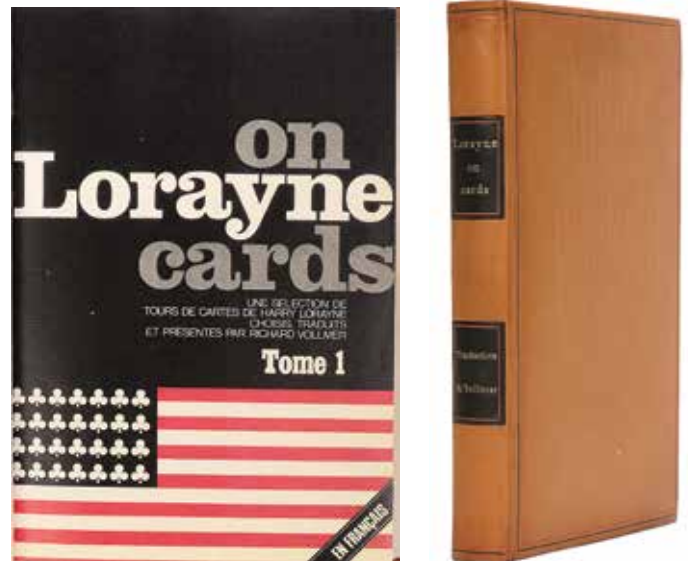
500/800

168. Vollmer, Richard (trans.). **Lorayne on Cards.** Strasbourg: Editions Techniques du Spectacle, 1979. Full brown calf stamped with a red and black border, gilt-stamped spine labels in black leather inlays. Top edge gilt, marbled endsheets. Publisher's cloth retained in binding. Illustrated. 8vo. Fine.

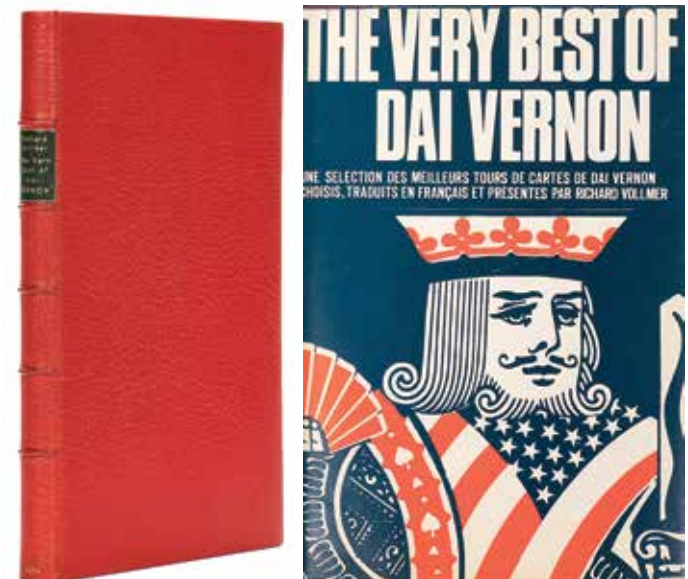
100/200

169. Vollmer, Richard (trans.). **The Very Best of Dai Vernon.** Strasbourg: Editions Techniques du Spectacle, 1978. Full red leather, gilt-decorated morocco spine label. Top edge gilt, marbled endsheets. Publisher's pictorial cloth retained in binding. Illustrated. 8vo. Fine.

100/200



168



169



170



170

170. Vollmer, Richard (trans.). **"The Very Best of..." Series.** Paris: Editions Techniques du Spectacle, 1978 - 83. Eleven volumes in French, each devoted either to a performer or periodical of card magic, including Dai Vernon, Edward Marlo, Harry Lorayne, Roy Walton, J.K. Hartman, John Mendoza, Frank Garcia, Father Cyprian, and Nick Trost; periodicals including *Kabbala* and *Apocalypse*. Set bound uniformly in full tan calf, the boards with inlaid red and black leather playing card suits motif, spines gilt-stamped with black leather title compartments. Top edges gilt, uniformly marbled endsheets. All housed in a custom cloth slipcase. Publisher's covers retained in each volume. Illustrated. 8vo. Near fine.

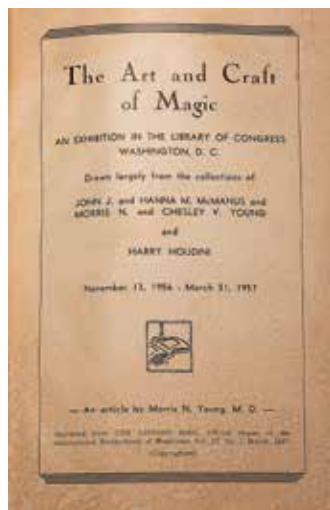
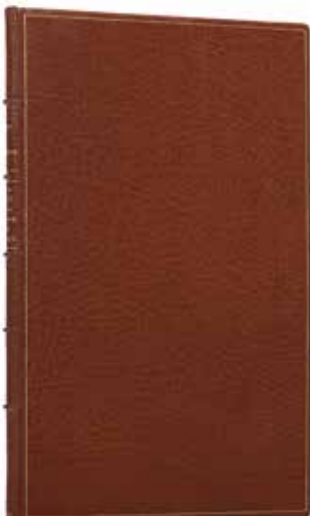
500/700



171

171. Willmann, Carl. **Il Manuale del Prestigiatore Moderno.** Rome: E. Perino, 1895. Full golden leather, the banded spine divided into six panels with the title stamped in gold on a brown leather inlay. Top edge gilt, decorative endsheets. In a contoured felt-lined slipcase with matching marbled sides and leather trim. Lacking title page. Illustrated with engravings. 8vo. Light foxing, else good.

100/200



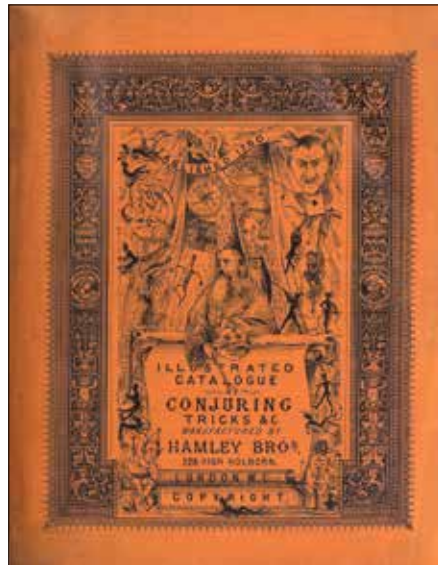
172

172. Young, Morris. **The Art and Craft of Magic.** Washington, D.C.: Library of Congress, 1957. Full brown leather, borders and lettering in gilt on raised spine. Top edge gilt, marbled endsheets. Publisher's wrappers retained in binding. Illustrated. 8vo. Drawn from *The Linking Ring*, the booklet accompanied an exhibition in the Library of Congress drawn from the collection of Houdini and others.

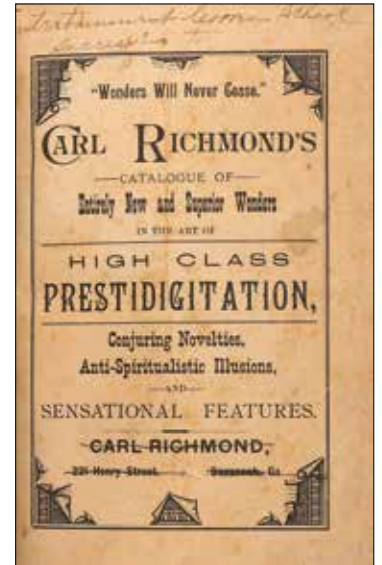
100/200



173



175



174

MAGIC SUPPLY CATALOGUES

173. **Buckeye Novelty Co. Catalogue (of) Popular and Useful Novelties.** Cincinnati, 1880. Publisher's pictorial wrappers, the front bearing a woodcut of the storefront, retained in a textured brown cloth binding stamped in gold. Profusely illustrated. 8vo. Conjuring apparatus including The Cut Cord, Magic Die, The Phantom Finger, and Obedient Ball Trick. Two notations on front wrapper, else very good. Ex-libris John Henry Grossman.

200/400

174. **Carl Richmond's Catalogue of High Class Prestidigitation, Conjuring Novelties, Anti-Spiritualistic Illusions, and Sensational Features.** Savannah, GA, ca. 1895. Gilt-stamped red cloth over plain boards. Publisher's printed wraps retained. 17pp. Woodcut plate of a spiritualism stage performance colored in green. Contemporary pencil notations and crossed-out text on front; rear wrapper crimped, else very good.

200/400

175. **Hamley Bros. Illustrated Catalogue of Conjuring Tricks.** London, ca. 1898. Publisher's orange wraps intricately illustrated and printed in black, bound in maroon buckram over plain boards. Profusely illustrated. Folio (12 x 9"). 108 pp. Front wrapper remargined; short tear on rear repaired with tape, else very good.

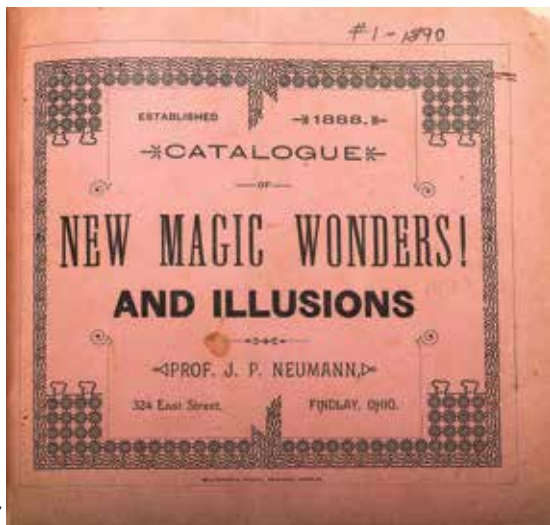
400/600

176. **J. Bland's Magical Palace of Conjuring Wonders.** London, ca. 1896. Illustrated wrapper printed in green and red, bound in quarter leather with brown buckram sides. Illustrated with line drawings. 68pp. Folio (14 x 9"). Front wrapper laid down, with chips around edges; rear wrapper lacking, else very good. SCARCE.

800/1,200



176



177



178



179



180

177. **J.P. Neumann's Magical Apparatus.** Findlay, OH, 1889–90. Two catalogues bound in one. Including *Catalogue of Prof. Neumann's Magical Apparatus and Spiritualistic Manifestations* (1889), publisher's printed wraps, 10 pp.; and *Catalogue of New Magic Wonders! And Illusions* (1890), pink printed wraps, 24pp. Wraps chipped and smudged, some tape repairs, else good. RARE.

300/500

178. [Miscellaneous] **Bamberg and Wiles catalogs, with a Goldston prospectus.** Including *Bamberg Magic and Novelty Co. Amateur Catalog of Magic and Novelties* (New York, 1909) and *H. Wiles Home of Magic* (Manchester, ca. 1910), both bound together with the prospectus of *Will Goldston's Exclusive Magical Secrets* (London, ca. 1912). Publisher's pictorial wrappers retained (*Bamberg* lacking rear wrapper) in a later binding of three-quarter red buckram with marbled paper sides, gold spine title. Illustrated. 8vos. Bottom margin cropped close or into text of *Wiles*, else good.

200/300

179. **Monarch Trick Mfg. Co. Magical Apparatus.** Lynn, MA: December, 1900. Red cloth stamped in gold, with publisher's illustrated red wraps retained in binding. 50 pp. Line-drawn illustrations accompany most entries. Very good.

250/350

180. **Zauber-Klingl.** Wien, ca. 1915. Green buckram stamped in gold, with publisher's illustrated color wraps retained in binding. 111 pp. Illustrated throughout. One item cut out, else good.

150/250



181

APPARATUS

181. **Automated Sefalajia.** Wallace, Jeff Busby Magic Inc., 1995. A miniature spirit cabinet devised by Stewart James in which bells ring, knots untie themselves, balls roll as if pushed by invisible hands, and more. Hardwood box with brass fittings, 13 x 6 1/2 x 9". Dovetailed construction. Includes all necessary props, padded ATA carrying case, and a draft of the original comb bound instruction booklet. Hallmarked. Fine.

1,500/1,800

182. **Ball and Cone.** Lake Forest, John McKinven, ca. 1990. Seamless leather cone with turned hardwood insert. Used for the sleight-of-hand feat popularized by Dai Vernon in his famous Harlequin Act. With modern ball. Cone 6" high, mouth 2 1/4" wide. Insert hallmarked. Very good.

100/200

183. **Birdlos Lamp.** Hamburg, Janos Bartl, ca. 1925. A live canary vanishes, then instantly and visibly reappears inside the glass bulb of the lamp. 17 1/2" high. Includes special bulb. Very good.

1,200/1,500

184. **Ultra Card Rise.** New Haven, Petrie & Lewis (P&L), ca. 1935. A selected card rises from the pack while the deck is isolated in a nicked metal houlette. 10 3/4" high. Hallmarked. Very good.

300/400

185. Cardini (Richard Valentine Pitchford). **Multiplying Billiard Balls owned by Cardini.** American [?], ca. 1940. Set of three turned 2" wooden balls and matching shell painted white, in a fitted cloth-lined case. Paint worn, else good.

300/500

A letter of provenance accompanying the billiard balls traces their ownership, from Cardini to Larry Jones, a magician and collector, to Dr. Robert Escher, to the current owner. The balls were likely not used by Cardini, but owned by him.



182



183

184



185



186



189



187

186. **Change Bag.** European, ca. 1930 [?]. Objects appear from, vanish or change in the bag. Nickel plated rim and turned wooden handle. 20" long. Very good.

200/300

187. **Himber's Cigarette Card Case.** North Hollywood, Merv Taylor, ca. 1955. Handsome stainless steel cigarette case which vanishes, produces, or changes objects placed inside. With original box, facsimile instructions, and opening tool. Good.

200/300

188. **Copper Paul Fox Cups.** Phoenix, Danny Dew, ca. 1970. Three spun copper cups manufactured and sold by Danny Dew. Good. UNCOMMON.

400/500



188

189. **Fool's Gold.** Cornwall, Alan Warner, ca. 2003. A clever micro magic transposition effect revolving around the theme of Alchemy. One of 25 numbered units manufactured. Handcrafted from teak. Lid of case includes Amber stone. With instructions. Fine.

1,000/1,500



190

190. **Imagino.** Colon, Abbott's Magic, ca. 1950. A handkerchief, placed in a wooden tube resting on a tray, vanishes and appears in a matching tube on the opposite side of the tray, ad infinitum. Tray 15 1/2 x 7 3/4". With instructions. A Robert Harbin creation.

150/250

191. **Inexhaustible Vase.** Kansas City, Donald Holmes, ca. 1933. Water is poured into a handsome, round, nickel-plated vase from which it vanishes. Then, a quantity of dry silk handkerchiefs is produced from within. 9 3/4" high. Near fine.

250/350



191



194



192. **Money Machine.** European, ca. 1890. Blank paper is cranked through the rollers, and exits the other side as real, printed money. Turned wood with brass hardware and cloth rollers. Base 8 ¼ x 3". Possibly lacking finial, minor repair evident.

400/600

193. **Manipulation Watches and Multiplying Watches.** Berlin, Conradi-Horster, ca. 1930 [?]. Set of thirteen faux pocket watches for use in manipulative magic acts. Included are two hook watches, one spring-loaded multiplying watch, two manipulation watches with finger grips, and four faux watches. Minor wear to nickel plating.

300/500

194. Rezvani, Medjid Khan. **Rezvani's own Cups and Balls.** Paris, 1940s. Three shallow wooden bowls, two wooden wands, the cloth "tomatoes" and Rezvani's two-volume work describing his routine, *Les Coussinets de la Princesse ou Le jeu des tomates par l'image* ("The Princess' Pillows or The Tomato Trick"; Paris, 1950). One book INSCRIBED AND SIGNED by the author. All items housed in a small brown suitcase owned by Rezvani. Bowls 4" diameter. Some wear evident to props from repeated use, but generally good condition.

400/600

Considered the forerunner of the famous Benson Bowl, Rezvani was an Iranian who worked in Paris. His tomato trick was first published in 1940, and later in Victor Farelli's book The Magic of Rezvani. Instead of cork balls, he used small red cloth pillows in the effect, which approximated the look of squat tomatoes. Hence, the name of the effect.



192



193



195



196



197

195. **Rice, Bran, and Orange Trick.** American, ca. 1890 [?]. A quantity of rice, a quantity of bran, and an orange transpose between a handsome nickel plated vase and three nickel plated cones. One cone gimmicked. Lid of vase includes trap not usually encountered in similar apparatus. The largest 13 ¼" high. Minor stress crack to lid of vase, else very good. RARE.

3,000/4,000

According to paperwork accompanying the set, the Rice Vase offered here was owned and used by Harry Kellar, though no further documentation proving the assertion is available.

196. **Rod Through Body.** Colon, Abbott's Magic, ca. 1955. A metal rod is thrust through a wooden frame around a woman's midsection. Liquid poured in one end of the hollow rod runs through it, but when the rod is removed from the frame, the woman is unharmed. Frame 21 ¼ x 21 ¼". Finish scratched. With original carrying case.

400/600

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

1,500/2,000



198 (multiple views)



198. **Spirit Bell.** New York, Martinka & Co., ca. 1910 [?]. Handsome metal bell rests on a tall metal stand or hangs from the tip of the magician's wand. It rings out answers to questions posed by the audience, sounding once for "yes" and twice for "no." Nickel plated with handsome cast base and compartmentalized carrying case. Wand not functional. Stand and bell in good condition. 32 ¼" high. Very good.

1,500/2,500

199. **Spirit Trumpet.** American, ca. 1900. Early example of this device used by spirit mediums to apparently receive messages from "the great beyond." Four soldered tin telescoping sections form the finished trumpet. 19 ½" high. Very good.

250/350



199



200

200. **Thimble Frame.** Los Angeles, F.G. Thayer, ca. 1926. Gilded hardwood frame with clips to hold thimbles. Black art design helps make them vanish or produce them without skill. 14 ½ x 23 ½". Very good. RARE.

1,200/1,500

201. **To-Bac-Trick.** Colon, Abbott's Magic Co., ca. 1965. A version of the Rice, Orange and Checkers effect in which a pipe, loose tobacco, and cigars transpose between a wooden cigar box, can of Velvet brand tobacco, and wooden pipe holder. Hardwood construction. Includes Harlequin cigarette holder gimmick. The largest item 9 x 6". Finish of pipes worn, else very good.

500/700



201



202



203

202. **Watch Box.** Alhambra, Owen Magic Supreme, ca. 1970. Locking hardwood box from which a borrowed watch or other small object vanishes. 3 ¾ x 3 x 2 ¾". Hallmarked. Minor wear; good.

150/300

EPHEMERA

203. Abbott, Eddie. **Portrait of boy magician Eddie Abbott.** New Jersey [?], ca. 1897. Vintage full-length image of the seven-year-old magician producing cups, cages, boxes, and a cabbage from an opera hat. Cabinet card format. Mount trimmed to 4 ¼ x 5 ½". Scrapbook remnants on verso.

150/250

Abbott was considered a child prodigy in the world of magic, and was profiled in H.J. Burlingame's classic book, Leaves from Conjurers' Scrapbooks.

204. [Abbott's Get-Togethers] **Film Footage from Abbott's Magic Get-Togethers.** Filmed on 8mm and Super-8 between the late 1960s and early 1970s by Peter W. Tappan, the footage includes glimpses of many of the great magicians of the era, among them Jack Gwynne, Walter Blaney and his ladder suspension, Neil Foster, Harry Blackstone, Jr., Mike Caldwell, Jay and Frances Marshall, Bob Lewis, Albert Goshman, Tom and Sherrie, and over two-dozen more. A few clips of film from other venues are also included, featuring Del Ray and Mark Wilson. In all, the footage fills three 8mm and 16 Super-8 reels. Included with the original film are DVD transfers of the footage.

300/500



204



204



205

205. [Autographs] **Autographed second annual I.B.M. Program.** Kenton, OH, Scioto Sign Co., 1927. Oversized and elaborate souvenir program from this second gathering of the International Brotherhood of Magicians. Two of the last three pages are filled with autographs, including Harry Blackstone, Sr., Gysel, Mysterious Smith, Donald Holmes, Harlan Tarbell, W.W. Durbin, Mrs. F.G. Thayer, A.M. Wilson, and others. Folio. Faint dampstaining and spine reattached; good.

150/250

206. Blackstone, Harry (Henry Boughton). **Group of Harry Blackstone Sr. photographs.** Seventeen images, including two real photo postcards bearing bust portraits of Blackstone, a quantity of candid photos of Blackstone with Walter B. Gibson, and studio photos of Blackstone and his assistants, as well as fans. The largest 8 x 10". Condition varies, but generally very good.

150/250

207. Blackstone, Harry. **Portrait of Magician Harry Blackstone, Sr.** Chicago, Bloom Studio, ca. 1946. Three-quarter length oversize lobby photo of Blackstone in white tie and tails. Handsomely framed to an overall size of 17 x 20". Some folds visible; not examined out of frame.

200/300

Originally owned by Blackstone's neighbor, Donald "Monk" Watson, a showman who was born and raised in Colon, Michigan, the small town where Blackstone lived for nearly 25 years.

208. Blackstone, Harry. **Photograph of Harry Blackstone and the Cage Illusion.** New York, White Studio, ca. 1920. Large-format lobby photo of Blackstone producing a woman from a giant bird cage which has just appeared in a curtained cabinet. 14 x 11". Minor wear to extremities; good.

200/300



206



207



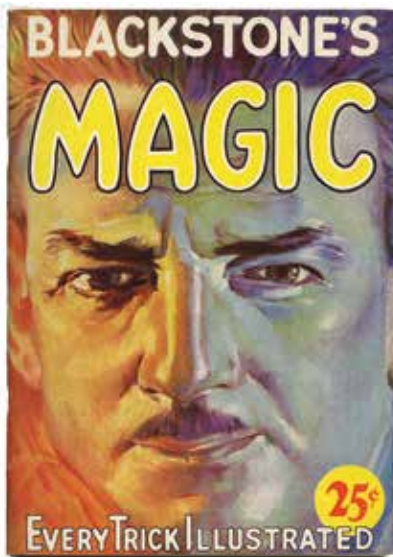
208



209



211



210



212

209. Blackstone, Harry. **Photograph of Harry Blackstone and the Cabinet Production.** New York, White Studio, ca. 1920. Large-format lobby photo of Blackstone apparently producing twelve costume-clad cast members and a wolfdog from a wardrobe-like cabinet. 14 x 11". Old tape on verso, one corner chipped.

250/350

210. Blackstone, Harry. **Group of Harry Blackstone Sr. ephemera.** Over 20 pieces, including colorful souvenir programs, theatre programs, route cards, correspondence addressed to Blackstone, and two newspaper/magazine clippings. Primarily 1940s. Condition generally very good.

200/300

211. Calvert, John. **Casper Dancing Handkerchief used and signed by John Calvert.** Embroidered white cotton pocket handkerchief used in Calvert's famous "Casper" routine. One corner still tied in a knot. Boldly SIGNED by Calvert.

200/300

John Calvert (1911 - 2013) was dubbed a "real-life Indiana Jones" by his biographer William V. Rauscher. A movie star, adventurer, pilot, and boat-captain, he is best remembered as a successful illusionist whose career spanned two centuries. He performed worldwide, and Casper the Dancing Handkerchief was one of his trademark routines.

212. D'Alvini. **Portrait of Madame D'Alvini.** Chicago, J.K. Stevenson Co., ca. 1890. Bust portrait of Madame D'Alvini (Mrs. William Peppercorn), the juggler and magician who toured with Herrmann the Great and performed for royalty in Europe and Asia. Mount trimmed to 4 ¼ x 5 ½".

100/200



213

213. Dante (Harry August Jansen). **Important four page TLS signed by Dante.** Dated Jan. 4, 1950. On four sheets of plain typing paper, Dante discusses in detail and at great length current and past show business conditions. In writing to the recipient, Eric [Mason], a hypnotist seeking advice and some form of management or backing from Dante, the magician expounds on hypnosis ("[it] can still carry the crown of Mysticism as well as good entertainment"), press and publicity, and finally mentions his "21 year" partnership with Howard Thurston which was "fulfilled to our mutual satisfaction." A fascinating and important document. Wear at extremities. Sold with a later portrait of Dante. SIGNED in pencil, "Dante."

400/600

214. Dante. **22 Dante the Magician photographs.** Including portraits, images showing his stage setting, portraits of his assistants (one INSCRIBED AND SIGNED by Victoria Lopez), theater marquees, and stage illusions including his vanishing horse. Approximately 10 are later printings, the balance are vintage prints. The largest 8 x 10". Good.

300/500

215. Dante. **Dante the Magician Radio Interview Record.** 33 1/3 rpm record featuring an interview with the magician Dante conducted on the House Party program (sponsored by Pillsbury) on December 9, 1949. Not tested for playback.

50/150

216. DeBierre, Arnold. **Portrait of magician Arnold DeBierre.** London [?], ca. 1915. Striking sepia-toned image of the great stage magician staring at his tied thumbs. On a plain mount, 5 1/2 x 8". Soiling to left edge, pinholes in corners.

400/600



214



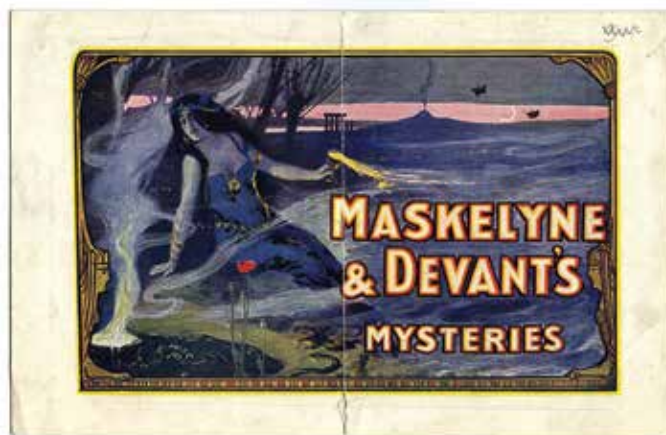
215



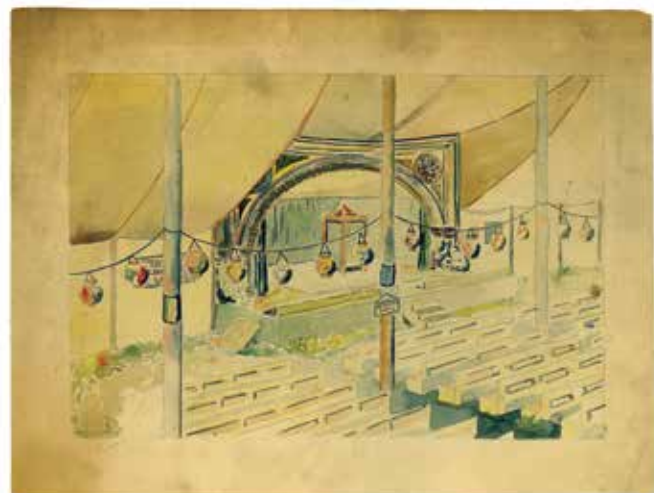
216



217 (recto)



217 (verso)



218 (one of two)



219

217. Devant, David. **Maskelyne & Devant's Mysteries Program**. London, ca. 1906. Devant tops the bill at St. George's Hall with his "magical problems" and Beau Brocade. Evening performances included The Philosopher's Diamond illusion. Oblong 8vo. Color lithographed covers. Old central fold; fragile.

200/300

218. Ducrot, Frank (T. Francis Fritz). **Chautauqua stage renderings**. American, 1910s. Two hand-painted designs for the proscenium, curtains, and stage setting for a tent Chautauqua show. In the largest image, a magician's illusion stands at center stage. Text on the reverse identifies the paintings as conceived by Frank Ducrot. Watercolors on board, the largest 17 x 12 1/2".

200/400

Ducrot, an inventive and humorous magician, made his living as a performer for decades and billed himself as "The Boy Magician." He was one of many well-known magicians to perform on Chautauqua circuits, which toured rural America from roughly 1900 - 1930. He also served as editor of Mahatma, the first American magic periodical. For the last several years of his life, Ducrot worked in New York City where he owned and operated the Hornmann Magic Co. On Ducrot's death, the business was purchased by Al Flosso.

219. Durbin, W.W. **Oversize photograph of W.W. Durbin on Stage**. Kenton, OH, ca. 1900. Large-format photograph shows Durbin, possibly in his private theatre, the stage filled with elaborate magic apparatus. 14 1/2 x 10 1/2". Chipping, wear and pinholes.

300/400

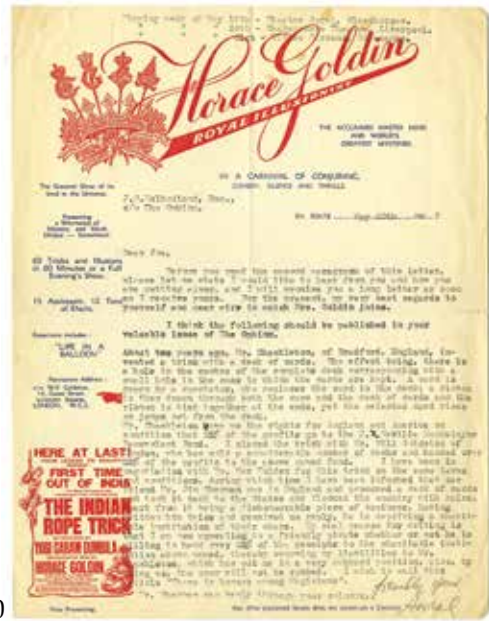
Durbin worked as a professional magician for five years, and later in life served ten years as president of the International Brotherhood of Magicians. Later still, he served as the registrar of the U.S. Treasury under Franklin Delano Roosevelt.



219-A

219-A. Gibson, Walter. **Walter Gibson's Masters Fellowship Award**. Hollywood, 1979. Awarded to Gibson by The Academy of Magical Arts (The Magic Castle). Framed. 13 x 17". SIGNED by Peter Pit and William Larsen.

150/250



220

220. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin TLS to John Mulholland**. Dated May 20, 1937. Goldin writes regarding the unauthorized copying of a trick by Jim Sherman of Chicago's National Magic Company. Goldin asks Mulholland to publicly shame Sherman in *The Sphinx* by reporting the controversy, and asks Mulholland to title the story, "There is Honour Among Magicians." On one 4to sheet of Goldin's pictorial stationery. SIGNED "fondly yours, Horace" in pencil.

200/300



221



221. Goldston, Will (Wolf Goldstein). **Archive of ten autograph letters from Will Goldston and his widow**. Spanning 1946 - 1949, the letters, addressed to American collector Arthur Anderson, discuss the last days of Goldston's life and his widow's life after Goldston's death, the sale of Goldston's business, Goldston's books, and more. Includes a portrait of Goldston in his garden at Folkstone, Kent less than one year before his passing. Many with original mailing covers. Generally good.

300/400

222. Heller, Robert (William Henry Palmer). **Robert Heller handbill**. Boston, ca. 1868. Letterpress handbill heralding a performance by this famous English conjurer, humorist, and musician. 5 x 9". Minor wear at edges.

600/800

Heller's three-part performance included *Second Sight*, *Stodare's Sphinx* illusion (a human head chiseled from stone will "deliver its Oracular Wisdom of by gone ages," then crumble to dust), and *pianoforte solos*.



222



223



224

HERRMANN TRADE CARDS

223. Herrmann, Alexander. **The Wonderful Spirit Cabinet. The Great Herrmann.** New York, A.S. Seer's Print, ca. 1885. Large color lithographed trade card advertising the glass trunk trick of Herrmann. The recto printed for an appearance at the Academy of Music. 5 3/4 x 3 3/4". Very good.

800/1,200

224. Herrmann, Alexander. **M'lle Addie. Asleep in Mid Air. With the Great Herrmann.** New York, A.S. Seer's Print, ca. 1885. Large color lithographed trade card depicting Adelaide Herrmann in the act of levitation. The verso printed for an appearance at the Academy of Music. 5 3/4 x 3 3/4". Minor soiling on recto and verso margins; good.

800/1,200



225

225. Herrmann, Alexander. **Prince Awata Katsnoshin. With the Great Herrmann.** New York, A.S. Seer's Print, ca. 1885. Large color lithographed trade card depicting a Japanese juggler in full costume. The verso bears a detailed and descriptive program of Herrmann's appearance at Niblo's Garden. 5 3/4 x 3 3/4". Short closed tear at bottom and faint old central fold; good.

800/1,200



226

226. Herrmann, Alexander. **Mlle Addie. Compliments of The Great Herrmann.** New York, A.S. Seer's Print, ca. 1885. Large color lithographed trade card bearing colored bust portraits of Adelaide and Alexander Herrmann, surrounded by flowers. The verso printed for Herrmann's "farewell" appearance at McVicker's Theatre, Chicago. 5 3/4 x 3 3/4". Minor soiling on recto and verso margins; good.

800/1,200



227

227. Herrmann, Alexander. **Compliments of The Great Herrmann.** New York, A.S. Seer's Print, ca. 1885. Large color lithographed trade card bearing colorful bust portraits of Herrmann, his wife Adelaide, his manager W.H Morton, and four other members of his cast, each surrounded by flowers. The verso printed for Herrmann's "farewell" appearance at McVicker's Theatre, Chicago. 5 3/4 x 3 3/4". Margins cropped close; good. RARE.

1,500/2,000

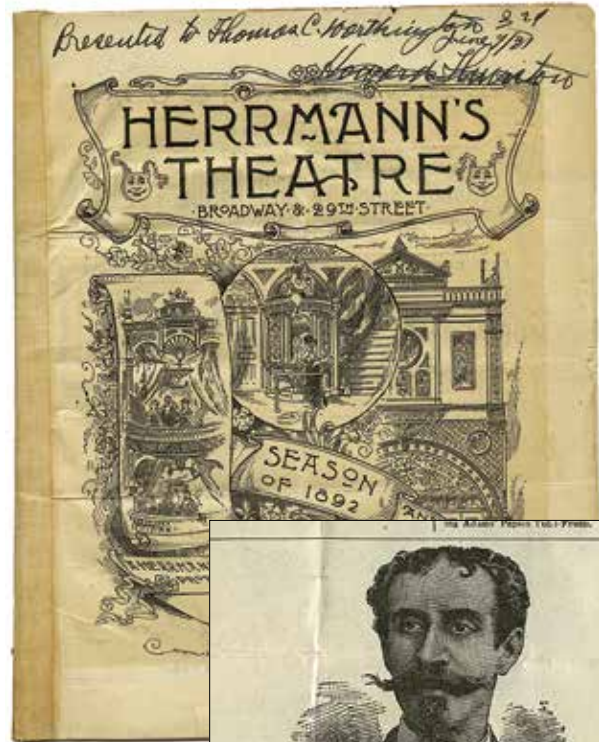
228. Herrmann, Alexander. **Herrmann's Theatre Program.** For the 1892 - 93 season, the only year in which Herrmann owned and operated his New York theatre. Engraved portrait of Herrmann inside. Backed with old cloth tape, rear wrapper significantly chipped. INSCRIBED AND SIGNED on the front wrapper, "Presented to Thomas C. Worthington 3rd June 7/31 Howard Thurston." RARE.

1,200/1,500

Herrmann built his own Theatre at Broadway & 29th Street in Manhattan, but its opening was delayed when the building was destroyed by fire. After it finally opened –the first of a chain Herrmann planned to own and manage – it quickly proved to be more than he could afford. Eventually it came to be known as the Gaiety Theatre.

229. Herrmann, Leon and Adelaide. **Leon & Adelaide Herrmann Theatre Program.** For an appearance at the Great Southern Theatre, Columbus Ohio for the week of March 17, 1897. Leon is billed as "Herrmann III" and shares the bill with his aunt, Adelaide. Color wrappers separated, small holes in margins; good.

400/600



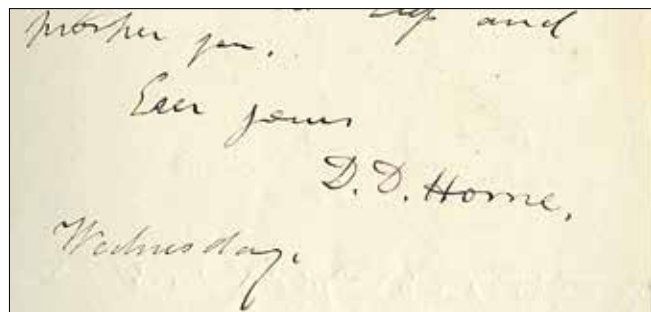
228



229



231



231 (detail)



230

230. Heverly, Linden. **Three Heverly the Magician Lobby photos.** Chicago, DeHaven Photographer, ca. 1920. Three oversize photos showing scenes from the magical and musical show of Linden Heverly, including his Throne Illusion and the "Peppiest Girl Band in America". 14 x 11". Wear at corners and extremities.

100/200

THE FIRST PSYCHIC

231. Home, D.D. **Daniel Dunglas Home ALS.** Circa 1855. Home writes to "Johnny" or "Jenny" from London on embossed stationery from Cox's hotel, regarding personal matters including exchanging rings, and the duration of Home's stay in London. One folded 4to sheet. SIGNED "Ever yours, D.D. Home."

500/700

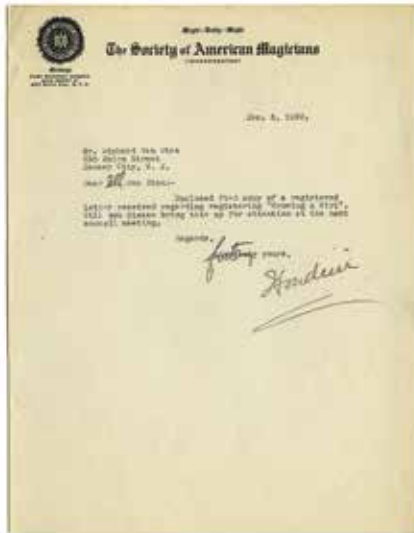
Perhaps the most famous spirit medium of Victorian England, D.D. Home's reputation grew based on his ability to apparently speak to the dead, levitate to varying heights, and produce spirit rappings at will. The phenomena he produced were sufficiently realistic to convince scores of witnesses of his powers. In fact, the owner of the hotel from which this letter was mailed, William Cox, allowed Home to live in his establishment at no charge, so strong was his belief. Houdini wrote extensively about the medium in his book A Magician Among the Spirits. Contemporary critics and proponents of Home's included Thackeray, Browning, Trollope, Napoleon III, Michael Faraday, and Queen Sophia of The Netherlands.



232

232. Houdini, Harry. **Keith's Theatre News featuring Houdini.** Philadelphia, December 3, 1906. Houdini is pictured in chains on the cover, and his act is described on one interior page. 8vo. Old mailing folds. Good.

250/350



233

233. Houdini, Harry. **One-page TLS signed "Houdini."** Dated Jan. 5, 1922. Houdini writes regarding an effect titled "Growing a Girl," to fellow magician Richard Van Dien. On Society of American Magicians letterhead. With two holographic corrections by Houdini. Boldly SIGNED, "Houdini."

1,500/1,800

234. Houdini, Harry. **Portrait of Harry Houdini.** New York, ca. 1920. Sepia toned portrait of Houdini in coat and tie with high white collar. Verso stamped "To be returned to Photograph & Press Department Palace Theatre Building/Harry Houdini." 5 x 7".

300/400

235. Houdini, Harry. **Signed photograph of Houdini piloting his biplane over Germany.** Hamburg, 1909. Vintage photograph showing Houdini in mid flight, laid down with the remnants of a mount embossed with the text, "Houdini's flight/in his biplane over Hularen Exercierplatz Hamburg-Wandsbeck/Nov. 26th 1909." The tail and wing of the plane bear Houdini's name. 10 ½ x 9 ¼". Signature smudged. SIGNED BY HOUDINI.

1,200/1,800

SUDSY TORTURE CELL?

236. Houdini, Harry. **Schlitz Brewery Challenge to Houdini.** Dated March 4th, 1912 and typed on Schlitz letterhead from Norfolk Virginia. The message states, "We challenge you to allow four of our employees to fill that tank of yours with SCHLITZ Beer, and if you accept...our men will be there at your disposal with the required amount of beverage." One 4to sheet. Dampstained and soiled.

400/600

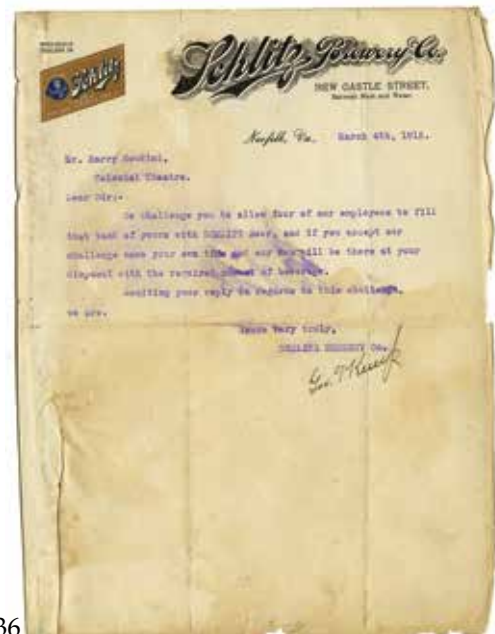
Considering the fact that Houdini was a teetotaler, this challenge seems at once hilarious and perilous. One wonders if the "tank" mentioned is a reference to the Water Torture Cell or the Milk Can escape.



234



235



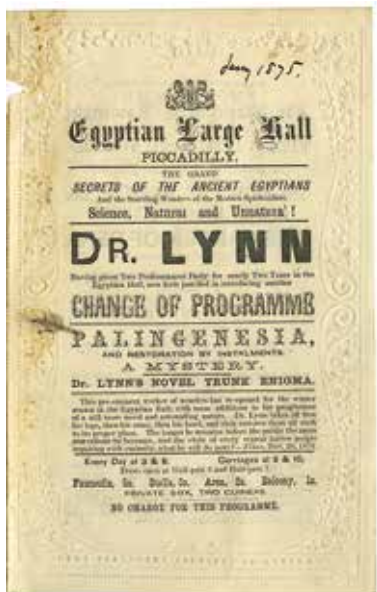
236



237



239



240



238 (detail)

237. [Houdini] Tolkahev, Eugene. **Harry Houdini - Debunker of Spiritualists (Гарри Гудини разоблачитель спиритов)**. Moscow: Kinopechat, 1927. Colored pictorial wrappers, illustrated with black-and-white photographs. 32pp. 8vo. Wraps somewhat soiled, spine chipped, good. RARE.

2,000/3,000

Published as part of a popular series of Soviet brochures, this is one of three known examples and includes many famous photographs of Houdini, including depictions of his Shelton Pool stunt, and spirit séance exposés.

238. [Kellar, Harry]. **The Stage Playing Cards 65X**. Cincinnati, USPC, ca. 1886. 52 + J + OB, NM. Ace of clubs bears a photo of magician Henry Kellar (Harry Kellar). Gilt edges. Hoch. SE4. Label pasted to top of box, else very good.

200/400

239. Kellar, Harry. **Kellar Christmas/New Year's Sentiment**. Cincinnati, Strobridge Litho., 1920. Exceedingly handsome color stone lithographed card issued by the great American magician "With kindest thoughts for a Merry Christmas and a Happy New Year." 5 3/4 x 3 3/4". Minor scuffing; very good.

300/500

240. Lynn, Dr. (Hugh Simmons). **Dr. Lynn Egyptian Hall Program**. London, 1875. Embossed letterpress program listing the many feats of Dr. Lynn, including Palingenesia, the "novel trunk enigma," second sight, and more. 4pp. 8vo. Two losses at fold near top, old glue stain on verso.

400/600



241

241. Okito (Tobias Theodore Bamberg). **Portrait of Okito, inscribed and signed.** The Netherlands, M. Bach, ca. 1922. Bust portrait of the great Dutch conjurer. 6 ¾ x 9". INSCRIBED AND SIGNED, "To W.W. Durbin Esq. in kind remembrance of Okito. July 1928."

400/600

242 Ramsay, John. **John Ramsay ephemera.** Including a color postcard INSCRIBED AND SIGNED by Ramsay to Bobby Bernard on the verso and embellished with a drawing in Ramsay's hand; a real photo postcard of Ramsay seated at a table, with faint signature on recto; and candid color snapshot of Ramsay with Bobby Bernard taken in Buxton in 1959. Accompanied by two magazines featuring Ramsay on the cover.

200/300

243. The Great Raymond (Raymond Morris Saunders). **Archive of The Great Raymond ephemera.** Including 11 photographs (portraits, candid images, and one 11 x 14" photograph of a theatre marquee showing Raymond lithographs), five handbills, one window card, a lithographed portrait of Raymond, a letterpress Raymond broadside (trimmed), and more. Primarily 1930s. Condition fair to good.

300/400

244. Rouclere, Harry. **Portrait of magician Harry Rouclere.** Boonton, NJ: Wendt Photographer, ca. 1905. Bust portrait of the juggler and magician in cabinet card format. 4 ¼ x 6 ½". Top and bottom of mount soiled, scrapbook remnants on verso.

300/400



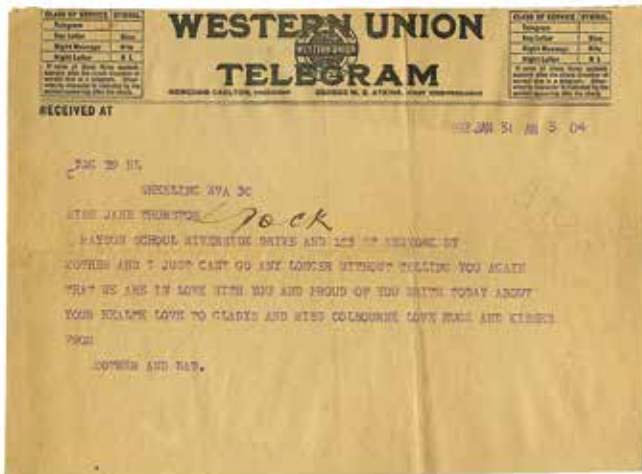
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243



244



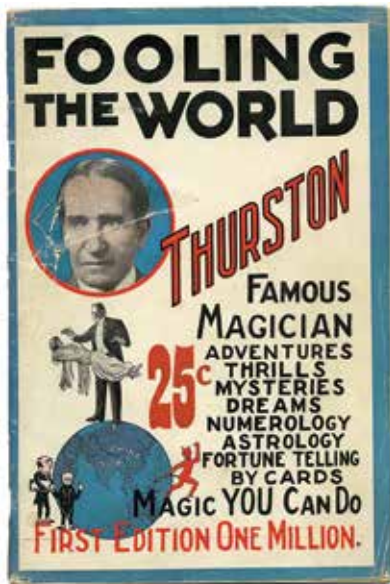
245



247

245. Thurston, Howard. **Two telegrams from Howard Thurston to his daughter, Jane.** 1921 and 1922. Thurston writes to his adopted daughter at her boarding school regarding family affairs, and gushes, "Mother and I just can't go any longer without telling you again that we are in love with you and proud of you...." Minor wear at extremities.

200/300



246

246. Thurston, Howard. **Group of Howard Thurston Ephemera.** Including a souvenir token, a *Fooling the World* pitch book, an incomplete set of the Thurston/Swift Meats premium booklets, a theatre program, Thurston/Jane throw-out card, miscellaneous instructions for tricks by Thurston, newspaper clippings, and more. Over 15 pieces. Primarily 1930s. Condition generally good.

150/250



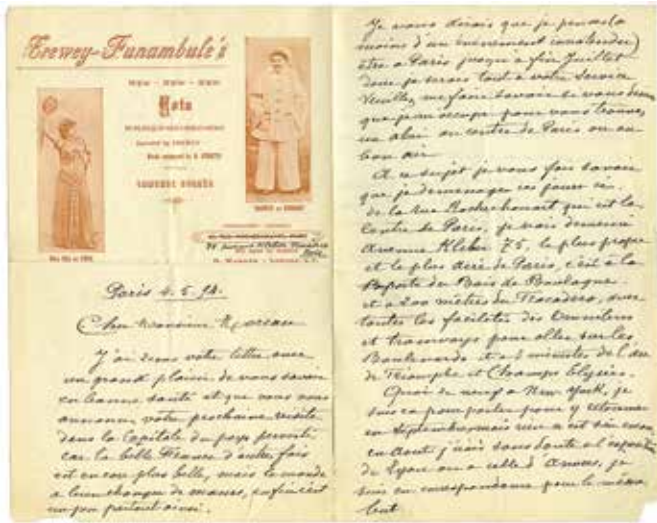
248

247. Thurston, Howard. **Early inscribed portrait of Howard Thurston.** Columbus, Baker Art Gallery, ca. 1905. Boudoir card-format bust portrait with Thurston's name printed on the mount below his portrait. 10 x 13". One chip to edge of mount. INSCRIBED, "This picture was taken at Melbourne[e] Australia 1905 - Best wishes to my friend Thomas Worthington Jr. the 3rd. Dec 6/1925."

1,000/1,500

248. Thurston, Howard. **Modernist portrait of magician Howard Thurston.** American, ca. 1925. Boudoir card-format bust portrait of Thurston in the modernist style. On a mount measuring 10 x 13". SIGNED BY THE ARTIST "Nina." Foxed.

300/500



249

249. Treway, Felecien. **Felecien Treway ALS**. May 4, 1894. On uncommon pictorial letterhead showing Treway as Pierrot and Miss Ixa as Yota the burlesque dancer. He writes, in French, to a Messr. Moreau. Writing fills three of four 8vo pages. Tear at old central fold, corner chips. SIGNED "F. Treway."

200/300

250. Vonetta (Etta Thompson). **Portrait of magician Vonetta, inscribed and signed**. London, ca. 1930. Full-length portrait of Vonetta in costume. 5 ¼ x 7 ¾". INSCRIBED AND SIGNED "Just Vonetta/Xmas 1931."

200/300

POSTERS & PLAYBILLS

251. Alexander (Claude Alexander Conlin). **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. Expert scattered restoration in image; B+.

400/600



250



251



252



253

252. Alexander. **Alexander. Crystal Seer.** Circa 1915. Panel (14 ¼ x 41 ¼") color lithographed poster bearing a menacing and turban-clad face staring intently into a crystal ball. Scattered over-coloring at margins and to closed tears; B+. Linen backed.

600/700

253. Benevol. **Le Légendaire Professeur Benevol.** Paris, Tournées Benevol, ca. 1915. Half-sheet (23 ¾ x 33") color lithograph bearing a striking bust portrait of the French magician Benevol, surrounded by green imps. Insignificant scuffs; A-. Linen backed.

400/500

Victor Farelli described Benevol as "The Thurston of France."



254

254. Dante (Harry August Jansen). **A Haunting We Will Go.** Style-A half-sheet (28 x 22") poster advertising this Laurel & Hardy film that also featured the magician Dante. 20th Century Fox, 1942. Minor chips and wear in margins and in image; B+. Linen backed.

500/700



255

255. Dante. "The Sensation of the Epoch." Dante. Porto Alegre Brazil, ca. 1923. Offset broadsheet (14 ¼ x 21 ¼") advertising Dante's appearance at this venerable Brazilian theatre. Illustrated with photographs, drawings, and a detailed program. Portuguese text. Lower margin chipped; B+. Linen backed.

50/150

256. Delille, A. *Nouvelle Merveille Du Professeur A. Delille*. Paris, Emile Levy, ca. 1890. Half-sheet (16 ½ x 24") color lithograph depicting the living half-body illusion as presented by Delille. Restoration at old central fold, light foxing; B+. Linen backed.

1,500/2,000

A similar poster was produced for Dr. Lynn. The living half-woman was a popular magic trick and fairground and circus sideshow illusion in which a woman without legs hung from a swing and interacted with members of the audience. The lower half of her body was cleverly made invisible through a series of optical tricks.

257. Germain, Karl (Charles Mattmuller). *Germain the Wizard. Coming Events Cast Their Shadows Before.* Cleveland, Schmitz-Horning Co. Litho, ca. 1908. Three-sheet (41 x 76 ½") lithographed poster in red and black outlining a full-length portrait of Germain. Linen backed. Expert restoration in image and at borders, primarily at old folds; B.

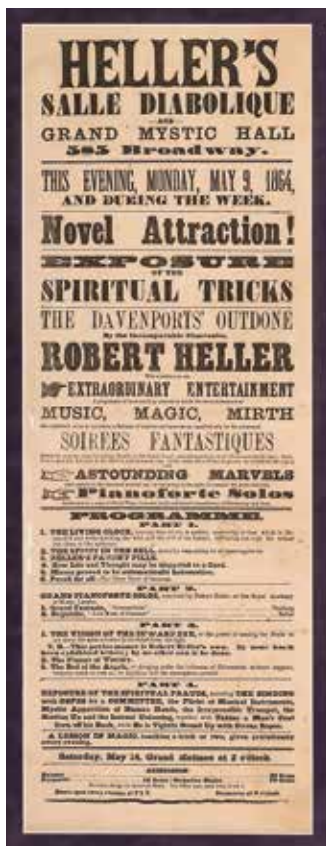
700/900



256



257



258



260

258. Heller, Robert. **Heller's Salle Diabolique and Grand Mystic Hall**. [New York]. 1864. Letterpress broadside advertising the magic and musical show of this famous British conjurer. The four-part program includes songs, tricks, and an "Exposure of the Spiritual Tricks." Minor losses in margins. Framed.

2,000/3,000

MIRROR CUFFS DEFEATED!

259. Houdini, Harry. **Victory! Victory! Victory! Houdini Still King of Handcuffs!!** London, David Allen & Sons, 1904. Half-sheet (20 1/4 x 30") two-color broadside heralding Houdini's famous escape from the Mirror Cuffs. Expert restoration at central folds; B. Linen backed.

3,000/4,000

Houdini escaped from the Mirror Cuffs on March 17, 1904 on the stage of the London Hippodrome – just days before the broadside offered here was printed. While it was widely reported that the cuffs took an English blacksmith some five years to manufacture and that they were virtually escape-proof, in all likelihood, Houdini orchestrated the entire challenge from start to finish. Of the escape Houdini later wrote, "I must say it was one of the hardest, but at the same time one of the fairest, tests I ever had."



259

260. Kassner. **Zauberschau Kassner**. Hamburg, Adolph Friedlander, ca. 1925. Horizontal one-sheet (37 1/4 x 28") color lithograph bearing the German magician's head bursting through a globe of the earth. Old central fold and wear in margins; B+.

400/600



261

261. Kellar, Harry. **Kellar. "Toasting the Devil"**. Cincinnati, Strobridge Litho., ca. 1899. Half-sheet (19 ½ x 30") color lithograph showing the great American magician arm-in-arm with Mephistopheles, toasting each other. Linen backed. A.

8,000/10,000

262. Kellner. **? Kellner**. European, ca. 1950. Half-sheet (24 x 34") three-color poster bearing a futuristic portrait of this hypnotist and mind reader with rays emanating from his eyes. Linen backed. A.

300/500

263. **The Mysterious Lilith**. Liverpool, Sam Griffith Printer, 1910. Four-color letterpress playbill (11 ½ x 35 ¼") for a variety show at the Argyle Theatre of Varieties, Birkenhead, featuring Lilith, introduced by Fred Harcourt, Saxon the Strong Man, and Carl Nobel the Danish Ventriloquist. Minor chips at edges; A-. Linen backed.

150/250

264. **Lydia La Celebre Vidente**. 1907. One-color offset broadside (11 ¾ x 22 ¾") heralding the appearance of this mind reader and hypnotist, presented by the magician Dr. D. Bernardo Ordonoff. Short closed tears in margins; linen backed. A-.

100/150



262



263



264



265



266



267

265. Maïna La Voyante. Paris, Louis Galice, ca. 1910. Half-sheet (23 ¾ x 31 ½") color lithograph bearing a bust portrait of the mind reader (or "seer," in the literal translation of "Voyante") in gypsy-like garb. Edges ragged; unmounted. A-

200/300

266. Melot, Herman. **The Great French Conjuror. Herman Melot.** Liverpool, Sam Griffith Printer, 1910. Two-color letterpress playbill (11 ½ x 35 ¼") for a variety show at the Argyle Theatre of Varieties, Birkenhead, featuring this "marvel of deftness in conjuring." Minor browning and chips at right edge, two tiny holes near top; B+. Linen backed.

150/250

267. Nelson, Robert. **The Man Who Sees Tomorrow. Alla Rageh.** American, ca. 1925. One-sheet (28 ¼ x 42 ¼") color screenprint depicting a striking bust portrait of the mentalist who also operated Nelson Enterprises in Columbus, Ohio and authored countless books on mind reading and magic. Old closed tear, margins chipped, one corner clipped; B+. Linen backed.

400/600



268

268. Newmann, C.A. George. **Newmann the Great**. St. Paul, Standard Litho, ca. 1920. Panel (14 x 42") color lithograph showing three bust portraits of Newmann the mind reader and hypnotist. Three old folds visible, some restoration; B. Linen backed.

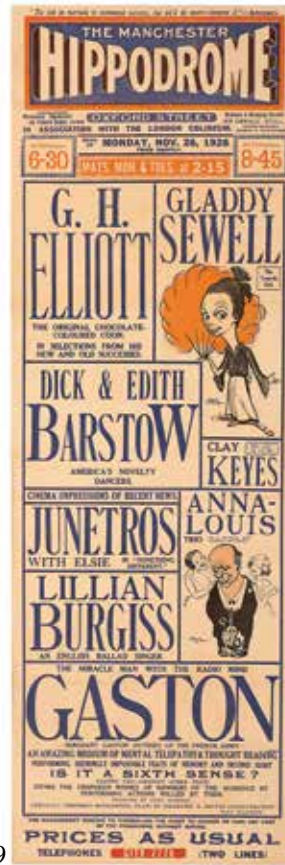
300/500

269. Ouvrieu, Gaston. **The Miracle Man with the Radio Mind**. Gaston. Manchester, 1928. Two-color pictorial playbill (10 x 30") featuring this "amazing medium of mental telepathy & thought reading" topping a varied variety bill. Linen backed; A.

100/200

270. Raymond, Maurice. **Man Alive in a Coffin!** London, G. Rangecroft, ca. 1915. Half-sheet (20 x 30") letterpress poster advertising the mysterious escape of The Great Raymond from a solid oak coffin. Minor restoration not affecting text; B+. Linen backed.

250/350



269



270



271



272

271. Raymond, Maurice. **The Great Raymond**. Birmingham, Moody Bros., ca. 1920. Half-sheet (20 x 28") color lithograph bearing a striking bust portrait of Raymond with red winged fairies (as opposed to the usual imps) on his shoulders. Framed; not examined out of frame.

2,000/3,000

272. [Stock Poster] **Kirkham Monarch of Mystery**. Erie, Erie Litho., ca. 1945. Half-sheet (20 x 28") color offset stock poster picturing a magician surrounded by the trappings of his trade: a duck, devil, goblins, cards, and more. Framed to an overall size of 24 ½ x 33" . A.

200/300

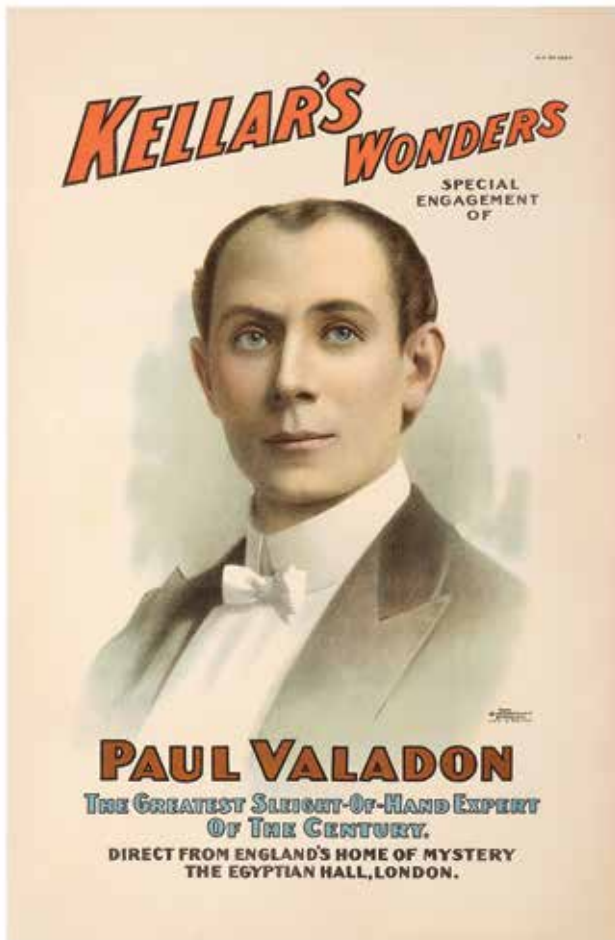
Kirkham hailed from Michigan but eventually settled in California. He was a frequent guest on the You Asked For It! television program hosted by Art Baker, and owned and used illusions originally built for Thurston, Kellar, and Blackstone.

273. Thurston, Howard. **She Floats**. Cleveland, Otis Litho., ca. 1926. One-sheet (28 x 40") color lithograph depicting Thurston's levitation illusion in a cartoonish style. Remnants of old date banner present. B+. Linen backed.

1,500/2,000



273



274

274. Valadon, Paul. **Kellar's Wonders. Special Engagement of Paul Valadon.** Cincinnati, Strobridge Litho., ca. 1905. Half-sheet (20 x 30 1/4") color lithographed bust portrait of the magician and one-time successor to Harry Kellar. Minor expert over-painting; A-. Linen backed. SCARCE.

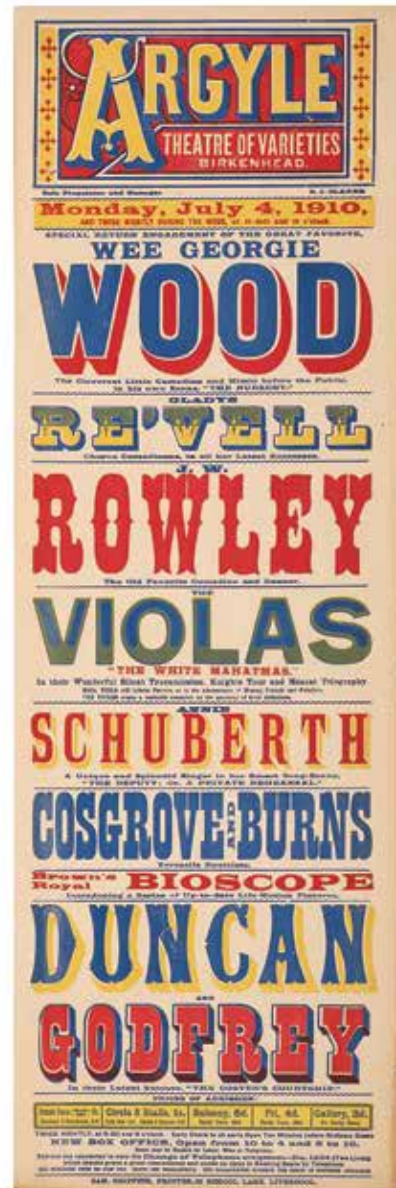
7,000/9,000

German-born Valadon made his reputation as a fine sleight-of-hand performer in England, where he worked regularly at Egyptian Hall under the watchful eye of J.N. Maskelyne. Eventually, on the promise of becoming Kellar's successor, he left Maskelyne and toured with Kellar – bringing with him the secret to Maskelyne's famous levitation. In the end, however, it was Howard Thurston who succeeded Kellar, not Valadon.

275. Violas, The. **The Violas. The White Mahamtas.** Liverpool, Sam Griffith Printer, 1910. Four-color letterpress playbill (11 1/2 x 35 1/4") for a variety show at the Argyle Theatre of Varieties, Birkenhead, featuring this act of "wonderful silent transmission, knights tour, and mental telegraphy." Minor browning and chips at right edge; A-. Linen backed.

150/250

END OF SALE



275

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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
\$1,000.00	\$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.

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AFTER THE SALE

Buyer’s Premium - In addition to the hammer price, the buyer agrees to pay Potter and Potter Auctions, Inc. a buyer’s premium of 20%, and the applicable sales tax added to the final total. **An additional 3% premium is due for successful online bids placed through Liveauctioneers.com or similar third-party websites.**

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

\$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer's invoice.

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

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

any upcoming auction by or on behalf of the buyer; (8) to take other action as we find necessary or appropriate.

LIABILITY

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

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

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

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

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

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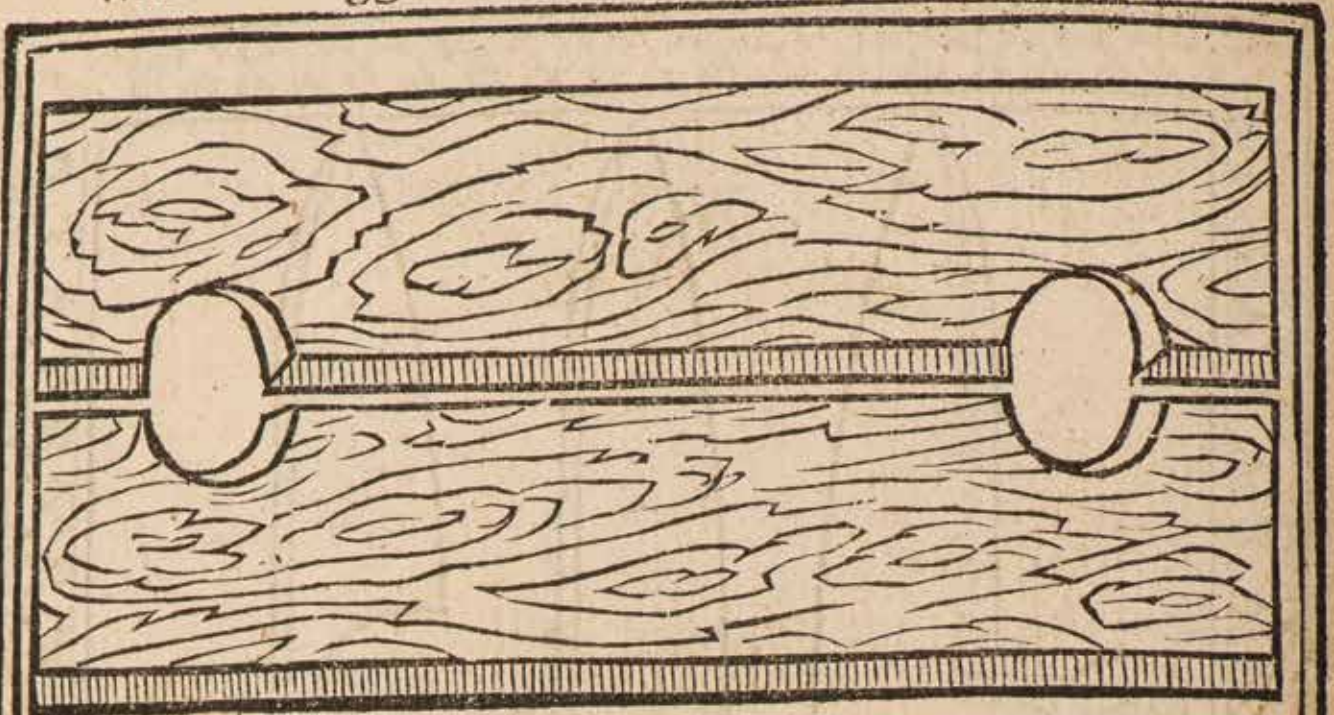
JUNE 27 & 28 2015

RARE PLAYING
CARDS & GAMBLING
MEMORABILIA



To cut off ones head, and to laie it in a platter,
which the iugglers call the decollation of Iohn Baptist.

The forme
of y^e planks,
&c.



The order
of the acti-
on, as it is
to be shew-
ed.

