



POTTER
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AUCTIONS

THE MAGIC COLLECTION OF
DAVID BALDWIN

PART II • JUNE 16, 2018



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THE MAGIC COLLECTION OF DAVID BALDWIN PART II

AUCTION
Saturday, June 16
10:00am CST

PREVIEW
June 13-15
10:00am - 5:00pm
or by appointment

INQUIRIES
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APPARATUS

LOT 36



PETRIE'S PRIZE

1. **Card Bouquet.** European, ca. 1890. Five cards appear at the edges of a handsome bouquet of roses resting on the magician's table in a shining hammered brass jardinière. The cards make a sudden visible appearance, one at a time, but unlike similar effects, their backs face the audience. At the performer's command, the cards turn around, revealing themselves to be the same cards chosen by spectators but a few moments before. Mechanically complex. Restored by John Gaughan. 21" high. Requires special table for operation (not included). Believed to be the only known example of this effect.

6,000/8,000

A prized possession of the Petrie family, best known as the proprietors of "The House Where Tricks are Born" – the P&L magic factory of New Haven, Connecticut. The intricate works at rear of bouquet include a saw-tooth mechanism reminiscent of Okito and Willmann's card restoration frames, and spring and pulley-driven mechanisms, as well – all activated through a plunger device that runs through the jardinière and table. Petrie was, perhaps accidentally, a collector of unusual and rare magic props, among them tricks owned and used by many masters of the art's "golden age." This Card Bouquet was kept in the Petrie family home for years after the closing of the famous factory.



3

2. **Card Ladle.** English [?], ca. 1900. Brass ladle with turned wooden handle secretly changes one card or billet for another. Spring-loaded mechanism in good working condition. 18" long. **250/350**

3. **Crystal Clock Dial.** German, ca. 1910. Handsome clear glass dial painted in the fashion of a clock. The brass pointer at the center is spun, and stops at any number called for. On a nickel-plated and brass triangular stand, 29" high. Weight method. Tiny marks to stand and numerals. A handsome and unusual version of this classic magic trick.

2,000/3,000



2



4



5

4. **Coffee and Milk Trick.** New Haven: Mysto Magic, ca. 1910. The magician scoops confetti into two nickel-plated cups and clamps lids on. A moment later, one is full of coffee, the other milk. 4" high. Mysto scimitar hallmark. Plating worn. Uncommon.

150/250

5. **Coffee and Milk Trick.** Likely European, ca. 1920s. The magician scoops bran or confetti into two nickel-plated cups and replaces the lids. When opened again moments later, one cup is full of hot coffee and the other is full of milk. 7" tall. Minor surface wear, otherwise very good.

250/350



6



7

6. **Coffee Vase.** Circa 1900. Hot coffee poured into the vase is transformed into a production of silks or other such items. Lid contains fake filled with cotton. 15". Tin lid and base repainted; modern paper sleeve around exterior; small dents. With pre-restoration photo.

200/300

7. **Coin Casket.** Likely European, ca. 1880s. Four silver dollars sit inside a small box; every time the lid is closed, another coin vanishes, until all have disappeared. Leather exterior with silk lining and mirror under lid. 3 1/4 x 2 1/2 x 3". Restored mechanism functioning, bottom replaced, leather shows wear. Good.

800/1,200



9



8



11

8. **Mysterious Glass Jar and Flying Coins (Jumbo).** Chicago: A. Roterberg & Co. [?], ca. 1910. Five coins vanish and visibly reappear inside an empty glass jar, closed with a glass stopper. With gimmick. 14" high. Uncommon in this size.

250/350

9. **Nest of Boxes.** English or German, ca. 1890s. High-quality set of six lathe-turned hardwood boxes. A coin vanishes, only to reappear within the innermost container. Smallest box holds American nickel or smaller. Largest box 2 1/2" diam. Inventory stickers on underside.

200/300

10. **Handkerchief Burning Globe (Jumbo).** Circa 1910. Brass vase exchanges one object for another, or transforms burning cotton into silk handkerchiefs. 12 1/2" high. Two small holes in exterior.

800/1,200

11. **Saturnus Ball.** Berlin: Conradi, ca. 1920. A brass frame holds a metal sphere, which changes color from blue to red, and vice-versa. Frame 4" wide. 10" long. Sphere spot-dented on one side, light scratching.

300/400



10



FROM THE HOOKER COLLECTION

12. **Spirit Bell and Clock Dial Combination.** Hamburg: Carl Willmann, ca. 1900. A cut crystal bell rings out answers to questions posed by the audience, sounding once for "yes" and twice for "no" despite the fact that it is either isolated on a nicked stand, or hangs from the magician's wand. Bell clapper likely made of ivory. The stand can also hold a handsome Crystal Clock Dial. The clock's hand stops on any number called for, or reveals the identity of chosen cards by stopping on a combination of numbers and card pips reverse painted on the beveled glass dial. Mechanical stand 27" high. Clock face 13" diameter. Near fine working condition. From the collection of Dr. Samuel Cox Hooker.

5,000/7,000

Originally part of the famous collection of Dr. Hooker, these props were used by one of Hooker's closest associates (who also assisted in later performances of his famous card rise), Dr. Shirley L. Quimby. The apparatus was purchased from a descendant of Hooker for the Baldwin collection. While the clock dial and Spirit Bell were popular tricks in their time, a combination set of this nature and quality is rarely encountered; likewise, versions of the clock dial with fine gilding and the card pips added to the dial for additional effect are scarce in their own right, if not truly rare.



13



15

13. **Magician's Folding Table.** Circa 1910. Handsome side stand with finely embroidered red drape and plush-covered folding top. Center leg folds into the shape of a walking stick, and again in to three sections. Top suspended on a brass frame. 30" tall.

200/300

14. **Wine and Water Separation.** Berlin: Conradi, ca. 1915. Two nicked canisters, a claw-footed metal stand, and a glass decanter make up the props. Wine and water are poured into the decanter from separate glasses, which are then covered with the tubes. The liquid now vanishes from the decanter, only to reappear in the two glasses, separated, just as it was at the outset. Tubes 8 3/4" high. Very good.

1,000/1,500

15. **The Coffee Trick (Coffee Berries Changed to Hot Coffee, White Beans to Sugar, and Bran to Hot Milk).** London: Hamley's, ca. 1880s. Including two handsome large cylindrical brass vases and a small tin bran vase, the larger vases outfitted with spring-loaded bayonet-catches facilitating the several transformations in the routine, a design consistent with the early English design described by Hoffmann (*Modern Magic* [1876], pp. 388–91). Larger vases 19" tall, bran vase 6" tall. Minor dents and tarnish, but good overall.

2,500/5,000



14



16

16. **The Charmed Ginger Beer Bottle and Ribbons.** London: Hamley's, ca. 1880s. Painted toleware vase and stoneware bottle, facilitating the transformation of a bottle filled with ginger beer into a stream of ribbons and silks. Vase 10 1/2" tall. Finish well worn.

500/750



17

17. **Birth of Flowers.** European, ca. 1880s. A miniature pot sewn with a few seeds is suddenly filled with daisies after being covered by a brass tube. 6 x 2 1/4". Age-consistent tarnish, else good.

150/250

18. **Die Box and Chimney.** French (Leroy [?]), ca. 1890s. Hardwood Die Box with double-banded black borders, complete with black wooden dice and decoratively painted toleware chimney for the traditional sucker effect. Box 8 x 5 x 5", chimney 7" tall. An attractive displayable example, box construction somewhat unsteady, chimney with paint chips.

300/500

19. **Die Box.** Likely English, ca. 1900. Four-door die box for the classic transposition effect. A die vanishes only to reappear elsewhere. Contains wood shell, wood die with inlaid spots and internal sliding mechanism. Ornate handle and carved bone knobs. 9 x 4 x 5". Wear from use, otherwise very good.

300/500

20. **Leon of Paris Collapsible Top Hat.** Paris, early twentieth century. Cloth top hat with thin grosgrain trim, neatly compressing flat. Good vintage condition with slight signs of wear.

100/150

21. **Canary Plug Box.** F.W. Conradi [?], ca. 1900s. A small nickel-plated tube box with tiered cap, which the magician shows empty and then from which produces a live canary. 5 1/4" tall.

200/300



18



19



20



22

23



26

22. **Lot of Three Antique Silk Pistol Funnels.** Circa late nineteenth or early twentieth century. Attachments facilitating the sudden vanish of a silk. One with scroll design. Largest 9" long. From the Raymond/Gibson Collection.

200/300

23. **Production Tube.** Circa 1900s. Short metal tube which appears empty, but from which the magician produces a stream of silks or confetti. 4" long. Tarnished.

200/300



24

24. **Number Divination Box.** Circa 1900s. The order of four numbered blocks is divined by the mind reader while they are sealed in a small box. Paper-covered blocks with attractive color labels. Box 4 3/4" long. With gimmick.

100/200

25. **Group of Antique Turned Wooden Magic Props.** European, late nineteenth or early twentieth century. Including Millet Bell, Coin Box, Diminishing Egg, Coin Box, Egg Vase, Ball Vase and Mallet, Soot Whistle, and others.

400/600

26. **Production Cage.** Likely European, ca. 1910. Gold-glazed cage collapses into a small space and can be produced from a handkerchief. Accommodates three or four small birds. 8 x 8 x 9". Repainted, good. Similar to model advertised in Bland's 1855 *Illustrated Catalogue of Extraordinary & Superior Conjuring Tricks*.

400/600

27. **Magicians' Dove Pan.** Circa early twentieth century. Metal dish with detachable wooden handle, facilitating the sudden production of a duck or other livestock in an empty dish. 9" diam.

200/300



25



27



CLOCKS & AUTOMATA

28. **Jean Eugène Robert-Houdin Glass Column Mystery Clock.** Paris, mid-nineteenth century. Single arrow-shaped hand, glass dial indicating the time with Roman numerals, contained within a gilt-brass circular frame, upon a mount supported by a glass column terminating in four griffins, velvet-covered platform, gilt wooden and ebonized base. Height 19 1/2". Dial 5 1/2" diam. Base 7 x 4 3/4". Interior glass tube captured by brass wheel, set screws in casting at tube base, movement consistent with original with exceptional balance platform; base and gilt finish with some losses, castings and overall quality and finish consistent with an original example. Accompanied by a glass display dome.

40,000/50,000



29. After Jean Eugène Robert-Houdin. Glass Column Mystery Clock. A handsome example of Robert-Houdin's double mystery clock, with a clear glass dial to which a single arrow-shaped hand is attached, Roman numerals with minute track, lettered "Robert-Houdin/Paris" and mounted to a clear glass tube terminating in four griffins, seeming to provide no connection between the clock and any hidden mechanism. Maroon plush-covered base with gilt appliques, rounded feet. Height 21 1/2". Dial 5 1/8" diam. Base 7 x 7". Interior of base shows inconsistencies compared with earlier examples, later movement, new screws prevalent, dial bearing an unusual font for the signature, overall quality and finish inconsistent with original examples.

8,000/12,000



30. Robert-Houdin Square Dial Mystery Clock. Paris, mid-nineteenth century. Two-handed glass dial mystery clock, beveled dial bearing Roman and Arabic numerals, the former within a shield form, dotted minute track, signed "Henry Robert (Houdin)/Rue De Vendome," surmounted by an armorial ornament and contained within a gilt frame elevated by a pair of swans on a marble platform. Overall height 12". Frame 9 1/4 x 7". Base 10 1/4 x 6 1/2". Slight losses to gilt finish, bottom dust plate probably replaced, but overall a wonderful and original example.

30,000/50,000

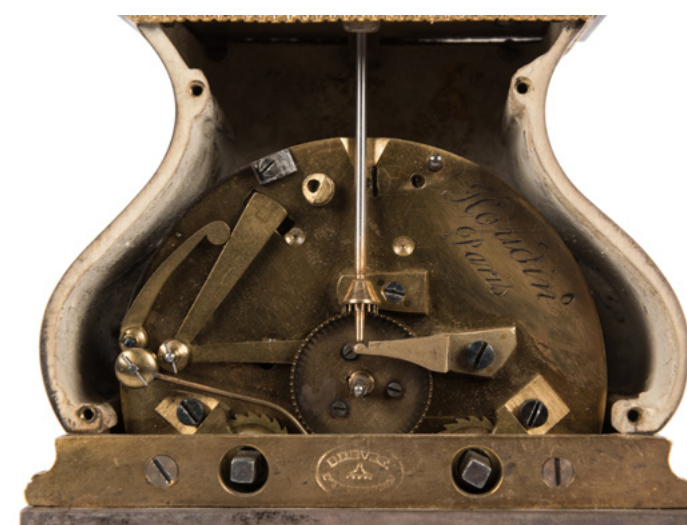




31. **A Nineteenth Century Two-Handed Square Dial Mystery Clock.** French, mid or late nineteenth century. A contoured ebonized base supporting a tiered and reeded column, square broken-arch gilt frame, thick beveled glass dial with etched numbers, gilt-lettered retailer signature of Hamilton & Inches, Edinburgh, probably added later. Hands replaced, numbers over-painted in gilt. Movement complete and original. Height 15". Dial 6 x 8". Base 8 x 4 1/2".
10,000/15,000



32. **Magician Automaton Mantel Clock.** French, ca. 1860. Rectangular wooden case with gilt-brass and beaded moldings, atop which stands a turbaned magician who on the hour or at will produces and transposes objects from his table, turning his head, while heads of two other figures peek out from the containers at his side, a third unmoving figure to his right. Four-inch enamel Roman numeral dial, serpent hands, signed Vincenti movement. Height 18 1/2". Base 12 x 6 1/4". Sales History: Sotheby's London, Clocks and Watches, Sale #L00723, Lot 225. Post-sale restoration including re-gilding and replaced feet.
15,000/20,000



33. **After Jean Eugène Robert-Houdin. Mystery Clock.** Modern reproduction of the famous French magician's first series (or "single") mystery clock, without a visible or traditional connection between the hand and the base. Even so, the clock keeps time and chimes. Design incorporates gilt cherub and a mythical winged lion in its construction. Height 16", including plush-covered hardwood base. With key. Chimes working; clockworks in need of adjustment.

2,500/3,500

34. **After Jean Eugène Robert-Houdin. Glass Column Mystery Clock.** Recreation of the famous French magician's second series (or "double") mystery clock, without a visible or traditional connection between the hand, here suspended on a glass face, which in turn rests atop a clear glass column. Even so, the clock keeps time and chimes. Oversized gilt wood base with losses, stringing below loose. 19" high, including plush-covered hardwood base. One key. Chimes working; clockworks in need of adjustment.

2,500/3,500

35. **After Jean Eugène Robert-Houdin. Mystery Clock.** Recreation of the famous French magician's glass dial mystery clock, without a visible or traditional connection between the hand and the base. Even so, the clock keeps time and chimes. Reverse-painted double-glass dial with Roman numerals, and the text "Robert-Houdin/Paris." Design incorporated gilt cherub, and mythical winged lion in its construction. 16 1/2" high, including plush-covered gilt wood base. With key. Works signed "Houdin," reverse of case bears "Brevet D'Invention" mark, likely cast (not stamped). Clock and chimes working; dial connection in need of adjustment.

4,000/6,000



36. **"Turk" Magician Musical Automaton.** Paris: Leopold Lambert, ca. 1900s. As the music box plays, the magician, blinking his eyes and turning his head, raises cups held in each hand to show objects vanish, appear, and transpose underneath. Fine period-style costume and accurately-recreated draperies. Mohair wig and mustache. 25" tall, inclusive of velvet-covered wooden base (12 x 9 x 4 1/2"). Right hand a bit out of alignment, but good working condition overall. Original clockwork mechanics professionally restored. Lambert key bears the company's "LB" initials. Video on request.

8,000/12,000

A scarce example of a Lambert-made Escamoteur, typically encountered with only one cup in the figure's hand, and decorated and dressed as a clown.



37. **Card Restoration Frame.** Holland: Theo Bamberg (Okito), ca. 1935. A piece-by-piece visible restoration of a selected card in a handsomely decorated frame on a thin metal stand. Modeled on the Carl Willmann design. Spring-loaded brass mechanism at rear. 17 1/2" high. Wear to finish, a few flaps not functional.

2,500/3,500



40

38. [Downs, T. Nelson] **Collapsible Top Hat Said to Belong to T. Nelson Downs.** Antique ribbed black silk top hat, about an inch tall when collapsed, mounted in a gilt wooden frame, and identified as Downs' own. Brim threadbare and frayed in parts. Collection of David M. Baldwin. Acquired by the consigner from Woodrow Carpenter, who obtained many pieces owned by Downs from David and Pauline Coleman, of Terre Haute, Ind., who had in turn acquired the pieces from Downs' widow. 400/600



38

39. [Downs, T. Nelson] **Silk Tube Said to Belong to T. Nelson Downs.** Antique nickel-plated tube, banded end caps, from which the magician vanishes or produces a silk or handkerchief. 4" long. Acquired by the consigner from Woodrow Carpenter, who obtained many pieces owned by Downs from David and Pauline Coleman, of Terre Haute, Ind., who had in turn acquired the pieces from Downs' widow. One end cap cover detached. 200/300



39



42

40. [Downs, T. Nelson] **Coin-Dropping Gimmick Said to Belong T. Nelson Downs.** Black metal gimmick with a hook and pin affixed at one end and a button at the other, which releases coins when depressed. 12" long. Acquired by the consigner from Woodrow Carpenter, who obtained many pieces owned by Downs from David and Pauline Coleman, of Terre Haute, Ind., who had in turn acquired the pieces from Downs' widow. Bearing a note on the verso: "Rumored to belong to T.N. Downs." 100/200

100/200

41. **The Atom.** Norwood: John Snyder, Jr., ca. 1936. A steel ball passes through a sheet of glass locked securely in a handsome wooden frame. Felt-lined wooden carrying case for ball and frame, as issued. Frame 6 1/4 x 4 1/4". Internal mechanism not latching, wood scuffed from use, otherwise good condition. Rare. 400/600

400/600

42. **Bran Vase.** Kansas City: Donald Holmes, ca. 1925. Handsome nickel-plated vase transforms a quantity of rice or bran into a live dove or small hare. 10 1/2" high. Very good. 250/350

250/350



41



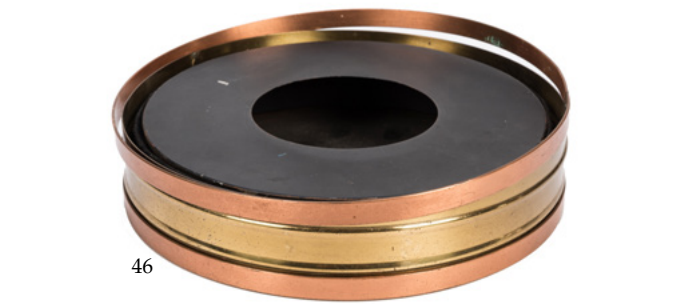
43



44



45



46



47



48

43. **Cigarette Wand.** Mid-twentieth century. An endless quantity of unlit cigarettes appear, one at a time, horizontally on the tip of a metal magic wand. Similar to model manufactured by A&B Magic. 14" long. Very good. Uncommon.

200/300

44. **Coin Wand.** Brooklyn: Connie Haden [?], ca. 1940s. An endless supply of silver half dollars is produced at the tip of this wand. Produces a 1935 Walking Liberty half dollar. 14 1/2" long. Paint flaking at one end, else in very good condition. Scarce.

250/350

45. **Card Sword.** North Hollywood: Merv Taylor, ca. 1955. Handsome cast metal sword with bronze-tone handle. Magician stabs a selected card from dozens falling through the air. Original wooden case and instructions. Hallmarked.

300/500

46. **Tambor.** North Hollywood, Merv Taylor, ca. 1955. Handsome polished brass ring 10" in diameter and 2" deep is capped with tissue paper to approximate the look of a tambourine. The magician punctures the paper and produces a massive quantity of handkerchiefs from the interior of the ring.

100/200

47. **Card Tripod.** New Haven: Petrie & Lewis (P&L), ca. 1930. Copper stand changes one card for another. 4" tall. Hallmarked.

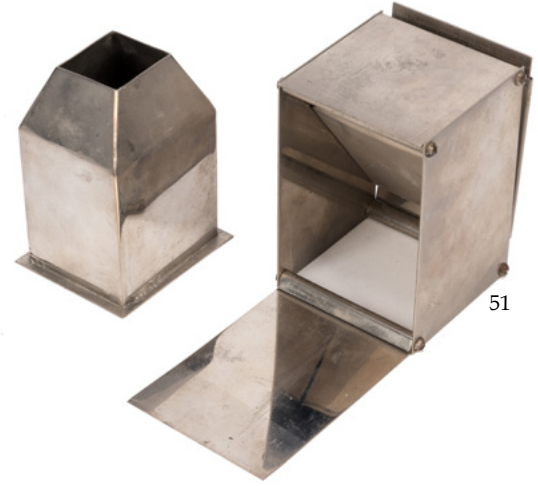
200/300

48. **Six-Shot Lota/Hindu Jug.** New Haven: Petrie & Lewis (P&L), ca. 1940. Spun copper jug for the production of six or seven shots of liquor in an "any drink called for" presentation. Includes internal design for the "Hindu Jug" suspension from a rope. With four vintage loaded shot glasses 3 1/2" tall. Original box and instructions. A near fine set.

200/300



49



51

49. **Giant Lota Vase.** Bridgeport: Sherms, ca. 1940. Large spittoon-shaped vessel of spun copper and brass is emptied of its liquid contents entirely. It refills and is emptied again and again. Mouth 4 3/4" wide; 7" high. Very good.

200/300

A blatant copy of the P&L design for this classic magic trick, which Sherms reproduced without permission.

50. **Card Star.** Bridgeport: Sherms, ca. 1935. Nickel-plated star on art deco-style base. Five selected cards appear on the points of the star. 24" high. Very good.

600/800

51. **Jumbo Wonder Box.** Bridgeport: Sherms, ca. 1940s. The magician produces a quantity of silks or other objects from the box, previously shown empty. 4 x 3 x 3". With an extra load.

100/150

52. **Nest of Boxes.** English [?], ca. 1900. A vanished ring or watch appears in the smallest of four locked wooden boxes. Fine dovetailed hardwood construction, stackable, brass handles, interiors painted black, original key. Largest 8 x 5 x 7 1/4". Clever method requires no offstage assistance.

400/600



50



52



53

53. **Haunted Cabinet and Discs of Quong Hi.** Los Angeles: F.G. Thayer, ca. 1928. A handsomely decorated cabinet that allows the magician to mysteriously transpose the location of a stack of checkers, a glass of rice, and a wooden "ghost." 21 x 7 x 17". Light wear to finish of one foot, but overall good condition. Uncommon. **2,500/3,500**



54

54. **Coin Ladder Table.** Los Angeles: F.G. Thayer, ca. 1920. Coins caught in mid-air are dropped in a hat. The hat is set on the tabletop, and at the command of the magician, the coins penetrate the hat and cascade down the ladder one at a time into a glass below. Drops from six to eight coins, one at a time. 30" high. Early model. Worn but working well. **1,000/1,500**



55

55. **Doctor Q Spirit Hand (Rapping Hand).** Los Angeles: F.G. Thayer, ca. 1930. A carved wooden hand with lace cuff raps out answers to questions while isolated on a heavy wooden board. Light surface wear, pin sticky. **800/1,200**



56

56. **Change Bag.** Los Angeles: F.G. Thayer & Co., ca. 1930. Plush red bag attached to a finely turned wooden handle can be used to switch, vanish, or produce objects. Minor wear to turned wooden rim; very good. **400/600**



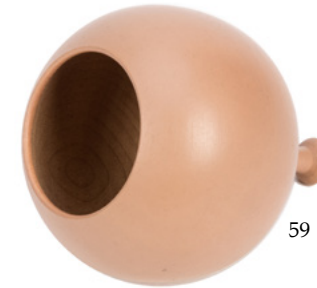
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57. **Nelson Wallace Coin Tray.** Los Angeles: Thayer Manufacturing, ca. 1947. Tray adds up to eight coins surreptitiously to a stack in a spectator's hand. Unusual design. A Larsen-era Thayer prop. Original instructions. Uncommon. **100/200**



58

58. **Master Coin Tray.** Los Angeles: F.G. Thayer, ca. 1935. Tray secretly adds coins to a quantity already visible. Clever and unusual method. 11 x 7 3/4". Very good. **100/200**



59

59. **Nikko Ball Silk Gimmick.** Los Angeles: F.G. Thayer, ca. 1930s. Flesh-tone device used to produce a quantity of silks from bare hands. Handsomely turned in wood. **100/150**



60

60. **Baffo Box.** Los Angeles: F.G. Thayer, ca. 1940. A borrowed ring appears inside an orange placed in the box. Mahogany with brass hinges. 5 x 5 x 5 1/2". With instructions. Bottom secured with tape, otherwise very good. **200/300**



61



62



64



65



66



67



63

61. **Rice Vase.** Thayer [?], ca. 1950s. A quantity of rice vanishes or transforms into an orange. Turned wood with gold paint. 12" high. Possibly reproduced in the manner of Thayer, or a repainted original. Very good.

150/250

62. **Silk Sword.** American [Thayer?], ca. 1930. A silk handkerchief appears on the tip of a sword. 30" long. Requires new elastic. Uncommon.

250/350

63. **Card and Watch Frame.** Hamburg: Janos Bartl, ca. 1930. A card appears in a nicked metal frame – lacking a corner torn off before the trick commenced. At the magician's command, the card appears on top of the frame, and in its place appears a previously borrowed pocket watch. Intricate mechanism. 23 1/2" high.

800/1,200

64. **Sliding Coin Box.** Philadelphia: Carl Brema & Son, ca. 1940s. Mahogany box with brass fixtures, and smaller matching coin box, for a die-box type of effect in which a half dollar vanishes from the sliding box and reappears in the other hand-held box. 3 x 2 x 1". Larger box hallmarked. Original instructions. Minor wear to finish.

150/250

65. **Vanishing Cane.** Circa 1930s. Early vanishing model, with ferrule and chrome carrying case.

100/150

66. **Antique Wooden Playing Card Press.** Circa 1910s. Dovetailed rectangular wooden box accommodating ten standard decks, pressed with a brass rod, rounded wooden handle. 14 x 5 x 2 1/2". Light wear.

150/250

67. **Wooden "Sure Shot" Dice Box.** American, ca. 1930s. Turned wooden box, convex interior, with which a skilled operator can control the roll of dice inside. 3" diam.

100/200

68. **Wonder Clock.** London: Davenport's, ca. 1930. Walnut box with encased clock; performer divines the hour the spectator has chosen, even though the clock face is covered with a sliding door. 5 3/4 x 3 1/4 x 1. Small chip right of face, otherwise very good.

200/300

69. **Chinese Flame Clock.** Ardmore, Penn.: Ed Massey, ca. 1958. A candle in an upright cabinet is bisected by two swords. When doors in the cabinet are opened, the candle can be seen, but its center section is missing. The process is reversed, and the candle is shown unharmed. 13" high. Original instructions.

200/300



68



69



70



71



72

70. **Paul Fox Coin Pail.** Colorado: Paul Fox, ca. 1945. Heavy chrome-plated faux champagne bucket used to collect half dollars caught in the air by a magician. Droppers in handles. 8 1/2" high. Shows wear from use. Rare.

500/750

71. **Coin Wand.** Hamburg: Janos Bartl, ca. 1940. Coins appear at the tip of the metal wand at the magician's command. Bartl palming coin gimmick. Tarnishing; very good.

150/250



73

72. **Copenetro - Dollar Size.** Indiana, Penn.: Bob Kline, ca. 1950. Four silver dollars vanish from a wooden display stand, only to reappear in a shot glass covered by a tumbler resting on a turned wooden base. Base of shot glass cracked, else very good. Scarce. Kline reportedly crafted only 12 examples of this, his most popular effect.

300/400

73. **Coin Ladder.** Indiana, Penn.: Bob Kline, ca. 1958. Coins cascade down the ladder into the bowl held at the bottom. Dropper holds 15 half-dollar-size coins. 20" tall. One of 48 units manufactured. With instructions.

200/300



74

74. **Crystal Ladder Coin Pail.** Colon: Abbott's Magic, ca. 1960. Coins produced from the air are dropped down the ladder landing in the hammered metal pail at its bottom. Wood and glass, with gimmick to facilitate the production. Plexiglas at sides partially detached. 18" high.

200/300

75. **Coins Through Cards.** English, ca. 1940s. A deck of cards is balanced on a clear empty glass, and four coins are dropped into a separate glass covered with a handkerchief. One by one, the coins penetrate the case and drop in the glass below. Includes mechanical case, key-winder, duplicate deck by Alf. Cooke, and English pennies suitable for use. Mechanism likely to require adjustment or repair.

250/350

76. Russell, Billy. **Coin Production Temple.** Batavia, N.Y.: Wm. A. Russell, ca. 1920. Miniature wooden temple-like structure in which hangs a metal tray similar to an incense burner. Coins visibly appear on the tray (or in a glass or dish resting on it) at the command of the magician. Signed on the rear of the platform by Russell, who constructed and painted the prop. 22" high.

200/300

77. **Cut and Restored Ribbon.** Mid-century stencil-painted tray through which a rainbow-colored ribbon runs, and which is visibly cut into pieces and then restored by the magician. 8 x 6 x 4".

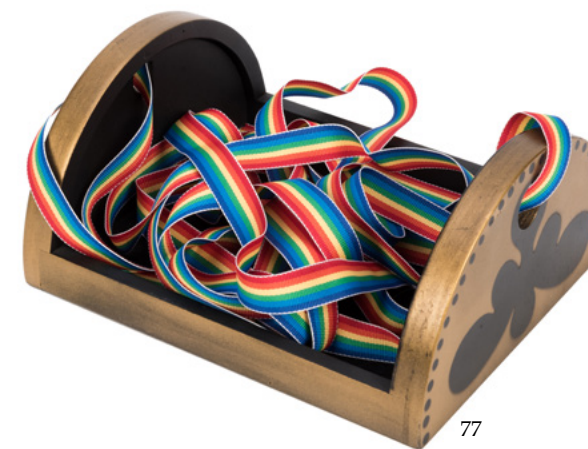
150/250



75



76



77



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80



81

78. **Handkerchief Frame.** Circa 1935. Hardwood frame to which is affixed a handkerchief. The frame is inserted into an envelope, which is then perforated by a knife repeatedly. The handkerchief is removed unharmed. 14" square. Unusual swiveling gimmick. Pinholes from use; good condition.

100/200

79. **Jumbo Rising Cards.** European, ca. 1950. Selected cards from a jumbo pack rise from a nickel-plated houlette. 17". Similar mechanics to Abbott's "Nu-Power" Card Rise. Gimmick repaired at top, else very good. Includes antique jumbo deck.

150/250

80. **Silk Pedestal.** Vienna: S. Klingl, ca. 1940. Nickel plated stand secretly introduces a silk handkerchief in to a crystal tumbler. Spring-loaded mechanism, weighted base. 12 1/2" high. Hallmarked. Scarce.

600/900

81. **Silk Pistol.** German, ca. 1930. A silk handkerchief draped over the end of the pistol vanishes when the trigger is pulled. Nickel-plated barrel with wooden grip. Two triggers. With original winding key. Outer sleeve conceals mechanism until ready for use. 10 1/2" long.

500/700



82

82. **Round-Top Vanishing Bird Cage.** London: George Hammerton, ca. 1950. Gleaming metal cage vanishes from the magician's bare hands. 16" long (closed). Plating to upper bars worn. Modeled on the famous Jon Martin design favored by Frakson and others. Good working condition.

1,200/1,800

83. **Nest of Boxes.** Circa mid-twentieth century. A borrowed ring or coin vanishes, only to reappear inside the innermost of three metal boxes. Largest box 2" cube. Some pitting to exterior box, otherwise good. Uncommon.

200/300

84. **Nest of Boxes.** Chicago: Joe Berg, ca. 1948. After a borrowed ring has vanished, it is discovered in the innermost of the locked, nested boxes. Four nesting hardwood boxes, the largest 6" square. Finish scratched.

300/500

85. [Gibson, Walter] **Rabbit Wringer.** Colon: Abbott's Magic Novelty Co., ca. 1950. A rabbit placed in the box is wrung out of the rollers on its side in flattened condition. The box is then flipped open to shown that the live animal is indeed gone. Repainted, owned and used by famed author Walter B. Gibson (creator of *The Shadow*), and purchased from his estate. With two Abbott-made Flat Rabbits. 12 x 9 x 5 1/4".

150/250



83



84



85



86



90



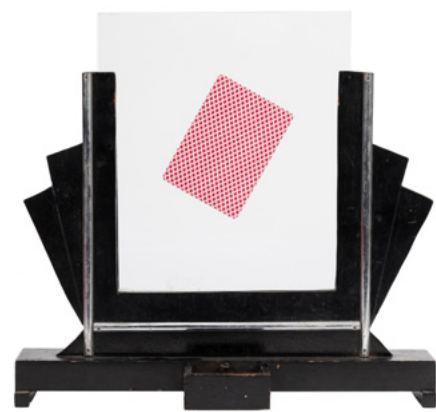
91



94



95



87

86. [Gibson, Walter] **Jumbo Find the Lady**. Colon: Abbott's Magic, ca. 1950. Spectators cannot determine the location of the giant Queen card when it is mixed, face down, with two Jacks. Owned and used by Walter Gibson, obtained by the consigner from his estate. Cards measure 11 x 15 3/4". Light wear to paint. Good.

250/350



92

87. [Gibson, Walter] **TV Card Frame**. Circa. 1970s. A spectator's selected card appears mysteriously within two sheets of glass within the frame. Owned and used by Walter Gibson, obtained by the consigner from his estate. 11 1/2" tall.

200/300



93

88. [Gibson, Walter] **Die Box**. Los Angeles: Thayer, ca. 1940s. A die vanishes from the cabinet and reappears elsewhere. Hardwood construction with brass hardware. 3" wooden die. Seem of metal shell split, otherwise very good. From the Raymond/Gibson Collection; owned and performed by Walter Gibson.

200/300

91. **Group of Eleven Vintage Magicians' Wands**. Metal and wooden wands of various dates and origin, some with secret gimmicks for vanishing or producing silks and coins, others only used as props. With several instructions sheets and the consigner's inventory tags retained. Longest 15".

150/250

94. **The Noo Foo Can**. Smethwick: Burtini, ca. 1940s. Finely polished chromed can (7" tall) with lid and handles causes liquid within it to vanish and reappear. Minor tarnish; very good.

150/250

92. **Collection of Antique and Vintage Coin Slides and Droppers**. Wrist and vest-worn devices by Abbott's, Thayer, Klingl, and others, used to produce coins from the hands or, in one case (Nu-Coin in Lemon), inside a lemon. Several with instructions, one Klingl piece hallmarked.

200/300

95. **Fox The Magician Wind-Up Toy**. Japan: NGT, ca. 1950s. Lithographed tin toy with fabric covering, original box. The fox vanishes and produces a rabbit from a top hat. 6 1/4" tall.

150/250

93. **Trio of Magicians' Coin Pails**. Three models, two in hammered copper by U.F. Grant and Tannen's (instructions included), 4 3/4 x 6"; and a third brass model with removable load (7 1/2 x 6 1/2").

150/250

96. **Lot of Four Magician Wind-Up Toys**. Mid-twentieth century. Group of three tin litho and one plastic toy, each of which vanish and produce items from a top hat.

200/300



89

89. **Zipper Change Bag**. New Haven: Petrie and Lewis (P&L), ca. 1940. Plush red bag with zipper along bottom used to vanish, produce or transform objects. Metal handle and rim. 15" long. Very good. From the Raymond/Gibson Collection; owned and performed by Walter Gibson.

150/250

90. **Linking Rings**. American, ca. 1950s. Set of 14 chrome-plated rings: key ring, seven singles, and two chains of three. 9" diam. Some corrosion, otherwise very good. From the Raymond/Gibson Collection.

300/500



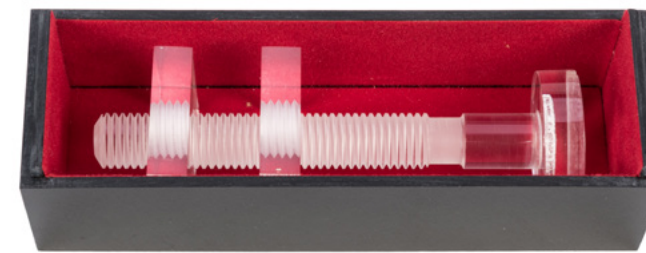
97



101



102



103

**MODERN APPARATUS & AUTOMATA
ANVERDI**

97. **Balloon Buster/Light Box.** Leiden, Holland: Anverdi, ca. 1975. A balloon placed in the clear Lucite holder pops on command. The same device can also be used for an alternate effect in which a small lightbulb in a holder illuminates on command. Base, balloon holder, light box, and replacement filaments for balloon effect. Good working condition.

400/600



98

98. **Card-Finding Duck.** Leiden, Holland: Anverdi, ca. 1970. Miniature acrylic duck moves about at its own free will, then stops and drops its beak on the back of a chosen card. Moves freely, but neck mechanism in need of adjustment. Uncommon.

300/500



99

99. **Card Duck (Large).** Leiden, Holland: Anverdi, ca. 1980. The duck dips his head into a "feed box" holding a deck, and extracts the cards previously chosen by the audience. Remote control method. Incorporates a wooden Hamilton duck head; remote functions, neck does not.

200/300

100. **Jumbo Rising Cards.** Leiden, Holland: Anverdi, ca. 1978. Cards chosen from a giant pack rise from the deck while it is isolated in an acrylic holder. With card box, gimmicks, and cards. Rising wheel turns in one direction only (down). Original instructions.

200/300



100

101. **Key Box.** Leiden, Holland: Anverdi, ca. 1970. An object of value is locked in a chest. No matter which key the spectator selects, it will not open the box. The only key that will is the seventh, which the magician holds. Box 6 3/4 x 3 3/4 x 4". With instructions. Working.

500/700



104

102. **Mental Die.** Leiden, Holland: Anverdi, ca. 1977. Any number on a large acrylic die is chosen, and the die is placed in a tight-fitting box. Even so, the magician knows the thought-of number instantly. With engraved black acrylic carrying case. 2" die. Electronics function, but not clear as to operation. Uncommon in this configuration.

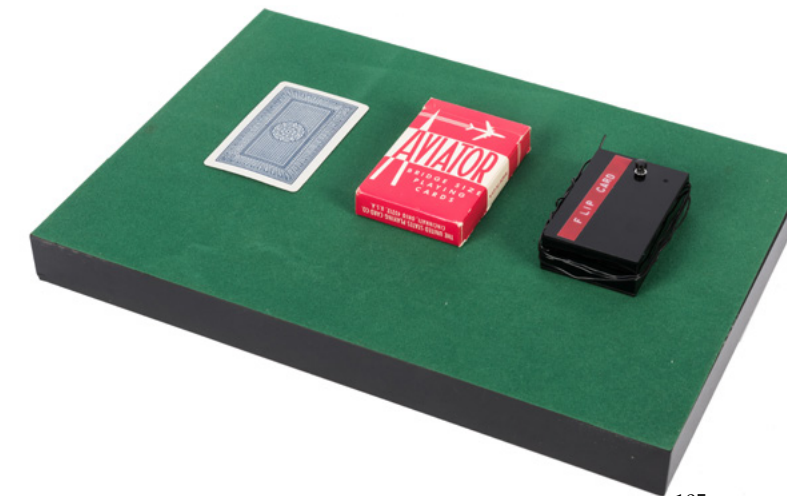
400/600

103. **Nut and Bolt.** Leiden, Holland: Anverdi, ca. 1975. A giant clear acrylic bolt and nut threaded together are placed in a black box. When the box is reopened, the nut and bolt have separated. Near fine.

200/300

104. **Rabbit Hutch.** Leiden, Holland: Anverdi, ca. 1979. Anverdi's version of the Tenyo Squeeze Play effect. The disc bearing a rabbit image visually penetrates a disc, landing in the "hutch" below. Heavy plastic construction, engraved designs. Said to be one of six manufactured.

150/250



105

105. **Pad of Miracles.** Leiden, Holland: Anverdi, ca. 1975. A chosen card flips over at the command of the magician, as if moved by an unseen hand. 13 x 9 3/4 x 1". With instructions. Good working condition.

800/1,200

Essentially a portable juice joint, the Anverdi pad was adapted by Del Ray for his famous Million Dollar Card Trick. The device can also be used to control the roll of a gaffed die.

An inventive Dutch magician, Anverdi (Antonius Albertus de Vries, 1925 - 1995), devised and manufactured clever props made from acrylic that primarily focused on tricks with liquid, and later, electronic marvels including those offered here. Most of Anverdi's tricks were made in limited numbers in his home workshop, and as a result were expensive at the time of release, and have become sought after collectors items in the intervening years.



107



108



109



112



113



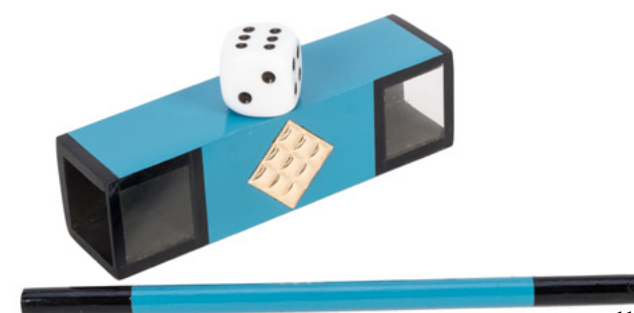
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110



111



115



116

MICRO-MAGIC OF ALAN WARNER

106. No lot.

107. **Black & White Transpo.** Middlesex: Alan Warner, ca. 1990s. The performer places a white chip in a small lacquered box, then puts a black chip in their pocket; the box is opened again to reveal that the pieces have magically transposed - the white chip is found in the performer's pocket, and the black chip is now in the box. Box 1 3/4 x 1 3/4 x 3/4". With instructions in original box. Fine.
100/200

108. **Captive Card.** Cornwall: Alan Warner, ca. 1990s. A card and thumbtack, both displayed moments ago, mysteriously go missing; when a previously blank tablet is removed from a teak sleeve, the vanished card is pinned to its surface with the missing tack. Sleeve 4 1/2 x 3 1/4". With instructions. Very good.
200/300

109. **Card Case 20.** Middlesex: Alan Warner, ca. 1990s. A versatile prop that facilitates vanishing, transposing, predicting or restoring cards. Twenty ideas and routines described in the included instructions. Wood warped, but mechanism functioning. Good.
100/200

110. **Check Mate.** Cornwall: Alan Warner, ca. 1990s. A performer predicts the colored chess piece and plaque freely chosen by a spectator. Plaques 3 x 2". With instructions. Very good.
200/300

111. **Chinese Change.** Middlesex: Alan Warner, ca. 1990s. A faux Chinese coin vanishes from a small box. At the end of the routine, both doors are opened and it has transformed into a British 10p coin. Hand-painted wooden cabinet 3 1/2 x 1 x 1 3/4". With instructions in original box. Fine.
250/350

112. **Coin Con.** Middlesex: Alan Warner, ca. 1990s. Three copper and one silver coins are slid into a teak sleeve with openings on each end. The performer is able to control and predict the order in which the coins will exit the sleeve, and as a finale, vanish the silver coin entirely. Sleeve 4 1/2 x 1 1/2". With instructions. Very good.
100/200

113. **Coinfounded.** Cornwall: Alan Warner, ca. 2000s. Four 5p and one 1p British coins are slid into a wooden sleeve. The spectator dumps them out, but the 1p coin has vanished, only to reappear in an elegant teakwood box. Carrying case with inlaid fretwork and stone set on top. Box 5 1/4 x 4 x 1 1/2". With instructions. Fine.
300/500

114. **Colourama.** Middlesex: Alan Warner, ca. 1990s. Six specially designed tablets used to easily force the color red on a spectator. Housed in matching teak box. Box 2 x 1 1/2 x 3". With instructions. Very good.
200/300

115. **Dice-A-Matic.** Middlesex: Alan Warner, ca. 1990s. A die is placed inside a lacquered tube with windows on each end. The performer pushes the die through the tube with a wand, but when it reaches the other window, the numbers on the die have miraculously changed. Tube 3 1/2 x 1". With instruction in original box. Very good. .
150/250

116. **Die 'N' Dice.** Middlesex: Alan Warner, ca. 1990s. The performer states that there are three colored dice in a red lacquered box, but when the box is overturned on the table, four dice fall out instead; perplexed, the performer removes one die and places the three back in the box. This routine is repeated several times, until finally, 10 colored dice fall out, followed by one large, black die. Box 3 x 3 x 4". With instructions. Very good.
200/300



117



121



122



123



118



119



120

117. **Die 'N' Dice.** Middlesex: Alan Warner, ca. 1990s. The performer states that there are three colored dice in a teak box, but when the box is overturned on the table, four dice fall out instead. Perplexed, the performer removes one die and places the three back in the box. This routine is repeated several times, until finally, 10 colored dice fall out, followed by one large, black die. Box 3 x 3 x 4". With instructions. Very good.

200/300

118. **Dotty Domino.** Middlesex: Alan Warner, ca. 1990s. The spots on a specially crafted wooden domino change from white to blue and back again several times. For the finale, the spots on one side change to many different colors. Domino 3 x 1 1/2". With wire for resetting mechanism, original box and instructions. Very good.

150/250

119. **Enigmatic.** Middlesex: Alan Warner, ca. 1990s. The magician and spectator each stack sets of charms in a wooden box. Later they find the charms were placed into the box in matching order, despite an utterly fair procedure. With instructions in original box. Box top bowed slightly, otherwise very good.

200/300

120. **Eye of Isis.** Middlesex: Alan Warner, ca. 1990s. A blank slate is displayed inside an ornate sarcophagus; the lid is replaced and a spectator is asked to stare at the box. When the lid is removed a second time, the tablet contains the "Eye of Isis." The lid is replaced and opened a third time, finally revealing a hieroglyphic phrase. Teak construction with stone set into lid, inlay along base and metal feet. 6 x 2 1/2 x 2 1/2". Magnet weak but functioning, otherwise very good. Sold with a custom-made display plaque made and signed by Alan Warner for David Baldwin.

500/700

121. **Flim Flam.** Middlesex: Alan Warner, ca. 1990s. Two yellow spots on a wooden paddle both turn red, and then to one of each color. Additionally, the face of the paddle transforms from white to black on both sides. 6" long. With instructions. Very good.

80/150

122. **Horus-scope.** Cornwall: Alan Warner, ca. 1990s. A paper billet is placed inside the Horus-scope, then a spectator chooses one of six small tokens; when the slip of paper is revealed, it correctly identifies the spectator's token. Box 3 x 2 x 2". With instructions. Very good.

200/300

123. **Houdini Card.** Middlesex: Alan Warner, ca. 1990s. A card with a hole punched in it is slid into a lacquered wood cover with a corresponding hole. A wand is inserted through both holes, imprisoning the card; nevertheless, the performer is able to release the card without damaging it. Cover 2 1/2 x 2 1/4". With instructions in original box. Very good.

100/150

124. **Inter-Change.** Middlesex: Alan Warner, ca. 1990s. A spectator places a blank tablet into a teak cover, then the performer taps it using a paddle with inlaid characters on both sides. Suddenly, one of the characters on the paddle disappears, and when the tablet is removed from the cover, it is revealed that the character is now inlaid on its surface. Cover 3 3/4 x 2". With instructions in original box. Very good.

100/200

125. **Kubika.** Middlesex: Alan Warner, ca. 1990s. A block is placed in a tube, a ribbon is threaded through the middle and both are suspended by the performer; on the performer's command, the block is released while the case remains suspended by the ribbon. Case 3 x 1 1/2". With instructions in original box. Very good.

150/250

126. **Lightning Box.** Middlesex: Alan Warner, ca. 1990s. A spectator chooses a card, places it back into the deck and puts the deck in a teakwood box; the box is then "zapped" with a special lightning-rod. Cards are removed and dealt from the top to reveal a burn hole in each card—until the performer reaches the chosen, and remarkably unharmed, card. Box 4 1/2 x 3 x 1 1/2". With instructions in original box. Very good.

150/250



124



125



126



127



131



128



129



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127. **Maverick.** Cornwall: Alan Warner, ca. 1990s. As the performer removes dominos from a decorated box, a freely chosen "maverick" domino is the only one dealt face up; furthermore, the back of the spectator's domino is different than the other three. Box 2 x 1 1/2 x 3 1/2". With instructions. One domino with sticky mechanism, otherwise very good.

150/250

128. **Mini Mental.** Middlesex: Alan Warner, ca. 1990s. The magician correctly predicts the order in which a spectator has commanded four colored blocks to be arranged on a teakwood stand, as evidenced by removing the wooden screen concealing the prediction. Stand 7"; blocks 1". Very good.

350/450

129. **The Mummy.** Cornwall: Alan Warner, ca. 2000. A carved wooden mummy in a small sarcophagus floats in mid-air, vanishes, then reappears in a separate sarcophagus some distance away. Sarcophagi 4 x 2 x 2". With instructions. Very good.

350/450

130. **Oriental Blocks.** Middlesex: Alan Warner, ca. 1990s. Six different colored blocks are displayed, replaced within a lacquered cabinet, and a spike is inserted to hold them all in place. When tilted, the two blocks specifically chosen by a spectator are freed while the other four remain imprisoned by the spike. Cabinet 4 x 2 1/4". With instructions in original box. Very good.

300/400

131. **Perverse Card.** Middlesex: Alan Warner, ca. 1990s. The performer attempts to transpose a card from a teak sleeve to a small drawer box, but things don't go according to plan; the card transposes in pieces, is restored incorrectly, and is finally restored and transposed successfully at the routine's finale. Box and sleeve approx. 3 x 2 x 1". With instructions.

150/250



132



133



134



135



136



137

132. **Pharaoh's Curse.** Cornwall: Alan Warner, ca. 1990s. Three solid teak tablets, two plain and one with a scarab on its surface, are removed from a wooden box; the empty box is handed to a spectator. The tablets are displayed again, but this time the scarab is missing, leaving a hole in the center of the tablet; when the spectator opens the box, the scarab is inside. Box 3 1/2 x 2 1/2 x 2". With instructions. Very good.

200/300

133. **Prison Block.** Middlesex: Alan Warner, ca. 1990s. A block with a hole through it is dropped into a cabinet and subsequently imprisoned by running a rod through both; magically, the block "escapes" from the cabinet while the rod remains firmly in position. Teakwood cabinet 3 1/2 x 1 3/4". With instructions in original box. Mechanism sticky, wood slightly warped, otherwise very good.

100/200

134. **Red, Chinese Puzzle.** Middlesex: Alan Warner, ca. 1990s. A tessellated puzzle is assembled inside a square box and the cover is placed on top; realizing they forgot to add the central red square to the puzzle, the performer removes the lid of the box, revealing that the pieces have all turned red. Box 3 1/4 x 3 1/4 x 3/4". Magnet weak but working, otherwise good.

150/250

135. **Sign of the Snake.** Middlesex: Alan Warner, ca. 1995. One of five plaques is chosen by a spectator. An oblong tablet placed inside a small cartouche-type holder is then revealed to be engraved with an identically-colored snake symbol. Cartouche 4". With instructions in original box. Very good.

200/300

136. **The Talisman.** Cornwall: Alan Warner, ca. 2000. Three different colored tablets are mixed and one is chosen; a blank talisman previously placed in a teakwood box is revealed to be engraved with an ankh of the same color as the chosen tablet. Box 4 1/2 x 2 1/2". With instructions. Very good.

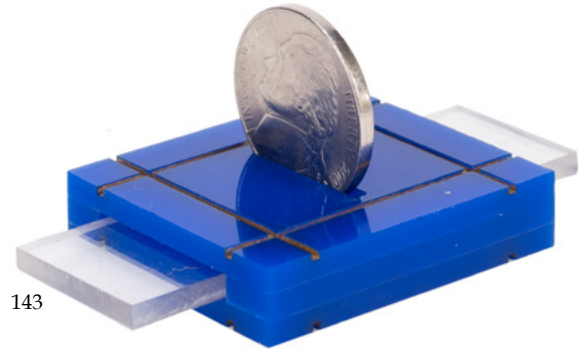
200/300

137. **Thru 'N' Thru.** Middlesex: Alan Warner, ca. 1990s. A spectator chooses one of two plastic cards, each with four holes punched through the middle. Both cards are placed into a lacquered wooden frame with a round window. The performer laces a string through both cards, sewing them together. At the performer's command, the chosen card is released from the stitching and rises from the frame. Frame 4 3/4 x 2 3/4". With instructions in original box. Fine.

150/250



138



143



144



145

MICRO-MAGIC OF EDDY TAYTELBAUM

138. **Ambidextrous.** Holland: Eddy Taytelbaum, ca. 1960s. A small wand and perforated board with numbers painted on one side and letters on the other allows the magician to determine a freely chosen number. Wooden board $2\frac{1}{4} \times 2\frac{1}{4}$ "; wand 3" long. Fine.
200/300

139. **Button Slide.** Holland: Eddy Taytelbaum, ca. 1970s. A celluloid slide with a button in the center and a piece of thread are both inserted into a red and white case; when removed, the button has inexplicably been threaded onto the slide. Case $2\frac{1}{2} \times 1\frac{1}{2}$ ". Fine.
100/400

140. **Changing Compass.** Holland: Eddy Taytelbaum, ca. 1970s. The arrows on an octagonal disk magically change direction when rotated between the thumb and forefinger. $2\frac{1}{4}$ " diam. Fine.
100/200

141. **Chinatown Coin Set.** Holland: Eddy Taytelbaum, ca. 1960s. A solid red coin and a gold coin with a hole in its center transpose locations. Three coins total, one gaffed. $1\frac{1}{4}$ " diam. Wear from use, otherwise good.
150/250

142. **Coin Paddle.** Holland, Eddy Taytelbaum, ca. 1970s. A ten-cent Dutch coin jumps from one end of the paddle to the other, then multiplies. Magnetic feature built-in. $4\frac{1}{8}$ " long. Fine.
100/200

143. **Coin Through Glass.** Holland: Eddy Taytelbaum, ca. 1970s. A nickel effortlessly penetrates a thin piece of clear plastic inserted into a blue plastic sleeve with gold decorations. Sleeve $1\frac{1}{2}$ ". Very good.
200/300

144. **Cork Penetration.** Holland: Eddy Taytelbaum, ca. 1960s. An examined cork is placed in a frame, yet a playing card passes through it unharmed. Hand painted frame. $3\frac{1}{2} \times 2$ ". Very good.
200/400

145. **Spot Change Die (Mirage Die).** Holland: Eddy Taytelbaum, ca. 1970s. Spots on a black wooden die change from white to black when spun. With an ungimmicked double handed for examination. $\frac{3}{4}$ " cube, rounded edges. Very good.
100/200

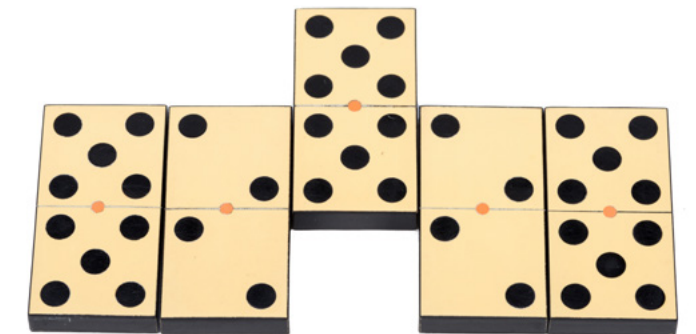
146. **Die Box.** Holland: Eddy Taytelbaum, ca. 1970s. Small felt-lined decorative die box featuring a king on the lid. $1\frac{1}{4} \times 1\frac{1}{4} \times 1$ ". Good.
80/150

147. **Domino Set.** Holland: Eddy Taytelbaum, ca. 1970s. Five plastic laminate dominos with inlaid details, one gimmicked. Dominos transpose magically from place to place. Light wear from use.
250/450

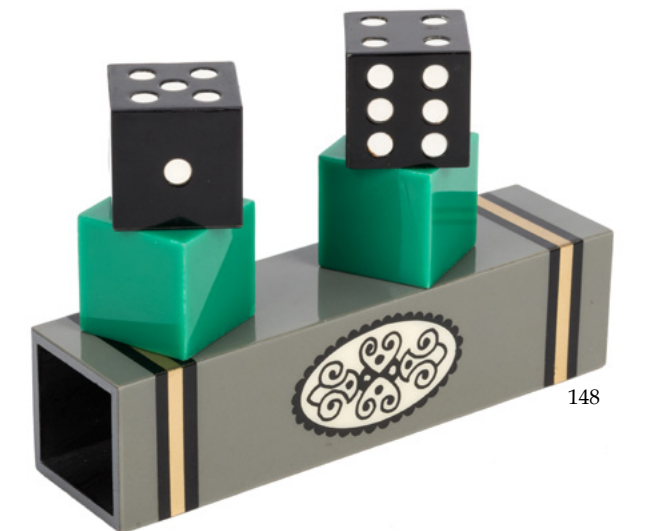
148. **Elevator Dice.** Holland: Eddy Taytelbaum, ca. 1960s. A rectangular plastic tube conceals two cubes and two dice; when dropped through the tube, the cubes and dice appear to switch places. Tube $1 \times 1 \times 3\frac{3}{4}$ ". Fine.
200/300



146



147



148



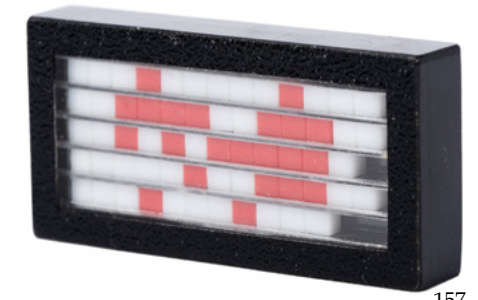
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153



154



157



150



151



152

149. **Enchanted Card Slide.** Holland: Eddy Taytelbaum, ca. 1960s. A playing card instantly and visibly transforms into the spectator's selected card when pushed into the slide. 2 x 3". Wood with green paint and gold detailing. For bridge size cards. Very good.

200/300

150. **E.S.P. Miracle.** Holland: Eddy Taytelbaum, ca. 1960s. Turned wooden box holds eight black discs, six feature E.S.P. symbols in gold, two blank. For psychic, prediction or mentalism routine. Box 1 3/4" wide. Wear from use, laminated chips starting to peel, otherwise good.

100/200

151. **Hypno Disc and the Game of 21.** Holland: Eddy Taytelbaum, ca. 1960s. The first person to reach 21 by choosing numbers from the disc and adding them to the previous total wins a quarter; the magician, of course, always wins. Double-sided plastic disc 2 1/2" diam. Good.

100/200

152. **Magic Lantern.** Holland: Eddy Taytelbaum, ca. 1970s. A clear cube is displayed while inside a magic lantern; when the cube is removed, it's no longer translucent and instead bears the image of a spectator's chosen card, the King of Hearts. 1 x 1 x 1 3/4". Cellophane replaced at top and bottom of cube, otherwise very good.

200/400

153. **Mental Boxes.** Holland: Eddy Taytelbaum, ca. 1970s. Four hinged plastic boxes with the numbers 1 - 4 reverse-painted and inlayed onto the lids. The performer asks a spectator to place a different coin into each box while their back is turned, then correctly identifies which coins are in each box. 1 1/2 x 1 1/2 x 3/4" each. Fine.

200/400



155



156

154. **Pagoda.** Holland: Eddy Taytelbaum, ca. 1970s. Two of six colored blocks are chosen and all six are locked into a small cabinet by running a wooden skewer through them. Even so, the chosen blocks penetrate the skewer. Box 4 1/2 x 3". Paint chipping on face, glue residue around hinge, otherwise very good.

400/600

155. **Penetrating Awl.** Holland: Eddy Taytelbaum, 1970s. A miniature awl penetrates a piece of clear plastic at three points when placed in a small holder. Awls not by Taytelbaum; one is straight and can be handed out for examination, the other retracts. Paddle 2 1/2 x 2". Very good.

300/500

156. **Pimmel Snitter.** Holland: Eddy Taytelbaum, ca. 1960s. A small stainless steel blade penetrates a cigarette in a laminated wooden holder without harming the cigarette. 3 1/2 x 1 1/4" overall. Very good.

150/250



158



159

157. **Prediction Beads.** Holland: Eddy Taytelbaum, ca. 1960s. Random beads enclosed within a small box with a window on one side magically rearrange to predict a spectator's chosen card, the Four of Diamonds. 2 x 1". Fine.

100/200

158. **Radar Die Box.** Holland: Eddy Taytelbaum, ca. 1970s. Miniature wooden die is concealed in a small round box with tight-fitting lid; the magician instantly knows which number is uppermost on the die. Reverse painted Asian character on lid. Plastic box 1 5/8" diam. Fine.

200/300

159. **Ring Box of Buddha.** Holland: Eddy Taytelbaum, ca. 1960s. A ring of a chosen color penetrates a solid wand threaded through a miniature pagoda-like box. Wood construction throughout, rings stored in color-coded silk bags. Box 3 1/2". Very good.

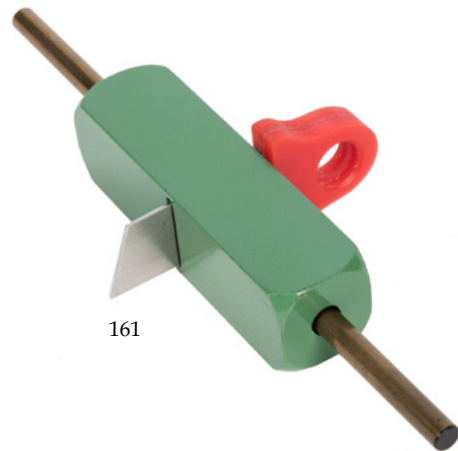
200/400



160



164



161



162



163

160. **Slat Frame.** Holland: Eddy Taytelbaum, ca. 1970s. A card appears or vanishes from a wooden frame. Hand painted. With mechanical King of Spades. 3 3/4 x 3". Very good.

200/300

161. **Steel Blade Through Brass Rod.** Holland: Eddy Taytelbaum, ca. 1970s. A brass rod is inserted into a rectangular wooden block with a slit in the middle; a steel blade with a hole in its center slides through the slit and penetrates the brass, imprisoning the rod within the block. Block 3/4 x 3/4 x 2 3/4". Fine.

400/600

162. **Steel-Penetrating Die.** Holland: Eddy Taytelbaum, ca. 1970s. A metal tube with windows on either side is bisected by a steel blade and a die is dropped inside; the die visibly penetrates the steel, falling to the bottom with ease. Die 3/4", tube 2 1/4". Very good.

400/600

163. **The Tumbling Blocks.** Holland: Eddy Taytelbaum, ca. 1970s. A Jacob's Ladder-style pocket trick allows the performer to change the surface's color to black, white with red spots, or white with green spots. 1 x 1 1/4" square folded; 5 x 1 1/4 x 3/4" open. Very good.

200/400

164. **Group of Taytelbaum Paddle Tricks.** Holland: Eddy Taytelbaum, ca. 1960s-70s. Comprised of two Traffic Light Paddles; one Jumping Spot Paddle; one Jumping Peg Paddle (lacking peg); set of Chinese Paddles; and an incomplete set of Three Card Monte Paddles (missing one). Longest 5". Very good overall.

300/400



166



165



167



168



165. **The Miraculous Clock of Cleopatra.** Germany: Diemar Willert, ca. 1980s. Device allows performer to predict a spectator's number. Internal battery-operated light illuminates number from within. Wooden box hand-painted with Egyptian motifs. 3 1/2 x 2 1/2 x 4". With facsimile instructions. Fine. Signed and numbered in an edition of 88.

300/500

166. **Blue Phantom.** Azusa: Owen Magic Supreme, ca. 1990. A blue checker passes through a stack of gold checkers when covered with a decorated tube. 17 1/4" high. Near fine.

400/600

167. **Hindu Cups & Balls.** Alhambra: Owen Magic Supreme, ca. 1993. Set of three turned hardwood cups in the Indian style crafted by Les Smith of Owen Magic Supreme. 3" diameter, 2 7/8" high. One bead near base. Near fine.

250/350

168. **Die and Silk Casket.** Alhambra: Owen Magic Supreme, ca. 1995. A die placed in a hat changes placed with a silk handkerchief in a wooden casket on a pedestal. 3" die. Hallmarked. Minor wear to paint.

250/350

169. **Jumbo Box Vanish.** Eric Lewis [?], ca. 1970s. A large lacquered wooden box, handsomely painted on the lid and inside flap with Chinese vignettes, on a black and red stand, inside of which a book, jumbo playing card, or some other object vanishes or changes. 23 x 18 x 16". Very good.

200/300



169



170. **Pillar of the Magi.** Los Angeles: John Gaughan & Associates, 1999. A pack of cards is placed in the base of a wooden platform from which extends a brass pole, at the top of which sits a figure of Hermes. The cards then spring up in a shower, and one is caught in the Greek god's hand – the spectator's selection. Wooden base and brass hardware. Two electronic card fountains in base. 29" high. Hallmarked. Working. Modeled on an Otto Maurer design.
3,000/5,000



171. **Morison Pill Box.** McAllen, Tex.: Viking Mfg., 1995. A ball removed from a lathe-turned wooden vase reappears inside. Mechanical gimmick. Number 8 from an edition of 60. Hallmarked under base. Ball 2 ¼" diameter. Vase 8 ¾" high. With acrylic cover. Fine.

400/600



172. **Rising Cards – Plate and Houlette.** McAllen, Tex.: Viking Mfg., ca. 1991. Selected cards rise from a wooden houlette resting on a handsome hardwood tray. Based on the Thayer design. From a limited edition. With instructions. Fine.

150/250



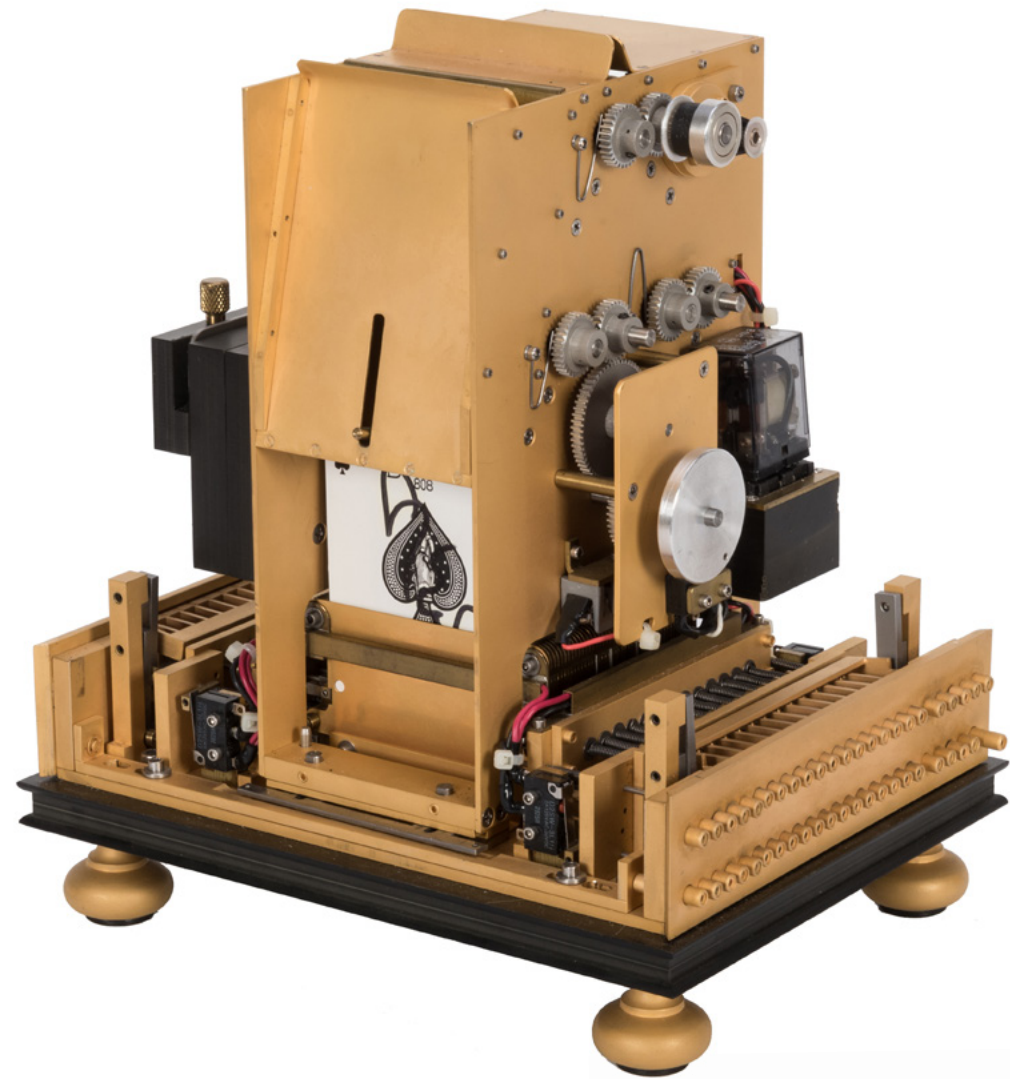
173. **Coin Vase Prototype.** McAllen, Tex.: Viking Mfg., 1995. Precision-turned brass vase from which a nickel can be vanished, after Brema's design. Accompanied by a letter from George Robinson stating that this is one of only two prototypes produced. 1 ¾" tall. Magnet in base detached; otherwise very good.

250/450



174. **Chinese Sticks.** Oklahoma: Haenchen, [n.d.]. Gilt-tipped sticks whose red tassels drop and retract at the magician's will. Stamped "Haenchen" at tips. 14" long.

80/125



175. **Hofzinsler 52 Card Rise Box.** Cincinnati: Joseph Young, ca. 1999. A pack of cards is placed into the elegant gold-trimmed black box. At the command of the magician, any card called for rises from top of the box. No forces are required; truly, any card rises on command. Intricate internal brass and steel mechanism. 9 x 8 x 6 1/2". With charger, printed card guide and instructions, and tools as provided by the manufacturer. Good working condition. One of three units constructed.

8,000/12,000

The original Hofzinsler card rise was constructed in the 1840s for the master Viennese parlor magician, Johann Nepomuk Hofzinsler. Hofzinsler's version, now in the Library of Congress, operated with a 32-card pack, and its working was problematic at best. Joseph Young, an aerospace engineer, was challenged to manufacture this 52-card model by William McIlhenny. He constructed two models requiring an electrical motor, and one entirely mechanical model.



177

176. **Coin Glass.** After Martinka, ca. 1985. Four coins counted into the cobalt blue champagne glass vanish, then reappear in the vessel at the magician's command. With directions. 8 3/4" high. Near fine.

100/200

177. **Coin Vase.** New York: Charles Kalish, ca. 1970s. Precision-turned brass vase from which a stack of coins or individual coin can be vanished. Locking rattle mechanism. 3" tall. Very good. Scarce.

500/700

178. **Coin Casket.** New York: Charles Kalish, ca. 1970s. An unusual variation of this model. Four half dollars disappear simultaneously when the box is closed, only to reappear one at a time as the lid is opened again and again. Red tooled leather over machined brass. 2 1/2 x 2 x 2 1/4". Internal mechanism very good, light wear to leather on edges.

1,500/2,000



178



176



179



180



181

179. **Coin Casket.** New York: Charles Kalish, ca. 1970s. Four coins placed inside the box vanish one at a time by opening and closing the lid. Finally, all four reappear simultaneously. Black tooled leather over machined brass. 2 ½ x 2 x 2 ¼". Internal mechanism very good.

1,500/2,000

180. **Pair of Bert Pickard Coin Vases.** Beaver, Penn., ca. 1990s. Two precision-spun stainless steel vases sized for nickels and quarters. Coins vanish, reappear or transpose at the will of the magician. 2 ¼" and 2 ¾" respectively. Hallmarked. Fine.

400/600

181. **Coin Through Glass (Coin of the Realm).** Milson Worth, ca. 1980s. Handsome wooden case contains a sheet of glass. A coin passes through the glass as if it were made of sand. 4 x 3 x 1 ¼". Only minor wear.

100/200



182



183

182. **Light Paddle.** Baltimore: Schwartzman Limited Editions, ca. 1985. Polished brass paddle with red, yellow, and green spots on each side to represent a traffic light. One set of "lights" can be removed, yet the lights reappear thanks to sleight-of-hand. Leather box. Paddle 6 ¼" long. Not tested with batteries. Very good.

100/200

183. **Scotty York's Color Changing Knives.** [Washington, D.C.]: York and Wells, ca. 1988. Professional set of four custom-made knives for York's routine. With original pouch and box. Very good.

100/150



184

184. **Divination Box.** Germany, ca. 1980s. Four numbered blocks are arranged in any order by a spectator within a wooden box and placed within a larger box. The magician divines the order. Outer box 7 x 3 ½ x 2". Fine.

100/200



185

185. **Deluxe Koornwinder Kar.** Ken Brooke's Magic Palace, ca. 1970s. A toy car magically drives itself to the card selected by the spectator. Original instructions packet, with a canister of control powder. Not tested.

100/200

186. **Hard Seven.** Clarence Miller, ca. 2000. Handmade inlaid wooden dice box, signed and numbered on the underside from the edition of 993, which, no matter how vigorously shaken, produces a roll of seven whenever so commanded by the magician.

100/200



186



187



191



192



193



188

187. **Silk Cabby.** Macomb, Ill.: Douglas-Wayne, 1990s. Lacquered wooden box depicting dragons on the side doors, on square raised feet, used to produce a stream of silks or handkerchiefs. 7 ¼ x 4 x 5". Fine.

100/150

192. **Wandering Mummies (Henley Mummies).** England: Inazi-Henley, ca. 1970s. A sarcophagus figure transposes mysteriously from one casket to another. Teak with hand-painting. Caskets 4 ½ x 3 x 2". Very good. Uncommon.

300/500



189

188. **Miraculous Coin Casket.** Macomb, Ill.: Douglas-Wayne, ca. 1995. Four coins vanish one at a time from inside the small hardwood box with brass fixtures and fittings. 3 x 2 x 2". With re-setting tool. Very good, minor wear to finish.

200/300

193. **Melting Bullet / Plug Box.** Duluth, Minn.: R&Z Products, 1980s. Including a Hoffmann-style plug box (accompanied by directions and an ALS to Woodrow Carpenter); and Melting Bullet, in which a steel ball apparently sinks and "melts" into a tube held by the magician. Fitted inlaid wooden storage boxes.

150/200



194

189. **Magic Switchboard.** Garnerville, N.Y.: Wellington Enterprises, ca. 2000. Four differently-colored light bulbs are lit by switching correspondingly colored switches. Yet when the bulbs are moved to different sockets, the corresponding switch still lights the bulb of the same color. Then the switch covers are mixed around and still the corresponding switch and bulb light as before. Walnut base, 9 x 16". Instructions. Very good.

200/300

194. **The Kristal Card Stab.** Swadling Magic, 1993. A spectator's chosen card is returned to the deck and wrapped in paper and tied with string. The deck is held over a top hat and bursts into flames, with only the chosen card remaining on the tip of the dagger. Finely made, with the fitted felt-lined box and instructions, as new.

250/350



190

190. **Pyramid Mystery Blocks.** Germany: Gert Hoffmann, 1990s. The order of a pyramid stack of colored checkers remains the same whether turned upside down or vice versa. Original instructions. 7" tall.

100/200

195. **Nostradamus Prediction Chests.** Larry Becker, 1990. A cleverly-designed chest that allows the magician to secretly introduce a billet inside even though the chest is locked. Laminated wood with brass hardware and plastic tiles. Includes keys. Largest box 8 x 8 x 5 ½". Very good.

400/600



195

191. **The Little Magician Magic Set.** Germany: Holler, 1990. Modern reproduction of an antique German magic set with classic props including Magic Awl, Inseparable Beads, Strange Little Wallet, and others. Boxed with instructions, as new.

100/200



196. **The Magic Box (Magic Set).** Germany: Pywacked Magic, 1997. Eleven magic tricks in the set include versions of a Dr. Jaks prediction, a set of sterling silver paddles for a version of the Edward Victor "bat" trick, a miniature Pom-Pom stick, the Obedio ball (here in the form of a tiny pyramid), and other classic effects, each finely crafted from sterling silver, and incorporating gold plating and semi-precious stones. Housed in a handsome locking burlwood box (top worn), with internal hardwood compartments lined in plush. With clothbound, photo-illustrated instruction manual. Hallmarked box 15 1/2 x 7 1/2". Near fine.

1,500/2,500

Arguably the finest contemporary magic set issued in the last half-century. All props are crafted to exceptionally high standards.



197



199

197. **Surprise Fabergé-Style Egg.** Germany: Pywacked Magic, 1990s. A spectator's borrowed ring appears inside the previously empty egg. Composed of 925 silver, 565 gold, with inset rubies. Original stand. 3" tall inclusive of stand, 2" diam. Fine. With a letter and color photograph from the manufacturer addressed to the previous owner. High original cost.

750/1,000

198. **Copper Paul Fox Cups.** Phoenix: Danny Dew, ca. 1975. Set of three spun copper cups manufactured and sold by Danny Dew, designed by Paul Fox. Tiny nick to one cup, else good.

400/600



198

199. **Trio of Tricks from Magic House of Babcock.** Cashmere: Babcock, ca. 2000s. Comprising: Sucker Die Box (1 1/2" die); The Flying Die (2" die); and ABC Blocks (1 1/2" blocks). Fine hardwood construction. With instructions. Light wear, very good overall.

250/450



201

200. **Butterfly Box.** Pasadena: Okito-Williams, ca. 1994. A mechanical box used to facilitate the performance of the traditional Japanese magic trick, The Flying Butterflies. Hallmarked and signed by Carl Williams. With fan. Very good.

400/600



200

201. **Okito Checker Cabinet.** Las Vegas: Okito-Nielsen, ca. 1995. A stack of large checkers and a glass filled with rice transpose locations between a handsome Asian cabinet and a matching decorated canister. Cabinet accented by decals in the Okito style, measuring 21 x 6 x 15 1/2". Hallmarked. Lacks original glassware, else very good.

2,000/3,000



202

202. **Okito Color-Changing Candle.** Pasadena: Okito-Williams, ca. 1998. A white candle instantly and visibly changes to red while sitting in a metal candlestick. From an edition of approximately 30. 17" high. Hallmarked. With instructions. Minor wear.

600/800



205

203. **Mischievous Money Maker.** Pasadena: Okito-Williams, ca. 1999. A mangle housed in a sturdy wooden framework decorated in the style of Okito. Blank paper cranked through the rollers becomes real paper currency. Brass hardware. Hallmarked. 14" wide.

400/600



203

204. **Delben/Okito Blotter.** Pasadena: Okito-Williams, ca. 2005. A blotter changes blank paper into real paper money. Decorated in the Okito style. Original box. Hallmarked. Fine.

400/600

205. **Valley of the Kings.** Pasadena: Carl Williams Custom Magic, ca. 1997. One of four sarcophaguses is placed on a platform, where it is then hidden from view. An opalescent pyramid on the other end of the platform then glows in a color similar to the chosen sarcophagus. Finely crafted from hardwood with intricate electronic mechanism. One of 12 sets manufactured. With original carrying case.

700/900



204



206



210

206. **Magicians' Wand with Display Stand.** Carl Williams [?], ca. 1990s. Finely made hardwood wand with brass center ring and caps, accompanied by an inlaid wooden wall-mount display, in a style consistent with Williams, from whom the consigner made frequent purchases including custom orders.

250/500



207

207. **Keyrumba.** Pasadena: Carl Williams Custom Magic, 1990. A group of spectators repeatedly fails to choose the one key (of eight) that will open a wooden chest containing a cash prize, even though the seven audience members are allowed to exchange their key for the one held by the magician at any point throughout the routine. All original parts retained including chest, keys, transmitter, original instructions and purchase letter from Williams to Baldwin. Not tested.

500/700



208

208. **Foolin' With Time.** Pasadena: Carl Williams Custom Magic, ca. 2000. A spectator selects a time of day by rotating the hands of a watch without looking at the watch's face. A prediction is later shown to match the chosen time. With carrying case, watch, instructions, and accessories. Very good.

200/300



209

209. **Coin Classic.** Washington D.C.: Collectors' Workshop, ca. 1990. A deck of cards is placed on an empty glass. Four coins are dropped into another glass, covered by a handkerchief and placed on top of the deck. One by one, the coins penetrate the glass and cards, landing in the tumbler below them. Includes mechanical deck of cards, carrying case and instructions. Very good.

200/300

210. **The Ring Thing.** Middleburg: Collectors' Workshop, ca. 1995. A borrowed ring is vanished, then reappears within a hollowed-out deck of cards, hanging from a ribbon and matching the card "punching" selected by the assistant. Boxed with instructions, as new.

200/300



215

211. **De Kolta Card Cascade.** Middleburg: Collectors' Workshop, ca. 1995. Secret device shoots playing cards in the air from a pocket, top hat, or other receptacle. Original box, instructions, and accessories. As new.

150/250

212. **Zig-Zag Half Dollar.** Conjuror's Workbench, ca. 2008. A half-dollar coin placed in a hardwood frame with brass hardware is visibly split into three pieces, then restored. Stamped "CWB2" underside. Fine. Extra coin not supplied.

250/350

213. **Mini Duck Bucket.** California: Mark Teufel, ca. 2002. A small empty wooden bucket fills to the brim with solid objects, by magic. Modeled after the classic Duck Bucket prop, finely made from hardwood with brass trim. 3 3/4" high. Fine.

300/400

214. **Locking Lippincott Box.** California: Mark Teufel, ca. 2000. Miniature brass-bound tigerwood chest with curved lid in which a vanished coin or ring appears, even though it is locked. With padlock, keys and puzzle ring. 2 1/2 x 2 x 2". Fine.

400/600

215. **Wandering Mummies.** Munich: Zauberzentrale, ca. 1992. A hand-carved wooden sarcophagus travels invisibly from one casket to another. Caskets 5 1/2 x 2 1/2 x 2", cast resin painted bronze and gold. Includes original cloth-lined carrying case. Very good. Uncommon.

500/700



211



212



213



214



216

216. **Die Divination Box.** Flein, Germany: Rudiger Deustch, ca. 1988. The numbers on two large dice dropped in the brass tube at the top of the box are divined by the magician before the drawer in the base is opened revealing the cubes. Intricate brass mechanism housed in handsomely decorated wooden box. Base 10 x 10". Near fine.

700/900



217

217. **Mechanical Magic Lantern, for Use by Day or by Night.** Flein, Germany: Rudiger Deustch, ca. 1988. Modern version of an eighteenth century magic lantern-like device. When one of nine wooden "slides" bearing descriptions of pictures is inserted into the box, a corresponding image appears "projected" onto the wall. 9 x 8 3/4 x 13". Near fine. One of fewer than ten manufactured. Near fine. Described in Albo's *Classic Magic Apparatus Supplement II*, page 27.

800/1,200



218

218. **New Magic Mindreading Machine.** Flein, Germany: Rudiger Deustch, ca. 1988. From a handsome wooden cabinet, a small spyglass and booklet are removed. A spectator selects a town he wishes to visit from lists in the book. The magician looks through the spyglass, "sees" the town, and opens the corresponding lid in the cabinet (one of 81 possible choices) to reveal the thought-of destination. Outer box 17 3/4 x 8 x 3 3/4". Fine. See Albo, *Classic Magic Apparatus Supplement II*, page 34.

800/1,200

219. **The Soothsayer.** Flein, Germany: Rudiger Deustch, ca. 1988. Spectators select a colored ball bearing a hand-painted number, and think of a word from one of four printed lists. The ball is dropped into the soothsayer's open mouth, and when the performer returns to the room, he instantly knows the thought-of word. Complete with lists, balls, and resetting pins. Hand painted cabinet 10 3/4 x 7 x 7". One of fewer than ten manufactured. Near fine. See Albo, *Classic Magic Apparatus Supplement II*, page 31.

800/1,200



219



220

220. **Transformation Bottle.** Flein, Germany: Rudiger Deustch, ca. 1988. A large bottle is filled with dry lentils by a spectator, using the funnel and cup provided by the magician. When poured out of the bottle a moment later, they have changed to millet. The transformation can be repeated. Bottle 10 3/4" high. Interior of cup worn, else near fine. One of fewer than ten manufactured. See Albo, *Classic Magic Apparatus Supplement II*, page 25.

800/1,200

Lots 216 - 220 are each from a series of fine recreations of classic magic props as described in Zaubermechanik by Johann Conrad Gütle (Nuremberg and Altdorf, 1794), crafted in a limited edition by noted German magic collector, performer, and historian Rudiger Deustch. The props, while constructed in modern times, rely strictly on the methods and technology described in Gütle's text.



221

221. **Geisha Girl Automaton.** Paris: Pierre Mayer, ca. 2002. Handmade wooden automaton with exposed works. The Geisha raises the cup to show a ball underneath. As the crank is turned, the cup descends, she waves a fan, the cup is raised and the ball has vanished - only to reappear on her shoulder. Hardwood and metal construction. 6 x 3 x 7". Signed by the maker. In a heavy custom Lucite box which allows the automaton to function while covered.

800/1,200



222

222. **Valerie Costume Change Automaton.** Paris: Pierre Mayer, ca. 2002. Handmade wooden automaton with exposed works. When the crank is turned, Valerie lowers an umbrella before her. When she raises it, her dress has changed color, replacing the dress hanging on the screen behind her. Hardwood and metal construction. Hand painted. 5 x 3 x 11". Signed by the maker. Very good.

1,500/2,000

223. **Collection of Magicians' Commemorative Tokens and Palming Coins.** Including a fine silver (.999) token commemorating *The Discoverie of Witchcraft*, number 15 of 25 struck, for Yankee Gathering XI, with hardwood display box; NEMCA John Henry Anderson bronze token; Le Grand David 25th Anniversary token, in box; Thurston the Magician [2]; and various others including Tarbell palming coins [7]; Green River Whiskies (Annemann) [over 30]; Ken Klosterman; Mickey Magician; Mysto; Holden's; Downs; and others.

100/200



223



DEL RAY - AMERICA'S FOREMOST

224. Del Ray (Raymond Petrosky). **Del Ray's Card Finding Bird and Fifty Dollar Bill.** Both integral parts of Del Ray's close-up act. Del interacted with various mechanical and automaton birds in his close-up magic act, including this small toucan, perhaps the last model he used. In effect, the bird chirped and bobbed on its perch, eventually finding a card chosen by a spectator. Accompanied by a framed photograph of Del Ray with the bird, matted together with the fifty-dollar bill Del offered to his spectators should the bird (or any of his other "trained" animals - really just toys that seemed to take on lives of their own) fail to perform as expected. Bird 9" high, frame 28 x 17 1/2". Bird not tested with batteries.

1,500/2,000

"Fifty dollars could be yours!" That was one oft-heard line drawled by Del Ray, who used the fifty-dollar bill offered here for years as an integral part of his close-up act. Though the bill was offered to spectators in a playful yet challenging interaction, Del never gave it away - hence the well-worn appearance of the money.



227

225. Del Ray (Raymond Petrosky). **Coin Through Deck.** Pittsburgh: Del Ray, 2001. A marked coin, isolated in a small metal box, penetrates the box and a pack of cards on which it rests, falling into a glass below at the magician's command. Includes two models, two boxes, and one transmitter, plus miscellaneous parts and pieces used for repair and maintenance. Both faux decks handmade by Del Ray. With later instructions.

400/600

226. Del Ray (Raymond Petrosky). **Del Ray's Dice Cup and Dice.** Attractive leather dice cup, together with five matching green dice and one large white die, accompanied by a wooden box filled with miscellaneous dice of varying sizes and colors, some modified, but none magnetic. Cup 3 1/4" high.

400/600

One of the features of Del Ray's close-up act was his dice stacking routine, which climaxed with a vanish of a stack of dice and the production of oversized dice. These props were given to David Baldwin by Del Ray.

227. Del Ray (Raymond Petrosky). **Flipper the Penguin.** Pittsburgh: Del Ray, 2001. A tiny wind-up penguin toy, "Flipper," hops about on a platform, eventually settling on a card chosen at random by a spectator. Case 8 x 7 x 2". The only example manufactured by Del Ray, especially for David Baldwin. Includes two penguins, charger, and padded carrying case. Not tested.

1,000/1,500

Del Ray's take on Don Alan's famous Ranch Bird, here using electronics to motivate the bird to find the selected card.



225



226



228



229



230



231



232

228. Del Ray (Raymond Petrosky). **Del Ray's Match Finds Card.** Pittsburgh: Del Ray, ca. 1994. A row of cards is set on the table face down. A match now crawls out of a matchbox and after comedic by-play, stops its journey on the chosen card. With handwritten directions by Del Ray. Not tested with batteries.

300/500

229. Del Ray (Raymond Petrosky). **Del Ray's Thread Reels.** Six reels by P&L and others, owned and used by magician Del Ray. In varying states of functionality and repair, several hallmarked with the P&L logo. Accompanied by a card in David Baldwin's hand stating, "Del Ray P/L Reels."

300/500

230. Del Ray (Raymond Petrosky). **Group of Del Ray-Made Magic Props.** Including a nodding teddy bear on a brass platform, a post with several hooks attached, possibly used for an effect with pocket watches, a mechanical singing bird automaton (German, modern) likely meant to be modified for use in a routine similar to Del Ray's signature close-up effect, a platform with concealed electronic components in its base, and a box with various tiny magnetic animals and objects, modified for use with a juice joint in the Del Ray style. Bird sings freely, other objects not tested with batteries.

700/900

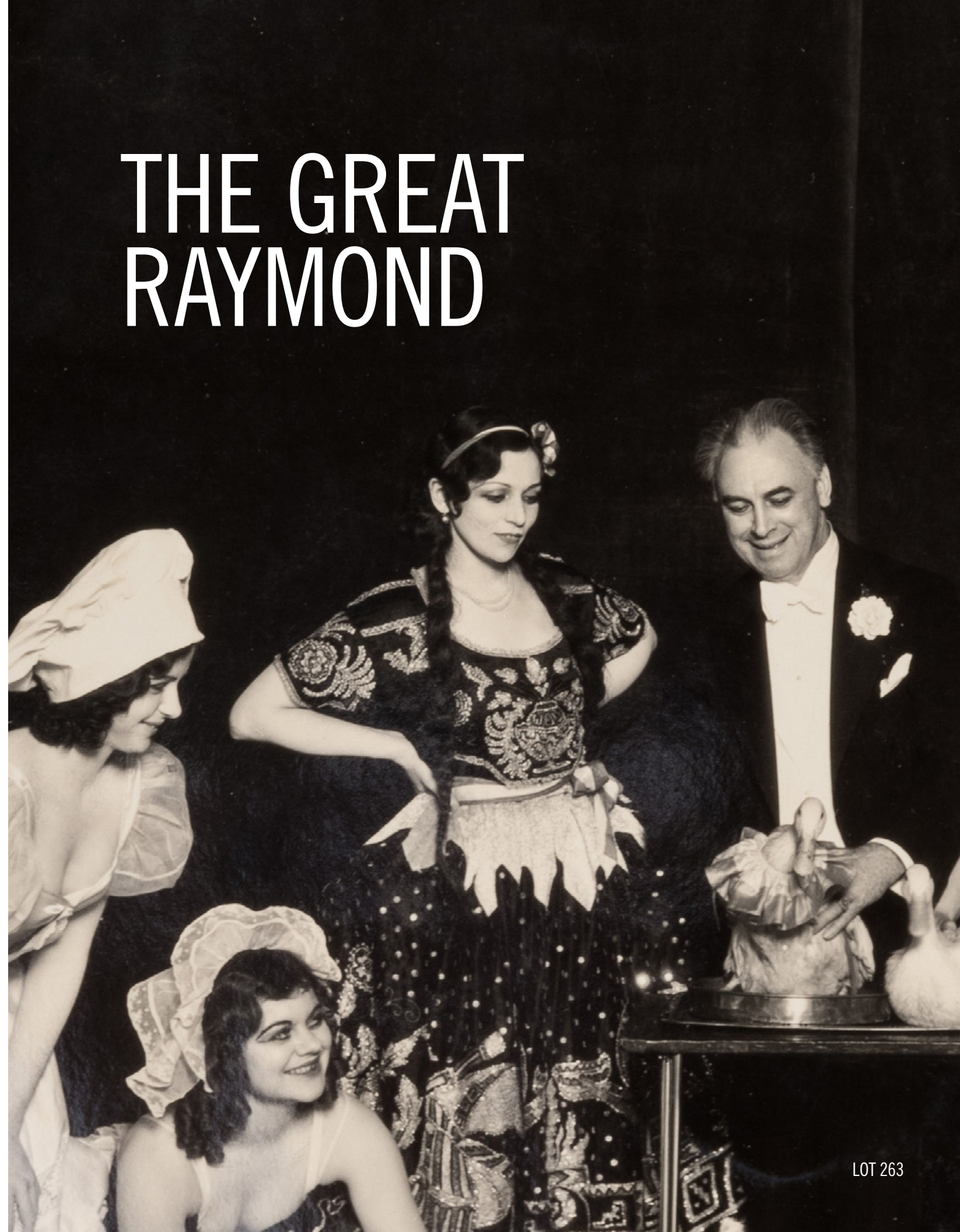
231. Del Ray (Raymond Petrosky). **Collection of Del Ray Photographs and Ephemera, and a Draft Biography by Spooner.** Two binders, the first filled with photographs (ca. 1960s–2000s; 8 x 10" or smaller), including vintage and contemporary publicity photos, a vintage performance snapshot, and color Inkjet performance photographs; a Del Ray novelty business card (the band of colored rings appears to rotate); Del Ray's gilt metal Lifetime Membership card in the Academy of Magical Arts; and a second binder containing a draft of the first installment of William Spooner's biography of Del Ray (69pp.)

150/250

232. **Carl Brema Prediction Canister, Owned by Del Ray.** Philadelphia, ca. 1940s. Precision-made miniature brass vase containing three enameled color tiles. With his back turned, the magician divines which of the tiles a spectator has placed in the canister, or which two are in the spectator's pocket. Approx. 1 1/2" tall. A gift to David Baldwin from magician Del Ray, to whom the canister had originally been given by manufacturer Carl Brema, according to accompanying documentation. Scarce.

250/350

THE GREAT RAYMOND





233



234

233. Okito (Tobias Bamberg). **The Great Raymond's Aerial Fishing.** New York: Okito, ca. 1908. Finely made bamboo fishing pole facilitates the famous feat of Dr. Nix known as Aerial Fishing. The line is cast over the head of the audience and from its baited end appears a live, wriggling fish. Two more fish are caught in succession. Bamboo and metal with three compartments for fish. Owned and used by the Great Raymond. 94 1/4" long (assembled). Separates into three sections for packing. Bamboo and metal show wear, but overall very good. Rare. (Rauscher, *The Great Raymond*, page 292.)

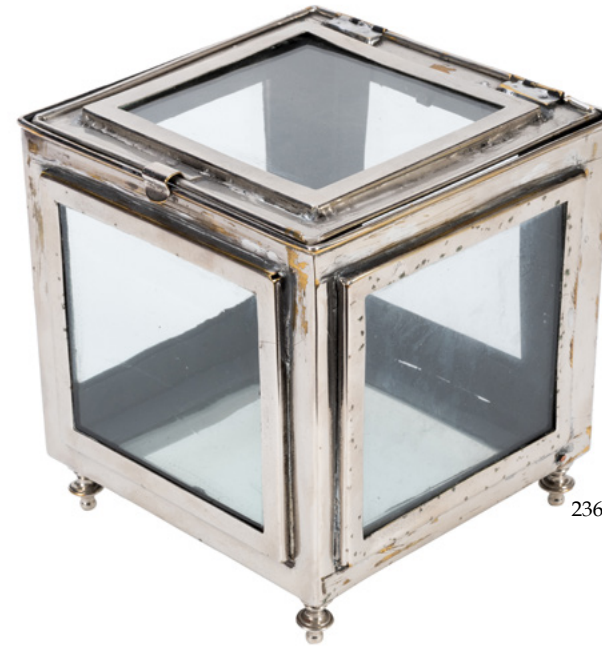
2,000/3,000

Okito built similar fishing rods for Thurston and other contemporaries, yet this is one prop he manufactured in limited quantities; there are certainly fewer examples of his Aerial Fishing rods than his more famous Checker Cabinets, for example.

234. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond's Canary Cage Transposition.** Hamburg: Carl Willmann, ca. 1910. A nicked canary cage and its inhabitant vanishes from a handsome upright stand, only to visibly reappear in a second stand some distance away. Together with a finely engraved silver-plated tray on which to carry the apparatus. Stands 16 3/4" high. Intricate mechanism for reappearing cage in fine working condition. Owned and used by the Great Raymond. (Rauscher, *The Great Raymond*, page 298.)

4,000/6,000

A mechanical marvel. The cage that appears in the empty stand springs into existence at the pull of a single cord. The specially-designed stand accommodates a live bird, and the spring-loaded bottom of the cage snaps in to place at the moment the cage is removed from the stand, holding the flapping creature securely inside.



236

235. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond's Martinka Card Star.** New York: Martinka & Co., ca. 1905. Five selected cards appear on the points of a handsome metal star when the pack is thrown at it. 19 1/2" high. With a small metal tag on the reverse stamped "Martinka & Co./N.Y." Owned and used by The Great Raymond. (Rauscher, *The Great Raymond*, page 297.)

1,000/1,500

236. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond's Crystal Casket.** Circa 1905. An empty cube made of nicked brass with glass windows in each side instantly and visibly fills with flowers, silks, and other objects. 5" cube. Unusual internal triple-flap mechanism. Owned and used by The Great Raymond. (Rauscher, *The Great Raymond*, page 287.)

1,000/1,500

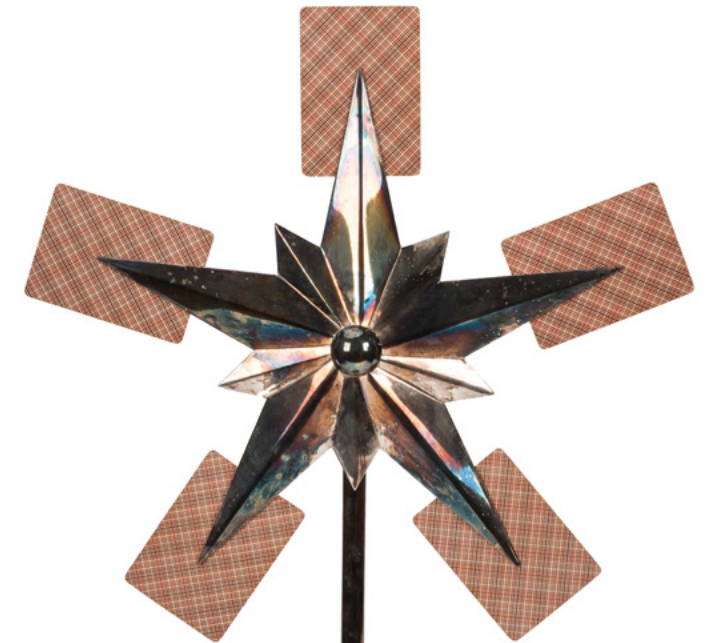
237. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond's Handkerchief Pistol.** Circa 1910. A flag or silk handkerchief draped over the long nickel plated barrel of the gun vanishes when the trigger is pulled. 20" long. New elastic required, else very good. (Rauscher, *The Great Raymond*, page 292.)

400/600

238. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond's Magic Bricks.** Circa 1910. Four numbered blocks rearrange themselves in any order at the command of the magician or his audience, while covered in a wooden tube. Tube 12 1/2" high. With only one card for stand. Well worn from use. (Rauscher, *The Great Raymond*, page 286.)

500/700

Perhaps best known as Cube-A-Libre, this effect was a popular favorite in the first quarter of the twentieth century, and was invented by P.T. Selbit, who is best remembered as the inventor of the Sawing Through a Woman illusion.



235



237



238



239. Okito (Tobias Bamberg). **The Great Raymond's Matter Through Matter.** New York: Okito Maker, ca. 1908. A sheet of silk is attached to a metal wooden frame. A moveable target is placed at the center of the fabric, which wands, handkerchiefs and other object are passed through. When the target is removed, the silk is shown to be solid and unblemished. Hallmarked brass tag stamped "Theo Bamberg/Maker/New York" attached to verso. Fine detailed decal work to the front and rear, emblematic of the Okito style. Star trap removable unlike other models. Owned and used by the Great Raymond. 18 1/2" high. Metal fittings expertly restored by John Gaughan. (Rauscher, *The Great Raymond*, page 295.)

4,000/6,000



240. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond's Nest of Boxes.** Circa 1905. A borrowed watch vanishes, only to reappear in the smallest of seven nested boxes that have been locked and sitting in plain view throughout the magician's performance. Seven hardwood boxes of varying colors, the outermost 13 x 12 x 9". With key. Together with the mechanical elevator table (33" high) that conceals the final load. Owned and used by the Great Raymond. Hardware and finishes restored by John Gaughan. Good working condition. (Rauscher, *The Great Raymond*, page 296.)

3,000/5,000



242



241

241. Okito (Tobias Bamberg). **The Great Raymond's Okito Rice Bowls.** New York: Okito, ca. 1908. White china bowls with celluloid gimmick, which allow the magician to double the quantity of rice placed in the bowls, then transform the rice into water. 6" diam. Bowls marked "Homer Laughlin Hotel/China." With original Okito box. (Rauscher, *The Great Raymond*, page 294.) **1,000/1,500**

242. Raymond, Maurice F (Morris Raymond Saunders). **Silk Pedestal.** New York: Edward Beadle, ca. 1908. Nickel plated stand on an elaborate vase supports a clear glass. A handkerchief appears in the tumbler at the performer's command. 15" high. Hallmarked. From the collection of The Great Raymond. Rare. (Rauscher, *The Great Raymond*, page 286.) **1,200/1,800**



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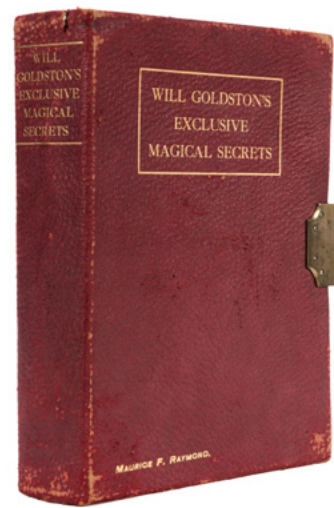
243. Raymond, Maurice F (Morris Raymond Saunders). **Ticking Watch Box.** Circa 1908. A borrowed watch placed in the small wooden box can be heard ticking inside. When the box is unlocked a moment later, the watch is gone, and the ticking has stopped. The watch is reproduced elsewhere. Fine hardwood box with brass inlaid top. Mirrored back in lid, brass ticking mechanism engraved "Freund Brothers." Owned and used by the Great Raymond. Two modern keys. Good working condition; restored by Daniel Nied and John Gaughan. (Rauscher, *The Great Raymond*, page 298.) **1,200/1,800**

The watch box was a common magic prop of the Victorian era and later. Ticking versions, such as this one, were prized by professionals and expensive in their own right due to the hidden mechanics.

244. Raymond, Maurice F (Morris Raymond Saunders). **Set of Production Cups Owned by The Great Raymond.** Twenty-three stacking metal cups produced by Raymond onstage from a hat or other object. Numbered in ink internally, the third cup lacking (or numbered out of sequence). 4 x 2 3/4". **250/350**



244



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245. Goldston, Will. **Exclusive Magical Secrets [Raymond's Copy]**. London: Will Goldston Ltd., [1912]. Publisher's maroon morocco, "Maurice F. Raymond" stamped in gilt to lower left front cover. Locked book, with original brass clasp bolted across front and rear boards. Number 15 from an unstated limitation. Frontispiece portrait under tissue. Illustrated. Thick 4to. Lock not functioning (hinge pin removed), key lacking. Boards slightly bowed with wear to extremities and small tear to leather at spine's top edge, else a well preserved copy.

400/600

246. Raymond, Maurice F (Morris Raymond Saunders). **Group of Correspondence to The Great Raymond**. Including TLSs and ALSs, comprising: Von Arx (Charles Nicol), enclosing a news clipping and informing Raymond of an impostor using his name and act; Arthur Valli (Los Angeles Society of Magicians); J.W. Rowbotham (Society of Yorkshire Magicians); Bernard M.L. Ernst [4]; M.J. Finkenstein and Sidney Meyer (Raymond's attorneys); V.A. Lyman; Fred Attila; Verne Phelps; H.V. Nicholson of the Sheffield Circle of Magician, plus Raymond's membership card to the same group; Fasola; and others.

200/400

247. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond Handcuff Photo and Escape Handbill**. A cabinet-card format portrait of Raymond shackled at his neck and wrists (New York: Otto Sarony, ca. 1900s), image 5 x 7"; and a printed handbill for Raymond's "Buried Alive" escape at King's Theatre (Newcastle, ca. 1900s), 4 1/4 x 5 1/2".

500/700

248. Raymond, Maurice F (Morris Raymond Saunders). **Maurice Raymond, Howard Thurston, and Eugene Laurant Group Snapshot. "When Shall We Three Meet Again?"** [New York], 1914. Sepia-tone portrait of the three famous magicians together, occasioned by their meeting at the Hotel Statler (Buffalo). 4 7/8 x 7". Slight loss lower right.

100/200

Of their meeting, Laurant wrote in The Sphinx (April, 1914) that the trio's "wit and repartee" slowly attracted the attention of the entire dining room. The Sphinx and Goldston's Magician Monthly carried the photo, the latter captioned with the quote from Macbeth.



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249. Raymond, Maurice F (Morris Raymond Saunders). **Cabinet Photograph of The Great Raymond, Signed**. New York: Otto Sarony, 1908. Profile portrait of Raymond, cigar in hand, signed and dated in the lower right. Standard cabinet card mount, image size 7 1/4 x 5". Scuffing and soiling.

250/350

Images from this portrait session were the inspiration for one of poster designer Robert Kemp's lithographs of Raymond, "Le Roi de Mysterie," in which the end of Raymond's cigar lights the tail of an imp on fire (Rauscher, The Great Raymond, Lithographs, fig. 4).

250. Raymond, Maurice F (Morris Raymond Saunders). **Cabinet Card Portrait of The Great Raymond**. New York: Otto Sarony, 1900s. Handsome studio bust portrait of Raymond holding a cigar. Original studio mount. Image size 7 1/4 x 5". Light scuffs and soiling.

250/350

251. Raymond, Maurice F (Morris Raymond Saunders). **Pair of Photos of The Great Raymond, Inscribed to His Mother**. Hollywood: Fox, 1935. Two bust portraits of the magician in tuxedo, inscribed to his mother and signed "Maurice". 8 x 10".

200/300

252. Raymond, Maurice F (Morris Raymond Saunders). **Two Cabinet Card Photographs of The Great Raymond**. The first (London: Hana Studios, ca. 1910s) a half-length portrait in tuxedo, mount with loss to lower right, image 5 1/2 x 4"; the second (Los Angeles: Marceau, ca. 1900s) an oval half-length portrait in tuxedo, image 7 x 4 3/4".

300/500

253. Raymond, Maurice F (Morris Raymond Saunders). **Pair of Cabinet Card Photographs of The Great Raymond**. Preston: Arthur Winter, ca. 1910. Studio portraits of the magician in contrasting serious and humorous expressions. Original gilt-lettered mounts, edges worn. Images 5 3/4 x 4".

250/350

254. Raymond, Maurice F (Morris Raymond Saunders). **Pair of Great Raymond Magic Performance Cabinet Photographs**. Fall River, Mass.: Gay's Studio, ca. 1910. Two images from the same routine, depicting Raymond with a footstool and silk. Image size 8 x 5 1/4". Scuffed and soiled. (Rauscher, The Great Raymond, page 16.)

200/400



255. Raymond, Maurice F (Morris Raymond Saunders). **An Important Scrapbook of Raymond's Early Escape Act Clippings and Ephemera.** Principally 1906–08. Period quarter leather scrapbook, 4to, spine perished, approximately 100 leaves, heavily focused on Raymond's escape act with handcuffs, straitjackets, boxes, and other apparatus, and including challenge handbills, heralds, playbills, programs, letterhead, tickets, several pieces of official correspondence from Raymond's performances before

1,000/2,000

leaders and politicians of British Guiana and Suriname, and clippings from Raymond's early tours gathered from newspapers in Pennsylvania, Virginia, West Virginia, New York, Maryland and other New England states, plus Cuba, Panama, Trinidad, Barbados, Colombia, and elsewhere. Custom drop-spine cloth box. An important archive containing some of the earliest and perhaps only extant material from this period of Raymond's career.



256. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond's Own Ephemera Scrapbooks and Photographs.** V.p., 1900s–40s. Career-spanning archive including caches of unpublished and candid images and scarce printed matter, comprising: two scrapbooks, the first oblong folio, lacking covers, manuscript index and page numbers, the second a string tied buckram quarto, both stuffed with clippings, programs, illusion photos, and snapshots; a buckram case of approximately 200 photo negatives documenting Raymond's travels; and two photo scrapbooks and over 100 additional loose photographs and snapshots (generally 8 x 10" or smaller), some in cabinet-card format, including backstage and performance photographs; buildings and walls plastered with Raymond posters (including one panoramic image printed on four sheets) and theater marquees lit up or lettered with Raymond as a coming attraction; snapshots from various foreign tours; and photos of and with stage assistants, family, and friends. An irreplaceable archive that definitely should be seen.

2,000/3,000





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257. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond Co. Stage Assistants. Group of Lobby Photos.** Chicago: Kaufman, Weimer & Fabry, ca. 1910s. Six silver print lobby photos (10 x 13") depicting The Great Raymond's stage assistants in various dances and formations in elaborate theatrical attire. Light to heavy wear to edges including some losses.

300/500

259. Raymond, Maurice F (Morris Raymond Saunders). **Series of Four Great Raymond Lobby Illusion Photos.** Chicago: Kaufman, Weimer & Fabry, ca. 1910s. Silver prints depicting Raymond alongside assistants performing levitations and causing a floating question mark to appear. 10 x 13". One image with white outlines applied in ink. Edges worn.

300/500

258. Raymond, Maurice F (Morris Raymond Saunders). **Pair of Great Raymond Lobby Illusion Photos.** Chicago: Kaufman, Weimer & Fabry, ca. 1910s. Silver prints, Raymond appearing in exaggerated Asian attire performing a vanishing lady illusion and blooming rose bush. 10 x 13". Edges worn.

200/300

260. Raymond, Maurice F (Morris Raymond Saunders). **Series of Four Great Raymond Illusion Photos.** N.p., ca. 1910s. Silver prints depicting Raymond vanishing or appearing assistants from boxes, barrels, and cabinets. 8 x 11 1/2". Margins trimmed, old linen backing, losses and wear to edges.

200/300

261. Raymond, Maurice F (Morris Raymond Saunders). **Lot of Four Great Raymond Lobby Illusion Photos.** Chicago: Kaufman, Weimer & Fabry, ca. 1910s. Silver prints depicting Raymond with a large ensemble of assistants, the stage crammed with illusions. Edges worn.

300/500

262. Raymond, Maurice F (Morris Raymond Saunders). **Lot of Four Great Raymond Lobby Illusion Photos.** N.p., ca. 1910s. Silver prints, three mounted to album pages, wide-angle images showing the full stage, draperies, and signage accompanying the onstage feats. Images 8 1/4 x 11". Edges worn.

300/500

263. Raymond, Maurice F (Morris Raymond Saunders). **A Scrapbook of Great Raymond Photographs, Clippings, and Playbills.** 1930s. String-tied paper covers bearing a purple Raymond label, approx. eighty leaves, 4to, containing press clippings, programs, playbills, and approximately 30 photographs (most 8 x 10") including scarce studio and candid performance portraits of Raymond, Litzka, and various assistants alone or in groups in theatrical attire, a photograph of Raymond standing beside an airplane with a young Walter Gibson, and others. Pages wavy from adhesive application, else generally good.

300/500



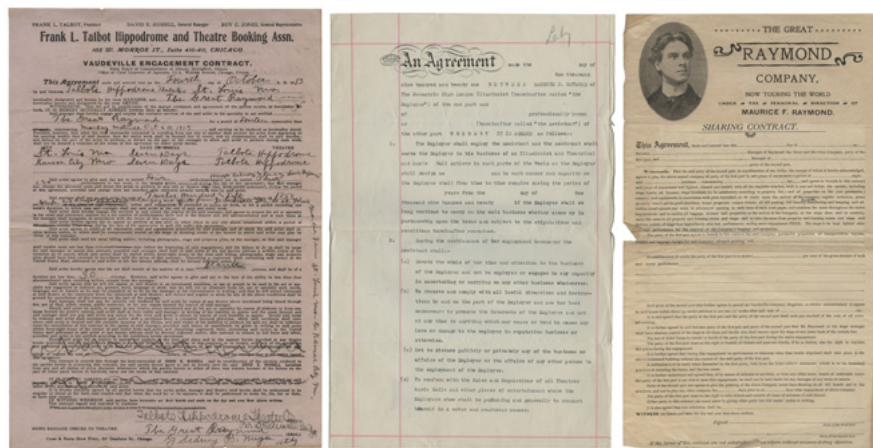
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267

264. Raymond, Litzka. **Litzka Raymond's Own Scrapbook and Photo Archive Documenting Her Career.** Early to mid-twentieth century. Including a thick buckram scrapbook filled with snapshots, clippings, small posters and programs, greeting cards, and related ephemera, including loose and pasted-in items; and an archive of over 50 photos (largest 11 x 14"), snapshots, and RPPCs of Raymond with her trained magician rooster-assistant "China Boy," playing the harp, with her husband Maurice (The Great Raymond), and others. Should be seen.

600/900

265. Raymond, Maurice F (Morris Raymond Saunders). **A Collection of The Great Raymond Ephemera.** V.p., 1910s – 40s. Personally owned by Raymond, including printing advertising and letterhead printing blocks, an ink hand-stamp reading "7 Raymond 7", stacks of unused tickets and passes, letterhead, Christmas postcards, throw-out cards, small printed advts., and more.

200/400

266. Raymond, Maurice F (Morris Raymond Saunders). **Group of The Great Raymond Co. Contracts and Property List.** Seven pieces total, including a signed contract between The Great Raymond and Frank L. Talbot Hippodrome for a two-week engagement at theaters in St. Louis and Kansas City (1913); an annotated contract between Raymond and Carl Wilson, a stage assistant (1910); a blank contract for "lady" assistants to the show (1920s); a carbon print of a memo by Raymond, who "being thoroughly disgusted with the persistent stealing of large and small sums of money from my dressing room, and the petty pilfering of supplies," notifies assistants "that they will be held personally responsible for any loss or breakage which they may carelessly or willfully cause" (1923); a scene plot and property list, partly in manuscript (1900s); and two sharing contracts (1900s), one with manuscript annotations.

300/500

267. Raymond, Maurice F (Morris Raymond Saunders). **Scissor-Cut Portrait of The Great Raymond.** Panama, 1929. Black paper finely cut by hand forming a bust portrait of the magician in tuxedo, signed in white ink by the artist and dated April 11, 1929. Mounted and framed, sheet size approx. 10 x 8". Fine.

200/300



268



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271

268. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond Colorized Lobby Portrait.** Mexico, 1930. Linen-finish portrait of the magician in derby hat, cigar in hand. Gilt frame, matted. Image area 13 x 10". Signed and dated by the photographer ("Gerald") lower right.

200/300

269. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond Colorized Lobby Portrait.** [Mexico, 1930]. Linen-finish colorized bust portrait of the magician, gilt frame, matted. Image area 13 x 10".

200/300



270

270. [Raymond, Maurice F (Morris Raymond Saunders).] **The Great Raymond Co. Doll Trick Illusion Photograph.** R.J. Whitlock & Sons, ca. 1910s. Silver print on blind-embossed cabinet-format mount. Image area 6 x 7". Mount worn at edges. Image reproduced in Rauscher, *The Great Raymond*, page 59.

100/200

271. Raymond, Maurice F (Morris Raymond Saunders). **Performance Cabinet Photo of The Great Raymond.** Fall River, Mass.: Gay's Studio, ca. 1910. Silver print on cabinet-format mount. Image size 9 1/2 x 7 3/4". Mount spotted and worn at edges.

300/500

272. Raymond, Maurice F (Morris Raymond Saunders). **Collection of Over 30 Great Raymond Postcards.** Circa 1900s–20s. Thirty-three postcards, mainly RPPCs, including scarce images of Raymond aboard a ship, shaving, with a dog, posing with assistants, images of posters and marquees, and others. Not postally used. Scattered light to mild wear and curling.

200/300



272



273



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273. Group of Photographs and Postcards of Circus, Music Hall Performers and Magicians, Many Signed to The Great Raymond. 1910s–20s. Over 20 postcards, snapshots, and photographs, some in cabinet-card format, including photos of illusionists Chris Van Bern; Argos; and J.H. Stevenson “The Wizard of the West” (framed); Cissie Lupino [2]; R.G. Knowles [2]; Alma Carmo [3]; Wilbert & Wyster (ventriloquists); Frank Brown (clown); and others, plus snapshots from Raymond’s travels, many from circuses, and depicting sideshow banners, a circus wagon, and more. Many warmly inscribed to Raymond.

250/350

274. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond. Theatre Royal Silk Program.** Hong Kong, ca. 1920s. Three-part program printed in black and bearing portrait of the magician on the front, on cream silk sewn with fine blue thread. Scuffs and soiling. 16 x 11”.

150/250

275. Raymond, Maurice F (Morris Raymond Saunders). **Large Run of Conjuring Programs of The Great Raymond.** V.p., 1910s–40s. Approximately 50 pieces, including some scarcely-seen examples of Raymond’s appearances on cruise liners and on dinner menus, and in theaters across America, South America, Asia, and elsewhere.

200/400

276. Raymond, Maurice F (Morris Raymond Saunders). **Lot of Ten Great Raymond Playbills and Window Cards.** English, French, and American, ca. 1910s–20s. A nice group, including seven letterpress variety show broadsides at various theaters (folded), two window cards (one boldly asking “Is He Man or Devil?”) and a hanging advertisement for a perfume endorsed by Raymond. Condition varying, some with edge losses, soiling, and tears.

250/350

277. Raymond, Maurice F (Morris Raymond Saunders). **A Fine English Alligator and Sterling Silver Wallet Owned by The Great Raymond.** Early twentieth century wallet owned by The Great Raymond, central “R” medallion, sterling silver corners bearing Birmingham hallmarks, leather interior. 6 ¼ x 4”.

150/250

278. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond’s Trick Wallet, plus Calendar, Check, and Address Notebooks.** Five pieces, including a leather trick bill-switching wallet; National City Bank (Mexico) checkbook containing over 20 stubs made out in Raymond’s hand (1930); a London City & Midland Bank account book with “M.F. Raymond Esq” handwritten on the cover, filled out in manuscript and extensively documenting expenses between 1918–20; an alligator-skin calendar and address book, original pencil in holster, filled with addresses, phone numbers, and other notes by Raymond (1925), including a diagram and list of items needed for a Shooting Thru a Woman illusion; and a blank 1928 diary.

250/350

279. Raymond, Maurice F (Morris Raymond Saunders). **Pair of Fans Owned by The Great Raymond.** Including a novelty wooden break-apart fan (11” long) and an inlaid bone fan with attached string tassel (8” long). Age-consistent wear.

200/300

280. Raymond, Maurice F (Morris Raymond Saunders). **Pair of Amazonian Carved Sticks Owned by The Great Raymond.** Souvenirs of Raymond’s tour of South America, being carved wooden noise-making sticks, obtained by the consigner from Raymond’s widow Litzka Raymond, and believed to have been obtained by Raymond during his travels through the Amazon in the early 1900s. Both approx. 11” long.

100/200



281. Raymond, Maurice F (Morris Raymond Saunders). **The Weird Witches Cabinet.** Leeds: Alf Cooke, Ltd., ca. 1910. Half-sheet color lithograph depicting The Great Raymond standing beside a cabinet from which spirits, ghosts, and other spirits have been summoned by a witch. Imps on the trunk in front look on with binoculars. 30 x 19". Linen backed. Minor restoration along faint folds. A-.

1,500/2,000



282. Raymond, Maurice F (Morris Raymond Saunders). **Ghost Wanted—£1000 Haunted House.** N.p., ca. 1910s. Letterpress "wanted" poster issued by The Great Raymond, who offers a handsome sum for a genuine haunted house. 30 x 20". Folded. Slight edgewear. A-.

200/300



283

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

800/1,200

284. Raymond, Maurice F (Morris Raymond Saunders). **The Mysterious Hand of Raymond.** Leicester: David Allen & Sons, ca. 1910. Half-sheet (19 1/2 x 29") lithograph bearing a ghostly bust portrait of Raymond behind a spectral hand. Linen backed. Minor touch-ups along faint folds. A.

600/900

285. Raymond, Maurice F (Morris Raymond Saunders). **Enchantress.** Birmingham: Moody Bros., ca. 1920. Six-sheet color lithograph poster depicting an enchantress whose form emanates from the flames of a pedestal. Question slips appearing at her feet invite the viewer to a show in which their fortunes will be foretold. 116 x 57". Linen backed. Minor losses and over-coloring. B+.

1,000/1,500



284



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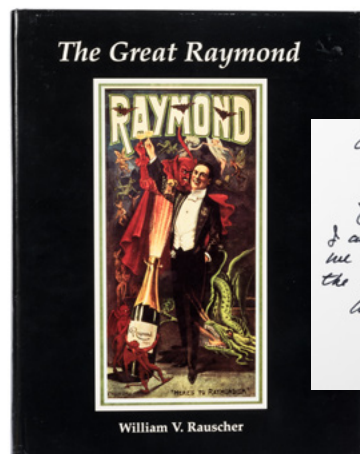
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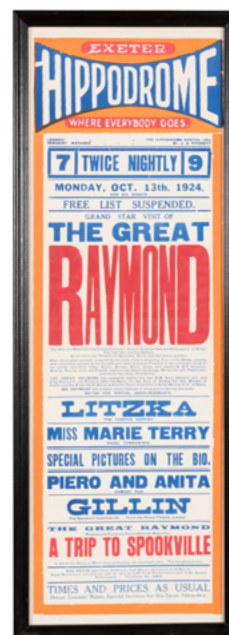


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To my dear friend
David M. Baldwin
You made this book possible.
I am ever grateful that together
we should be partners in tracking
the road with the Great Raymond.
With appreciation from your friend
Now and in the future -
William V. Rauscher



289



150/250

289. Raymond, Maurice F (Morris Raymond Saunders). **Great Raymond Exeter Hippodrome Playbill and Two Other Framed Posters.** Including a three-color variety show playbill (32 x 11"); Santa Ana High School herald (17 x 12"); and Barberton High School window card (24 x 15"). Matching black wooden frames.

286. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond.** Sheffield: Dawson & Brailsford, ca. 1910s. Color lithograph depicting the magician centrally, flanked by imps, a black cat, and other creatures. Framed and matted, image area 14 1/2 x 9 1/2". Repaired tears with scattered over-coloring.

300/400

287. Raymond, Maurice F (Morris Raymond Saunders). **The Great Raymond.** Paris: Marcel Picard, ca. 1920. Four-color French poster portraying a smiling Raymond flanked by two bold question marks. 20 1/2 x 17". Linen backed. Slight marginal losses restored, scattered over-coloring. B+.

150/250

288. Raymond, Maurice F (Morris Raymond Saunders). **The Great Alhambra Theater Variety Poster.** Circa 1920s. Large poster bearing a color lithograph portrait of Raymond, headlining a variety show with Raymond appearing alongside equilibrists, vocalists, and other acts. 61 x 45". Linen backed. Scattered soiling and losses with restoration. A.

250/350

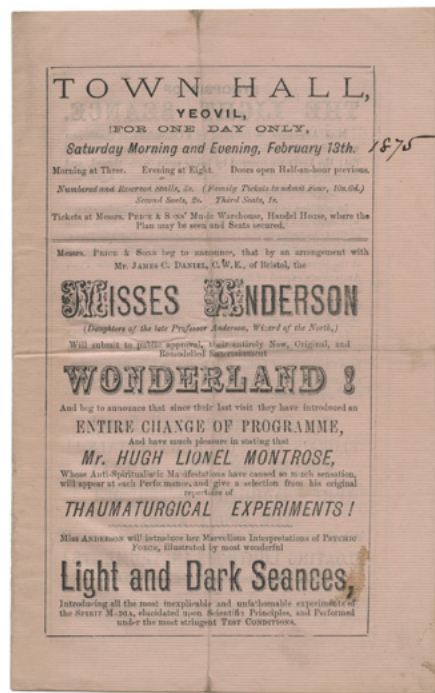
290. Rauscher, William V. **The Great Raymond.** Short Hills, 1996. Publisher's red cloth with pictorial jacket. Illustrated, including color plates. 4to. Jacket shows wear, otherwise very good condition. Number 1 of a special edition of 200 copies. Signed and inscribed by the author to David Baldwin, who contributed the foreword.

80/125

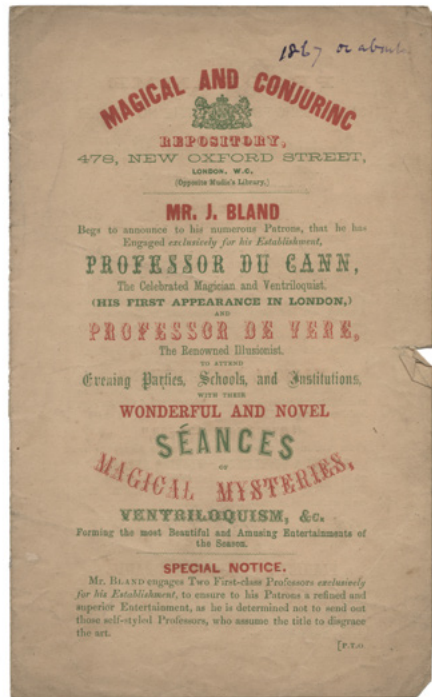


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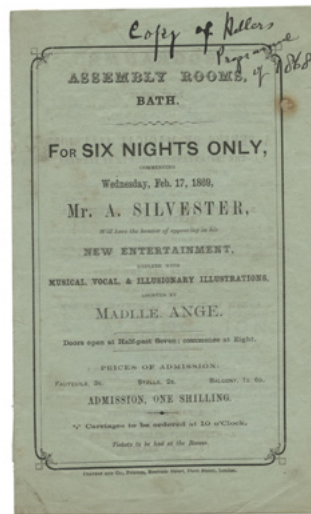
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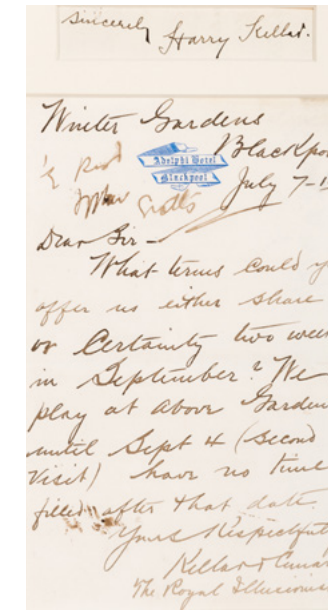
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295. De Vere, Charles. **Professor De Vere Royal Wizard Conjuring Handbill.** G. Meyers, Hawley Crescent, ca. 1870s. Letterpress handbill on yellow paper. 10 x 3 3/4". Slight wear to edges.

300/500

296. Kellar, Harry (Heinrich Keller). **Harry Kellar Autograph Letter Signed.** Blackpool, July 7, 1880. On a sheet of Adelphi Hotel notepaper, addressed to the theater manager of Winter Gardens, and inquiring, "What could you offer us either share or certainty two weeks in September? We play at Arbor Gardens until Sept 4 (second visit) have no time filled after that date. Yours respectfully/Kellar+Cunard/The Royal Illusionists." Matted and framed with a trimmed Kellar signed salutation ("sincerely/Harry Kellar") and poster photograph. Overall 23 x 11".

400/600

Penned at the height of Kellar's touring career, mere months after Kellar performed before Queen Victoria at Balmoral Castle.

297. De Vere, Charles and Edouard Marcketti. **Grand Theatre-Salon Conjuring Broadside.** [Paris]: Hourdequin, (1874). Conjuring and variety broadside listing Marcketti, De Vere, and Lily Edith. Framed, 18 x 8 1/2".

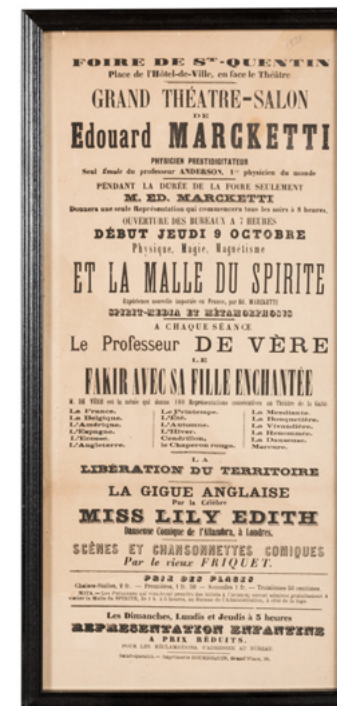
200/300

298. McDonald, Charles H. **Palace of Magic! A Sleep in Mid Air. Wonderful Cremation Act.** Portsmouth, N.H., Union Hall, 1893. Pictorial conjuring herald with two vignettes. Framed, 16 x 6 1/2 overall.

150/250

299. Silvester, A. **New Entertainment, Replete with Musical, Vocal, & Illusionary Illustrations.** London, 1869. Letterpress program for Silvester, presenting magical illusions in which he is assisted by Mlle. Ange. Annotated in the top margin, "Copy of Heller's programme of 1868." 4pp. 8 x 5".

200/300



297



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291. [Anderson, J.H., "The Great Wizard of the North"] **The Misses Anderson at Yeovil Town Hall. Wonderland!** Bristol: Taylor Bros., 1875. Letterpress program (8 x 5") on pink paper, enumerating the conjuring program of Anderson's daughters, with a verse poem to the reverse, "To Miss Anderson," by "J.B.T." Scrapbook paper remnants to reverse. 4pp. Scarce.

400/600

292. De Vere, Charles. **De Vere Conjuring Program and Handbill.** London, 1874. Hinged together, a pictorial handbill (10 x 4") and program (7 1/2 x 5"; 4pp.) with blind-embossed borders. Loss to handbill lower left.

400/600

293. De Vere, Charles. **Magic and Conjuring Repository. Mr. J. Bland Has Engaged Professor Du Cann and Professor De Vere.** Circa 1867. Printed in red and green, providing the cost and details of the programs available through Mr. Bland. 3pp. 8 3/4 x 5 1/2". Losses along margin and fold outside printed area.

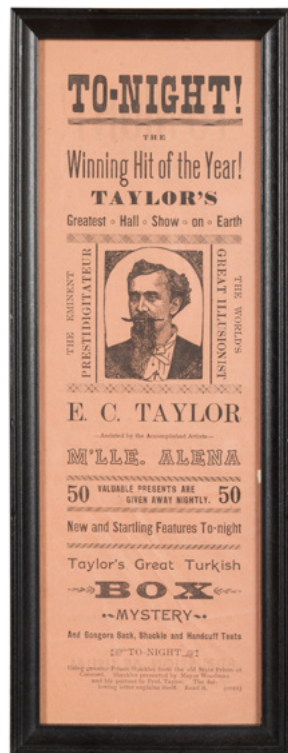
300/500

294. De Vere, Charles. **Cremorne Gardens Conjuring Program.** S. Firth, 1875. Letterpress program bearing a central woodcut depicting the magician producing a lady from a top hat. 8 1/4 x 5 1/2". 4pp. Light soiling.

300/500



292



300



303

300. Taylor, E.C. **Taylor's Greatest Hall Show on Earth. Great Turkish Box Mystery.** N.p., ca. 1890s. Pictorial herald for the magician, assisted by Mlle. Alena, featuring an escape act ("Gongora sack, shackle, and handcuff tests"). Framed, 13 x 5" overall.

150/250



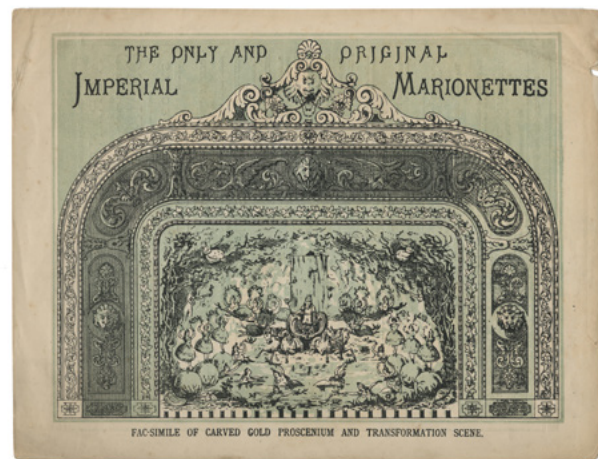
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301. Villier, Professor. **The Sensational Conjuror, Anti-Spiritualist, and Premier Ambidextrous Prestidigitator Professor Villier's in His Mystic Laboratory of Magical Marvels.** Dublin: W.T. Bolton, ca. 1880. Scarce conjuring program (9 1/2 x 6"), illustrated with woodcuts, for the Irish conjurer. Soiling. Rare.

200/300

302. [Puppetry] **Imperial Marionettes Program.** Birmingham: James Upton, last quarter nineteenth century. Gorgeous engraved covers, front bearing vignettes of characters from the show, including Pierrot on Stilts, Magnetic Skeleton, and others, depicting the proscenium on reverse, program extensively detailed inside. Herbert Wycherley listed as sole proprietor and director.

100/200



302

303. **A Scrapbook of 19th and Early 20th Century Magic Ephemera.** Folio volume, approximately 40 leaves, lacking covers and heavily worn at edges and spine, containing clippings from magazines and newspapers, trimmed letterhead and other magicians' advertising material, CDVs, and other ephemera, highlighted by a CDV of an Irish magician identified as Chris Balt, Secretary of Kinahan's (Dublin), Sid Macaire testimonial handout with manuscript annotations, Charles McDonald CDV, and early W.W. Durbin programs. Magazine clippings primarily drawn from *Mahatma*, many pictorial.

250/350



304. Houdini, Harry (Ehrich Weisz). **Houdini German Central Theater Variety Bill.** Dresden: H.B. Schulze, October 4, (1903). Letterpress herald billing Houdini "Handschellen-König" (Handcuff King) among other acts on the October program, under the direction of Alexander Rotter. Framed, image area 14 3/8 x 8 1/8". Faint folds, minor foxing to margins; A.

1,800/2,600

Houdini's performance in Dresden took place just days before his visit to the residence of French conjuror Wiljalba Erikell, whom Houdini had long hoped to interview. Erikell died just before Houdini's arrival, an episode Houdini recounts in The Unmasking of Robert-Houdin (1908).

Best wishes
from
Harry Houdini

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Best
wishes
from
Harry
Houdini

305. Houdini, Harry (Ehrich Weisz). **Houdini Typed Letter Signed to Walter Gibson.** Feb. 24, 1926. Half page of Houdini's personal stationery, inquiring of Gibson about a flag for sale. Signed "Houdini" in pencil. Light separation along fold. Together with a vintage photostat of a second Houdini letter to Gibson (Feb. 9, 1926).

1,000/1,500

306. **Conjurers' Monthly Magazine. Signed Twice By Harry Houdini.** New York, 1906-08. Front flyleaves of both volumes inscribed and signed "Best wishes from/Harry Houdini". With the photographic portraits of Houdini in chains tipped-in to both vols., one cleanly detached. Modern cloth-backed black buckram, housed in a custom quarter-leather drop-spine box. Bound without one issue (V1 N12), otherwise complete. Small 4to. Bookplates of Julien Proskauer. Alfredson/Daily 1725. With press clippings from Houdini's performances in Leicester, England (1903), in an original *Conjurers' Magazine* mailing envelope.

1,500/2,500



307

307. Houdini, Harry (Ehrich Weisz). **Photograph of Houdini with Teddy Roosevelt's Grandchildren.** New York, 1925. Glossy silver print depicts a seated Houdini surrounded by eight of President Theodore Roosevelt's grandchildren, taken after a private performance. 8 x 10". Slight marginal nicks and tears.

500/700

308. Houdini, Harry (Ehrich Weisz). **The Man From Beyond Movie Still.** Houdini Picture Corp., 1922. Sepia print depicting Houdini and co-star Jane Connelly at a shipyard. Bearing the studio hand-stamp "H.P.C. No." to verso. 8 x 10". Soiling and creases, repaired tear upper right image area.

300/500

309. Houdini, Harry (Ehrich Weisz). **The Man From Beyond Movie Still.** Houdini Picture Corp., 1922. Glossy silver print depicting Houdini and co-star Jane Connelly in the wedding scene from the film. Bearing the studio hand-stamp "H.P.C. No." to verso. 8 x 10". Loss to lower left corner, pinholes, and creasing.

300/500

310. Houdini, Harry (Ehrich Weisz). **The Man From Beyond Movie Still.** Houdini Picture Corp., 1922. Glossy silver print depicting Houdini and co-star Jane Connelly in a scene from the film. Bearing the studio hand-stamp "H.P.C. No." to verso. 8 x 10". Light marginal wear.

300/500



308



309



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315



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317

311. Houdini, Harry (Ehrich Weisz). **The Man From Beyond Movie Still.** Houdini Picture Corp., 1922. Colorized matte-finish still on double-weight paper, depicting Houdini as his character unthaws. 8 x 10". Fine.

400/600

313. Houdini, Harry (Ehrich Weisz). **The Man From Beyond Movie Still.** Houdini Picture Corp., 1922. Glossy silver print on thin paper, typed slip affixed to verso: "Houdini in The Man From Beyond". 8 x 10". Pinholes, marginal wear.

250/350

312. Houdini, Harry (Ehrich Weisz). **The Man From Beyond Publicity Still.** Houdini Picture Corp., 1922. Houdini poses in a wide-collared shirt and scarf, smiling and pointing at the camera. 8 x 10". Bearing the studio hand-stamp "H.P.C. No." to verso. Several closed tears, minor marginal soiling.

400/600

314. Houdini, Harry (Ehrich Weisz). **Haldane of the Secret Service Movie Still.** Houdini Picture Corp., 1923. Sepia print depicting Houdini as he confronts a group of men breaking into a safe. 8 x 10". Small loss to upper left.

300/500

315. Houdini, Harry (Ehrich Weisz). **Photograph of Houdini's Straitjacket Escape.** Portland, Ore., ca. 1924. Silver print, depicting a large crowd witnessing Houdini free himself from a straitjacket while suspended high above the street, outside The Oregonian building. Margins trimmed, losses to edges. 7 x 10".

600/900

316. Houdini, Harry (Ehrich Weisz). **Houdini Shelton Pool Stunt News Photos.** New York, ca. 1922. Pair of glossy silver prints. 7 x 7 1/2" (outside coffin) and 7 x 9" (within). News service hand-stamps and annotations.

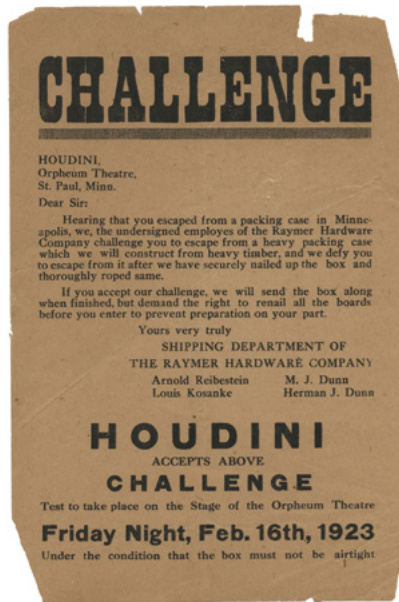
250/350

317. Houdini, Harry (Ehrich Weisz). **Harry Houdini Banquet Photograph at The Magicians' Club Dinner.** London: Fradelle & Young, Notting Hill Gate, 1920. Photograph taken at the dinner given by The Magicians' Club of London on behalf of Harry and Bess "to welcome them back to this country after an absence of six years." The Houdinis are shown standing beside the chairman of the dinner, Maurice Raymond. 14 x 8". Photographer's mount, blind-stamped bottom right, title label laid down along bottom margin. Board wavy, creased down left side vertically.

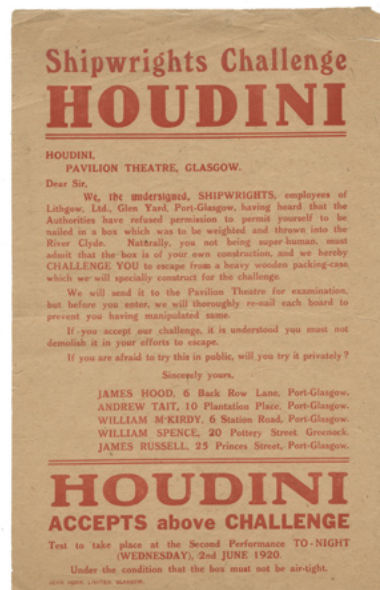
600/900



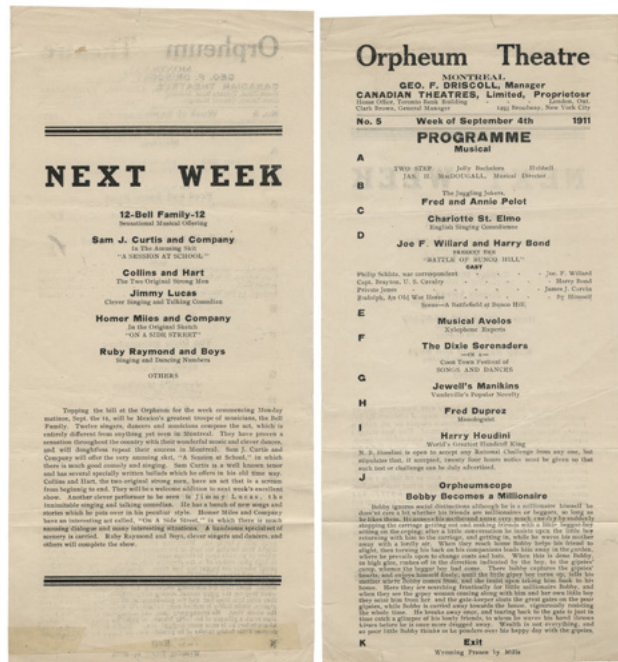
318



319



319A



320

318. Houdini, Harry (Ehrich Weisz). **Photograph of Houdini.** [New York, ca. 1926]. Matte-finish silver print. Margins trimmed, burn mark imperfection from the negative obscuring part of Houdini's lips. 7 1/2 x 7 1/2". Verso yellowed from old mounting adhesive.

100/200

319. Houdini, Harry (Ehrich Weisz). **Houdini Orpheum Theatre Packing Case Escape Challenge Handbill.** St. Paul, Minn., 1923. Letterpress handbill challenging Houdini to escape from a heavy packing case constructed by employees of Raymer Hardware. 8 3/4 x 6". Several marginal losses and closed tears.

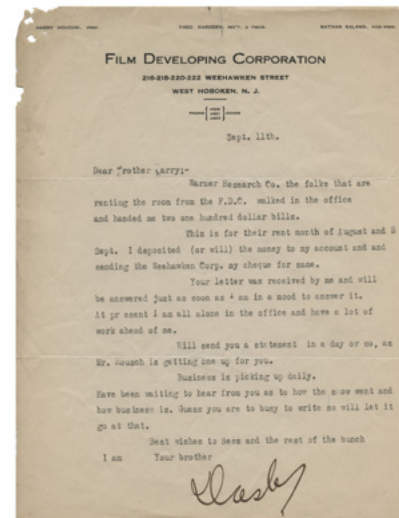
500/700

319A. Houdini, Harry (Ehrich Weisz). **Shipwrights Challenge Houdini Escape Handbill.** Glasgow, June 2, 1920. Letterpress handbill in which the shipwrights of Lithgow, Ltd., Glen Yard, Port-Glasgow challenge Houdini to escape from a specially-constructed heavy wooden packing case of their construction. 10 x 6 1/4". Minor closed tear upper right.

600/800

320. Houdini, Harry (Ehrich Weisz). **Houdini Orpheum Theatre Program Handbill.** New York, 1911. Printed handbill (11 3/4 x 5 1/2") listing Houdini as the "World's Greatest Handcuff King" among others on the variety bill. One horizontal fold, marginal closed tears.

300/500



321A

321. Houdini, Harry (Ehrich Weisz). **Houdini Shea's Theatre Handbill.** New York, ca. 1908. Printed handbill listing Houdini's performance of an escape from an "air-tight galvanized iron can." 9 3/4 x 3 1/4". Very good.

250/350

321A. Houdini, Harry (Ehrich Weisz). **Letter from Hardeen to Houdini Regarding Film Developing Corp., Signed "Dash."** Sept. 11, ca. 1916. Printed letterhead from Houdini's ill-fated business venture, listing him as President, Hardeen relating the rent payment made by Warner Research Co. which Hardeen deposited, and that "business is picking up daily." Losses around edges.

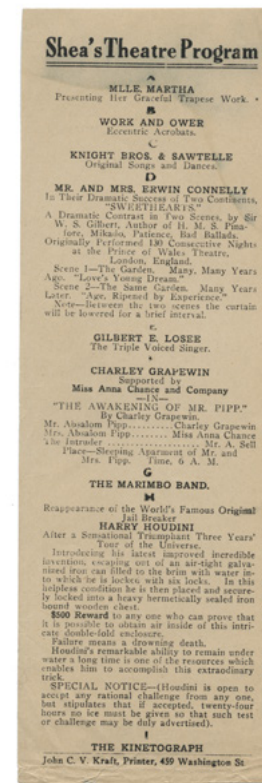
300/500

322. Houdini, Harry (Ehrich Weisz). **Houdini Letterhead. World's Greatest Mystery Man and Escape King.** New York, ca. 1920. Blank sheet of pictorial letterhead printed in colors, left margin illustrated with escapes and challenges. Losses and tears at top, minor chipping and tears elsewhere. Scarce.

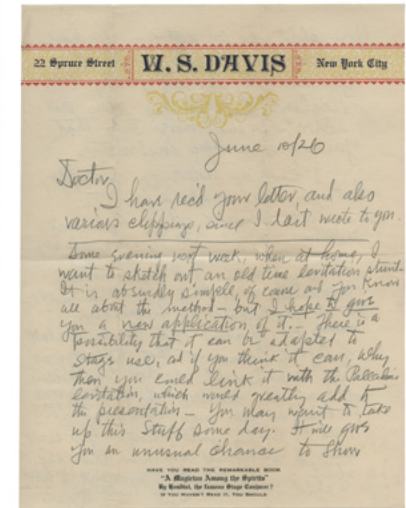
400/600

322A. Houdini, Harry (Ehrich Weisz). **Letter from W.S. David to Houdini, Suggesting a New Act.** New York, June 10, 1926. Handwritten in pencil on both sides of a sheet of Davis' letterhead, suggesting that Houdini present an "old time levitation act" which Davis offers to supply preliminary sketches for use onstage, in such a way to show off Houdini's acting ("It will give you an unusual chance to show off your ability as an actor - You have your nose so close to magic that you evidently do not fully realize that you are also an actor."). A second idea, that Houdini present a ten-minute "drama out of the Minnie Williams expose," concludes the letter, signed "W.S. Davis." With the original mailing envelope.

200/400



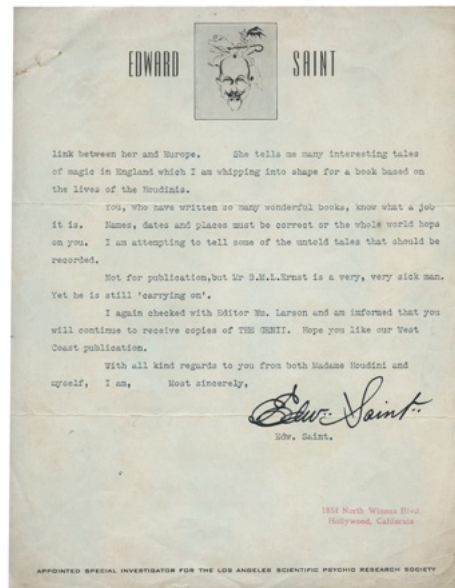
321



322A



322



322B



325

322B. [Houdini, Harry (Ehrich Weisz)] Letter from Edward Saint to Will Goldston Regarding "Madame Houdini Speaks." Hollywood, Calif.: Oct. 17, 1937. Two pages, on scarce "Madame Houdini Speaks" letterhead (first page) and Saint's personal letterhead (second), signed "Edw. Saint," concerning the never-produced motion picture "Madame Houdini Speaks," described by Saint as starring Bess Houdini and to be based on her life and career ("The spooky and mystic laden film will use ghostly dynamite to blast superstition."). Saint also relates his intention to write a book based on the Houdinis' lives, and privately shares that B.M.L. Ernst is "a very, very sick man." With a reproduction photo of Saint.

300/500

323. Houdini, Harry (Ehrich Weisz). Houdini S.A.M. Stage Program Card Fan. New York, 1908. Keepsake consisting of four playing cards bound with string and tassel, printed with the nine-part program of the Fourth Annual S.A.M. Annual Dinner, including "The World Famous Houdini/ Original Jail Breaker and Handcuff King/ By special request Mr. Houdini will present the mysterious Hindoo Needle Trick," alongside magicians Harry Kellar, Horace Goldin, T. Nelson Downs, Roltare, Fox, and others. Plaid backs. Scarce.

300/500

324. Houdini, Harry (Ehrich Weisz). Houdini, Harry. Yar, The Primeval Man. [New York?]: Harry Houdini, 1921. Pictorial wrappers reproducing a pen-and-ink portrait of Houdini by Elcock. 12mo. Light soiling to front cover, else fine. A scarce booklet written by Houdini during his days as a movie star, as script fodder.

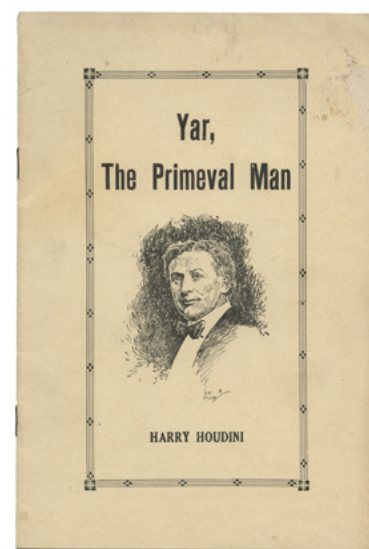
400/600

325. Houdini, Harry (Ehrich Weisz). A Lock Pick Attributed to Harry Houdini. A lock-picking device consisting of a pin with soldered-on washer, 3" long. Accompanied by a LOA from the consigner, a notable Houdini collector, originally obtained either from Sidney Radner or Jerry Metallo. With a reproduction bust portrait print of Houdini.

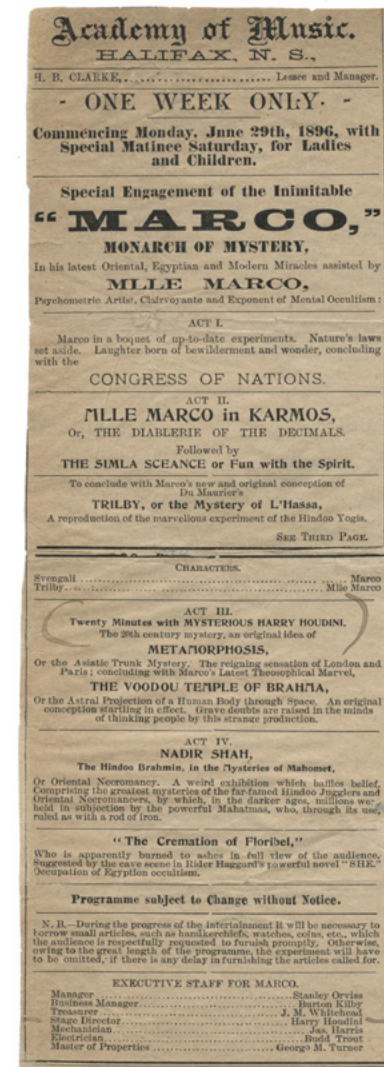
1,000/1,500



323



324



326

326. Houdini, Harry (Ehrich Weisz). Early Houdini Appearance at the Academy of Music Nova Scotia. Monday, June 29, 1896. Central column trimmed from a larger program, billing Houdini as the third act, presenting in twenty minutes "Metamorphosis," a trunk mystery, and "The Voodoo Temple of Brahma," a "strange production" of a human body projected through space. 10 x 3 1/2".

800/1,200



327

327. Group of Photos and Ephemera Related to Houdini, Hardeen, and Hardeen Jr. Over 20 pieces, including a souvenir program from the S.A.M. "Carnival of Magic" (1923) naming Houdini as an officer; detached front cover of *Weird Tales* (1924) depicting Houdini; two candid performance photos of Hardeen by Irving Desfor; five photos of Hardeen Jr. with Houdini's props, several by Desfor; photos from the Houdini Magical Hall of Fame; and others.

250/350



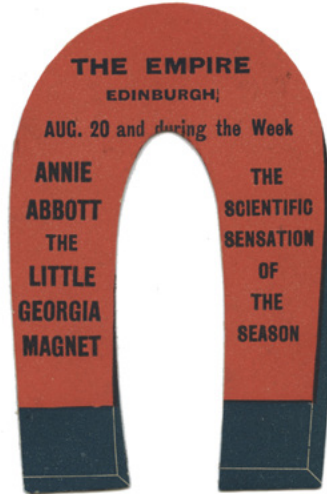
327A

327A. Abbott, Annie (Dixie Haygood). **Annie Abbott the Little Georgia Magnet. Can you Lift Her?** Cardiff, 1906. Letterpress broadside (30 x 10") for Abbott's headline appearance at the Cardiff Empire theater, proclaiming "twenty men try [to lift her] every night and fail. Everybody invited to try." Belle Davis and Her Pick-Chicks also appearing, among other acts. Linen backed. Minor over-coloring of slight losses.

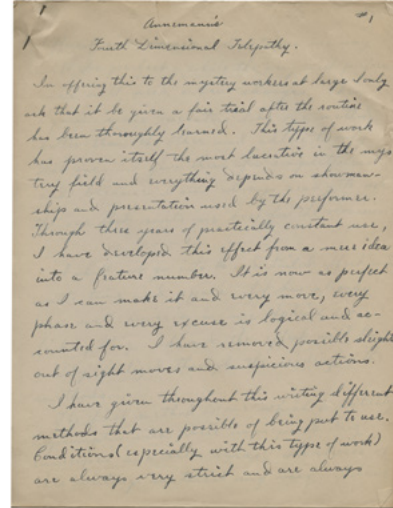
600/900

328. Abbott, Annie (Dixie Haygood). **Annie Abbott the Little Georgia Magnet Souvenir.** Circa 1900s. Souvenir paper advertisement in the form of a magnet, advertising a performance at The Empire Edinburgh. 4 x 2 3/4". Scrapbooking remnants to verso.

100/200



328



329

329. Annemann, Theo. **Group of Ted Annemann Letters to Walter Gibson, and "Fourth Dimensional Telepathy" Manuscript.** New York, July 27/Sept. 23, 1940. Three typed letters, each on a single sheet of Annemann's personal stationery, the July letters concerning a proposition that Gibson's telepathy articles, already published in *Public Ledger* for the mentalist Joseph Dunninger, be "revamped" and published serially in Annemann's magazine *The Jinx*, accompanied by an unsigned nine-page manuscript to "Annemann's Fourth Dimensional Telepathy." The later letter concerning the binding of a file of *Life* magazine owned by Annemann, about which Gibson was communicating with a bindery. Accompanied by one of the original typed mailing covers.

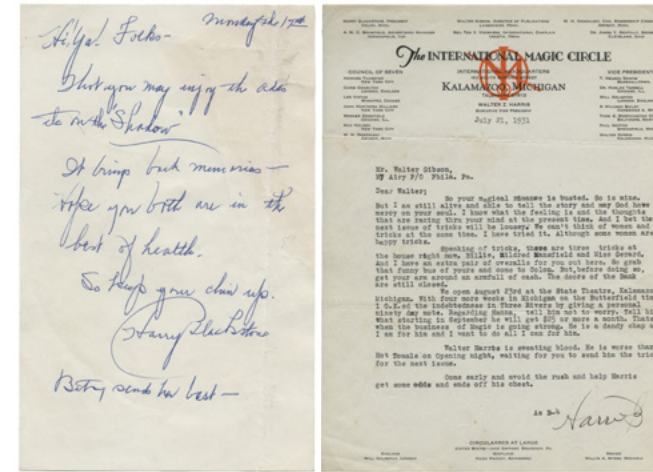
200/300

330. Bamberg, David (Fu Manchu). **An Early David Bamberg Press Flyer Performing as "Syko."** Brazil, ca. 1920s. Scarce four-page flyer bearing press newspaper opinions on the teenaged magician later to perform as Fu Manchu. 8 1/4 x 6".

300/500



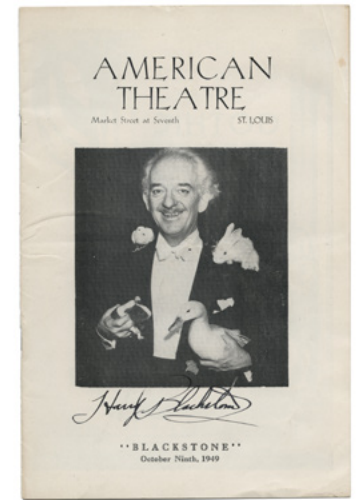
330



331

331. Blackstone, Harry. **Three Personal Letters from Harry Blackstone to Walter Gibson.** The first (July 21, 1931), TLS on I.M.C. letterhead, Blackstone opening the letter, "So your magical romance is dead. So is mine...We can't think of women and tricks at the same time. I have tried it. Although some women are happy tricks." The second (Aug. 27, 1933), ALS on "Show of 1001 Wonders" pictorial letterhead, regarding Blackstone's recent nuptials: "What's the big idea of no congrats were married so that's that. I thought you might be among those present on the Thursday following Cedar Point. Quite a few folks came over and we sure enough got hitched." The third (March 25, 1946), ALS on Atlanta Biltmore hotel stationery, regarding the release of the first issue of Blackstone's Magic Comic (i.e. *Super Magician*): "The kids that brought them back stage to be autographed are very much pleased with them"; with an attached TLS (Mar. 19, 1946) from Edward Massey regarding the printing of a book by Gibson.

500/700



332

332. Blackstone, Harry. **Harry Blackstone Signed American Theatre Program.** St. Louis, Oct. 9, 1949. Staple-bound program for Blackstone's "Show of 1001 Wonders," 20pp., signed on the front cover in black fountain pen. 9 1/4 x 6 1/4".

100/200

333. Blackstone, Harry. **Blackstone Bubble Gum, and Other Ephemera.** Approximately 25 pieces, including four wax sleeves for Blackstone Bubble Gum, and accompanying packet tricks (Nos. 18, 15, 7, 21); three large souvenir magic programs; Richfield Gasoline giveaway magic booklet; I.M.C. and other theatrical programs and handbills; and more.

150/250

334. Carter, Charles. **Carter the Great and Corrine Carter. Cabinet Card Portraits.** Chicago: Morrison, ca. 1910s. Including a half-length portrait of the magician in tuxedo, on the original photographer's mount with protective wax sleeve, 5 3/8 x 3 3/4"; and a panel-size cabinet photo of Carter's wife and assistant, Corrine, inscribed and signed in the lower right, 9 1/4 x 5 1/2".

250/350



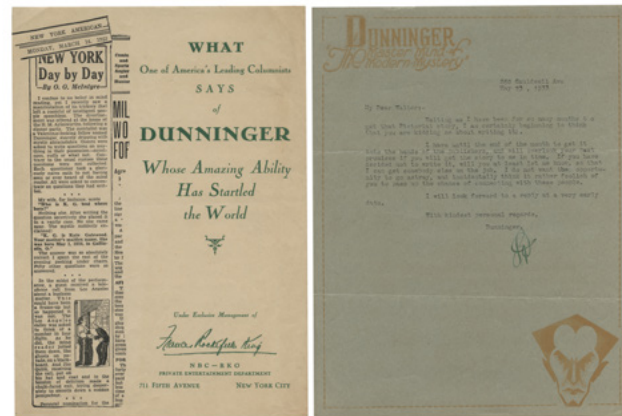
334



333



335



337



336

335. Chapender, Martin. **Martin Chapender Postcard Signed to Chung Ling Soo.** 1903. Addressed by Chapender to Soo, at the Empire Theatre, Liverpool, writing: "Just off am sending this by pilot. Kind regards/Martin Chapender." Heavy creases.

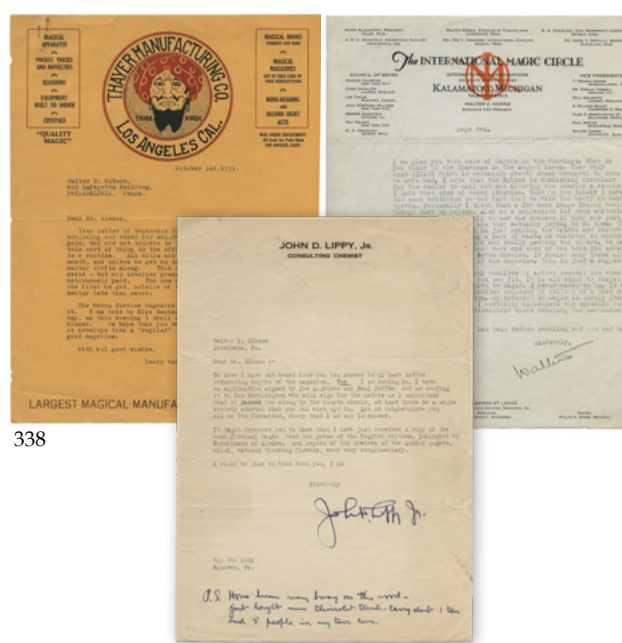
150/250

336. Downs, T. Nelson. **Two T. Nelson Downs Autograph Letters.** Marshalltown, Iowa, May 27, 1896/1920. Both consisting of one (of two) pages each, the first on pictorial "Celebrated Magician and Mind-Reader" letterhead, inquiring of Carl Richmond for new tricks which Downs may wish to acquire for use in his upcoming performance season; the second, on Elks Home letterhead, to Mora, relating details of a recent show by Blackstone ("nothing especially new") and other matters. 11 1/2 x 8 1/2". Folds.

150/250

337. Dunninger, Joseph. **Two Dunninger TLSs to Walter Gibson.** May 23 and June 20, 1933. On sheets of Dunninger's engraved letterhead, in the first pressing Gibson to complete a writing project ("I am beginning to think that you are kidding me about writing it"); in the second, thanking Gibson for sending "the balance of the story" although it was rejected by the first editor who read it, and asking whether he has a manuscript to a magic book close to completion. Signed "JD" and "Dunninger" respectively.

150/250



338

338. Gibson, Walter. **Group of Correspondence to Walter Gibson from Various Magicians.** Primarily 1930s-40s. Including John D. Lippy, TLS, regarding his application to I.M.C. ("at last there is a magic society started one can work up in"); Joe Hayman, TLS, on post-war life in London; Thomas C. Worthington, TLSs [2], regarding articles in Worthington's magazine *Osiris*, and the application process to the Osiris Society; Floyd G. Thayer, TLSs [2; one signature rubber-stamped]], his response to *Seven Circles*, reminiscing on their last visit together; U.F. Grant, TLS and several invoices; Walter Harris, TLSs [6], on numerous I.M.C. and *Seven Circles*-related editorial affairs and decisions; W.W. Durbin, TLS, requesting dues for membership in The Linking Ring; and TLSs and ALSs from H.W. Korb, John Petrie, David Kemp [4], John Northern Hilliard, Bernard M.L. Ernst, James Wobensmith, Julien Proskauer, S.S. Adams, and John Mulholland; plus a Horace Goldin engraved mailing cover typed to Gibson, and a TLS from J.E. Pierce to another I.M.C leader, Joe Lightner.

500/750



343

339. Herrmann, Adelaide. **Adelaide Herrmann Inscribed and Signed Photo.** Schenectady: Ball-Broady, ca. 1920s. Silver print portrait of the magician in elaborate black-feathered hat and gown. Framed and matted, image area 9 x 7". Inscribed and signed, "Yours truly/ Adelaide Herrmann."

250/350

340. Henning, Doug. **The Magic Show Playbill, Signed to Walter Gibson.** Cort Theatre, 1975. Inscribed on the front cover: "To Walter Gibson/my favorite magical author/Magically/Doug Henning." 32 pages. Light corner wear.

100/200

341. **File of American Magic and Illusion Patent Design Prints and Applications.** U.S. Patent Office, bulk 1880s-1910s. Approximately 40 applications, a portion bound, others stapled as individual packets, for stage illusions, theatrical apparatus, and amusement devices, including a trick knife, game wheel, trick cigarette case, magic toy, beheading apparatus, optical illusions, a spirit message device, and others, inventors and applicants including Howard Thurston, Joseph Buatier (De Kolta), T.N. Downs, Horace Goldin, William B. Wood, J.F. Blake, L.W. Kesler, N.P. Lithander, William Hanlon, and others. 4to. Some marginal chipping and tears, but good overall.

200/300

342. Kellar, Harry and Ching Ling Foo. **Portrait of Kellar and Ching Ling Foo.** New York: Moody, ca. 1920. Matte-finish gelatin print, a three-quarter length portrait of the magicians shaking hands, bearing both of their pre-print signatures. Studio stamp on verso. 10 x 8". Curled and creased at edges.

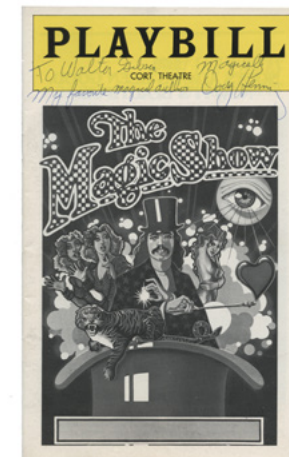
200/300

343. **Maskelyne & Devant's Mysteries.** London, ca. 1906. Color lithographed covers for Devant's St. George's Hall performance of his "magical problems" and Beau Brocade. 5 3/4 x 17 3/4". Linnen backed.

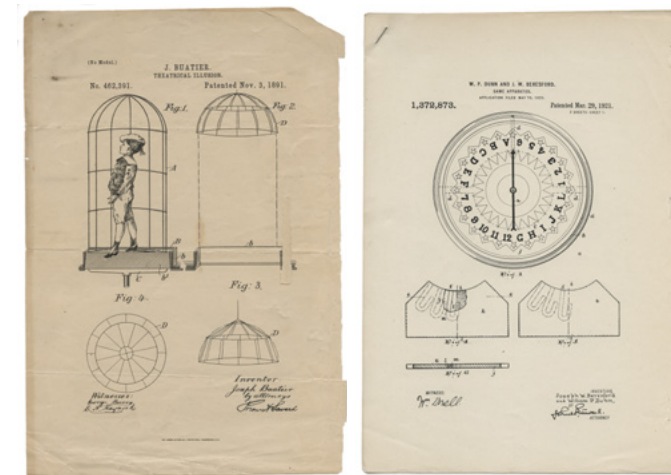
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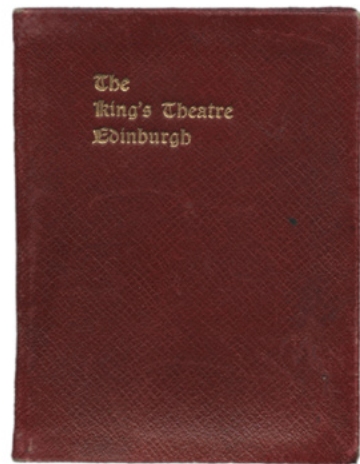
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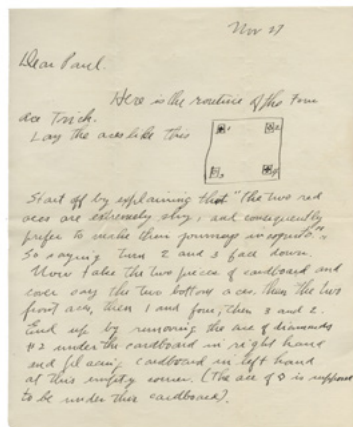
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342



344



347

344. The King's Theatre Edinburgh. Edinburgh, Scotland, ca. 1900s. Gilt-lettered calfskin booklet (approx. 16mo), likely distributed to vaudeville managers, with halftones depicting the interior and exterior of the theater, and information on stage equipment, dressing rooms, fire safety, and technical aspects of the venue, with several pages listing past performers, including magicians David Devant, The Great Lafayette, and Arnold De Biere. 24 pages + 8 leaves of blank lined notepaper. Edges bumped, else fine.

100/150

345. Neff, Bill. Group of Neff Spook Show Flyers, Photographs, and Ephemera. 1940s–50s. Including seven photographs (one with Neff gummed label affixed to verso); pictorial newsprint flyers for Neff's spook show; blank letterhead; "Madhouse of Mystery" souvenir programs; and an issue of the fraternity magazine *The Scroll* containing an article about Neff, accompanied by the original mailing envelope bearing a typed address label to Walter Gibson.

150/250

346. Nicol, Charles. Framed TLS from Charles Nicol to Ed Miller. Monmouth, Ill., Feb. 9, 1958. On a sheet of "The Great Nicola" letterhead, informing Miller of his desire to sell several of his illusions, that his "asthma hasn't given me much bother" but that because of his and his wife's deteriorating health "we both are now in favor [of] socialized medicine." Framed and matted with a reproduction Nicola poster and photo. Overall, 16 x 21".

100/200

347. Pearce, George. "Four Ace Trick" Routine Manuscript Sent to Paul Le Paul. New Orleans, Nov. 27, 1932. Five manuscript pages, diagram on the front page, in which Pearce details the technique and by-play he uses to achieve the effect. Part of the fourth page and all of the fifth page relate Pearce's recent meeting at a restaurant with Carl Jones and Jack Gwynne, discussing their skill and presentation as magicians, plus Jones' friendship with John Northern Hilliard. Original mailing cover.

200/300



348

348. Randi, James. Group of Amazing James Randi Publicity Photos. Circa 1950s–60s. Including 16 images from a hypnotism session (9 1/4 x 7") and four escape-themed portraits (8 x 10", two clipped margins), several caption slips and studio stamps to versos.

100/200

349. Tampa (Raymond Sugden). Photograph Portrait of Tampa the Magician. Tacoma: Smith, ca. 1920s. Matte-finish silver print on doubleweight paper. Inscribed on the verso to Walter Gibson by Frank Dailey (1977). 7 1/2 x 9 3/4". Fine.

100/150

350. Thurston, Howard and Harry Kellar. Theatrical Program for Joint Performance by Kellar and Thurston. March 2, 1908. At Jersey City's Majestic Theatre. 8pp. Scattered soiling and tears. 9 x 6".

150/250

351. Thurston, Howard. Two Howard Thurston TLSs to William A. Russell. The first (January 10, 1917), pictorial engraved letterhead, written from Birmingham, Ala., expressing delight at the news of Mrs. Russell's recovery from a recent illness, signed "Howard Thurston" in green ink; the second (March 29, 1926), embossed theatrical letterhead, thanking Russell for his letter regarding a news article which generated hundreds of letters to Thurston, and inquiring for information on Russell's "clock trick," signed "Howard."

300/400



349



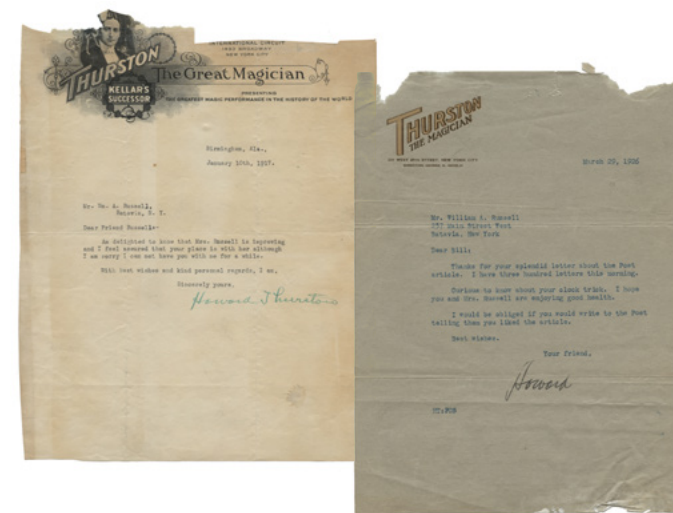
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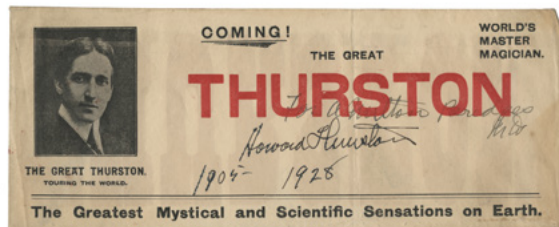
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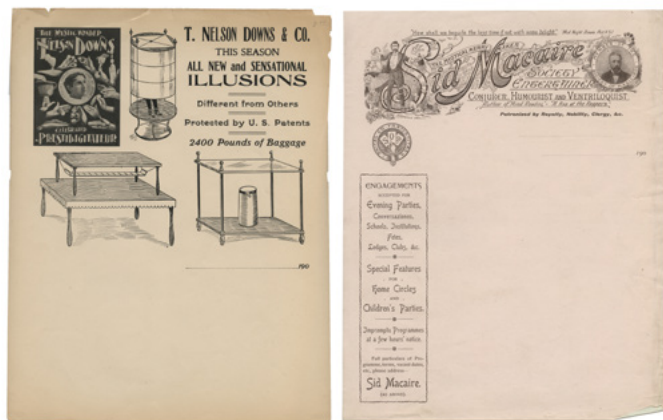
346



351



352



355

352. Thurston, Howard. **Howard Thurston Signed Advertising Blotter Envelope.** Pictorial blotter-sized envelope lettered boldly with Thurston's name in red on one side, and signed on the opposite side: "To A. Milton Bridges/Howard Thurston/1905-1928." 4 x 10 3/4". Very good.

300/500

353. Thurston, Howard. **Group of Howard Thurston-Walter Gibson Correspondence and Typescripts.** 1920s-30s. Including three TLSs from Thurston to Gibson signed "Howard"; a manuscript telegram from Gibson to Thurston regarding an offer from Ledger Syndicate to engage Thurston; a telegram from Thurston to Gibson and to Walter Dickson related to the same matter; two typed letters from Gibson to Thurston relating his progress on several writing projects and other subjects, including articles to appear in "Ghost Stories" and "Tales of Magic," Thurston's "Life Story," and a series of horoscopes; and from the same period, typed biographical data (5pp.) on Thurston and a "Statement of Work for Howard Thurston" composed by Gibson (5pp.).

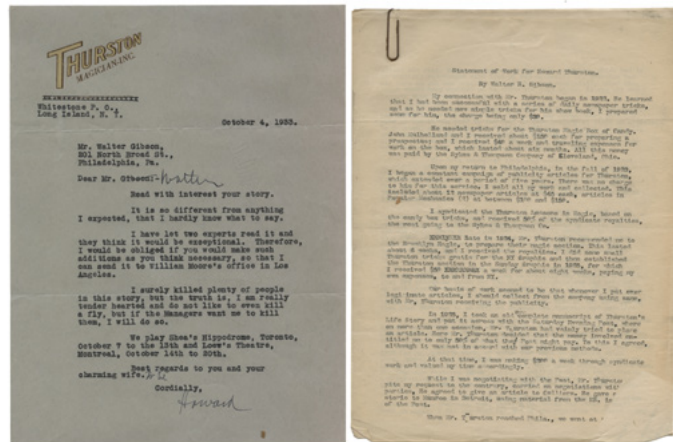
600/900

354. Thurston, Howard. **Framed Thurston Autograph and Theatrical Program Display.** Double-matted in a black wooden frame, including a Goodyear Theatre program (Dec. 31, 1928); an autograph and manuscript postscript trimmed from a letter; and a fine modern reprint photo depicting Thurston's Girl Without a Middle illusion. 18 x 18".

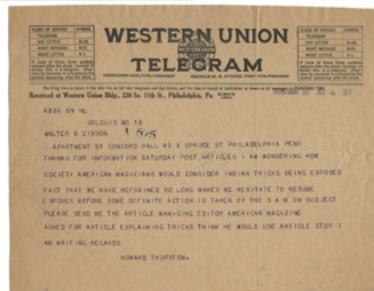
250/350

355. **Group of Magicians' Letterhead and Programs.** 1900s-30s. Over 15 pieces, including T. Nelson Downs, Sid Macaire, Mystic Saxby's, Professor Krieger, Professor Fiat, W.W. Durbin, Kar-Mi, Robert G. Clark "Peerless Police Perplexer", C. Milton Chase, The Roucleres, and others.

100/200



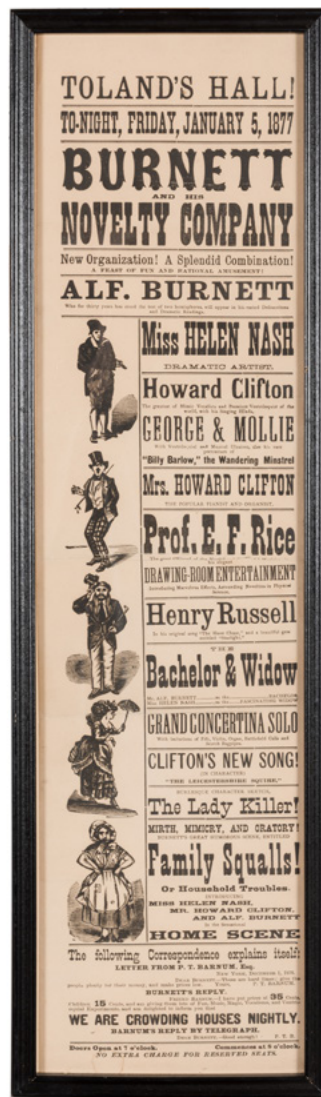
353



354



POSTERS & PRINTS



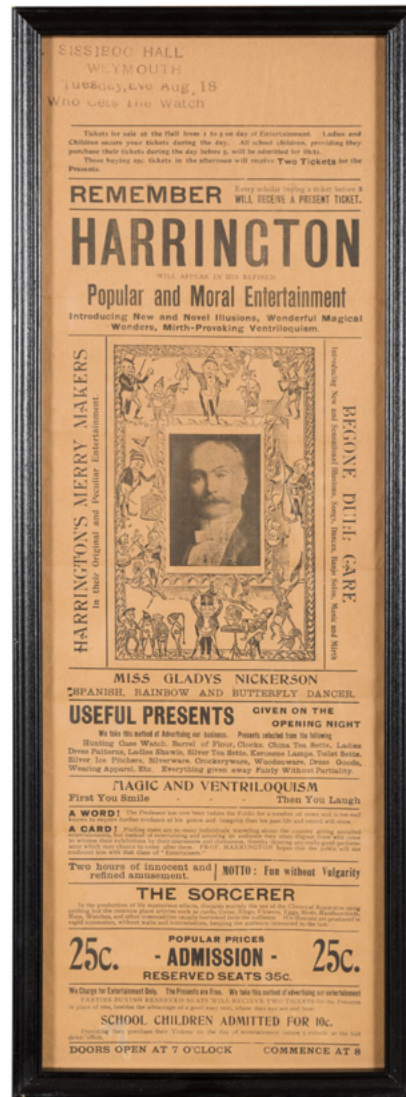
356

356. Burnett and His Novelty Company featuring Prof. E.F. Rice. Jan. 5, 1877. Letterpress broadside with woodcuts, advertising the novelty company's varied entertainments, including an appearance of Rice, "The Great Wizard of the North," in Drawing-Room Entertainment. Correspondence between Burnett and P.T. Barnum reproduced below. Wooden frame, 26 x 7 1/2" overall.

150/250

357. Prof. Harrington. Popular and Moral Entertainment Introducing New and Wonderful Illusions. Circa 1880s. Letterpress herald advertising a performance to be given by Harrington, but actually given by another magician trading on the name of Jonathan Harrington, who died in 1881. Overprinted for Sissiboo Hall, Weymouth. Wooden frame, 21 x 8".

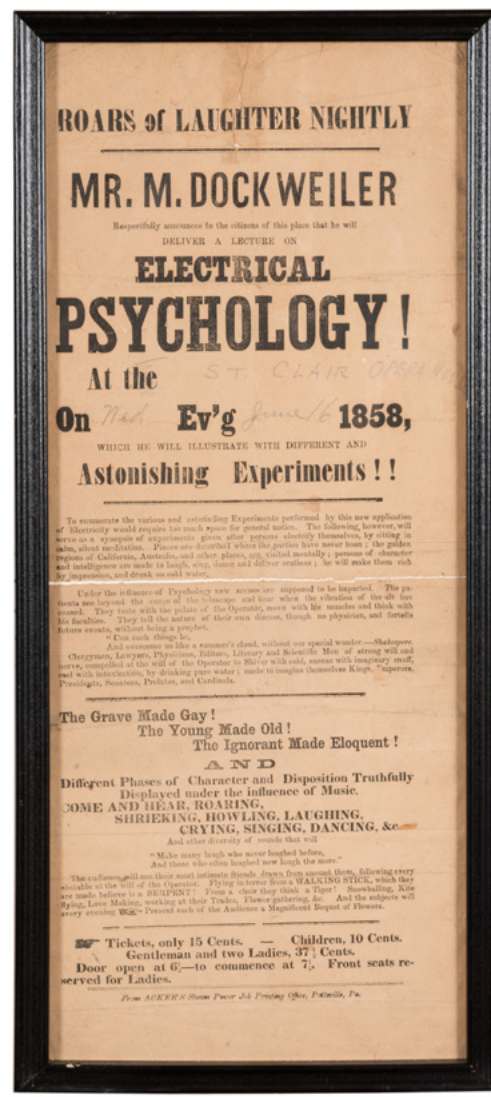
150/250



357

358. Mr. M. Dockweiler. A Lecture on Electrical Psychology With Different and Astonishing Experiments. Pottsville, Penn.: Acker's, 1858. Letterpress broadside advertising the entertaining scientific lecture to be delivered by Dockweiler, in which "the audience will see their most intimate friends... made to believe a walking stick is a serpent, a chair a tiger," among other forms of suggestion. Framed, 20 x 8 1/2". Separated horizontally with minor paper loss.

250/350



358



359. Baldwin, Professor Samri S. The World's Greatest Psychic Sensation. Samri S. and Miss Baldwin in Oriental Hypnotic Dream Visions. Hartford: Calhoun, ca. 1895. Eight-sheet color lithograph. Miss Baldwin, blindfolded and empowered with second sight by magical forces, sits surrounded by redimps rushing to her with questions. Linen backed on two sheets. Approx. 109 x 82". Small chips and losses, some with over-coloring. B+.

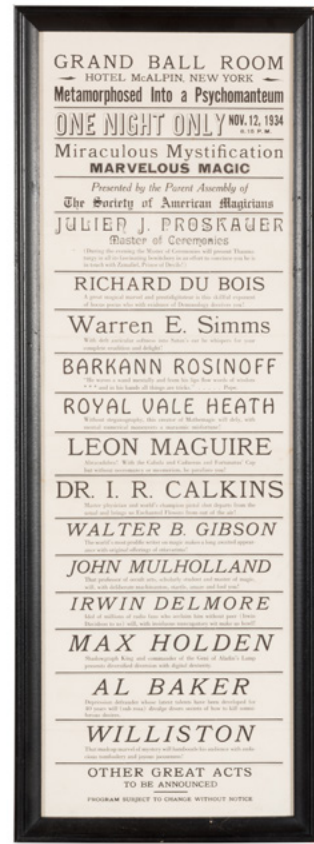
3,000/5,000



361



362



363



360

360. Carter, Charles. **Carter The Great. World's Weird Wonderful Wizard.** Cleveland: Otis Litho, ca. 1920s. Color lithograph window card. Wooden frame, 22 x 15" overall. A.

200/300

361. Li-Ho-Chang Teatro "Principal" Herald. Mexico, ca. 1940s. Pictorial herald enumerating the illusions to be performed. Framed, 27 x 10" overall. Folds, slight dampstains visible under glass. B+.

100/150

362. [S.A.M.] **Grand Ballroom Hotel McAlpin New York Metamorphosed into a Psychomanteum.** New York, 1938. Letterpress herald advertising the annual variety show of the parent assembly of the Society of American Magicians. Featured acts include Hardeen, Brother of Houdini, Theo Annemann (bullet-catching), Al Baker, Julien Proskauer, Royal Heath, and others. Slight marginal losses. Wooden frame with slight crack to glass at top edge, 26 x 9" overall.

150/250

363. [S.A.M.] **Grand Ballroom Hotel McAlpin New York Metamorphosed into a Psychomanteum.** New York, 1934. Letterpress herald for the annual variety show of the parent assembly of the Society of American Magicians. Acts include Julien Proskauer, Walter Gibson, John Mulholland, Al Baker, Max Holden, and others. Wooden frame, 25 x 9" overall.

150/250



364

364. Scarne, John. **John Scarne Framed Magic Club/Gambling Demonstration Advertisements.** Circa 1950s. Including a fold-out gambling demonstration flyer (25 x 18") and small magic club poster (16 x 12"), in matching black wooden frames.

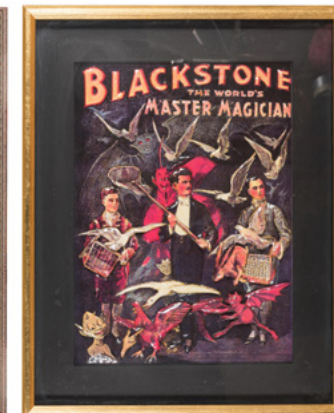
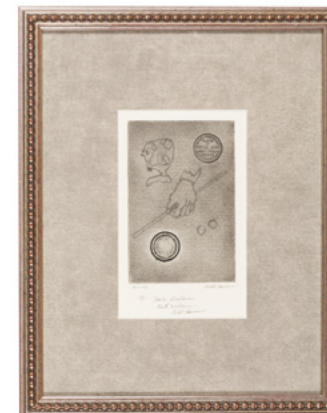
100/200



365

365. **Group of Seven Vintage and Antique Conjuring Prints and Posters.** Various dates, comprising: "Naughty Naught" musical playbill featuring Fred Keating; "Headliners on Parade" James Conley playbill, featuring impressions of famous conjurers; Thomas & Co. Mutual Aid herald featuring Ducrot; De Vere Magical Repository small printed advt.; Egyptian Hall color engraving; Southwark Fair engraving, matted with a handbill for a staging of Paradise Lost to be presented "during the time of Southwark Fair"; and a reproduction engraving of a conjurer, from *The Universal Conjurer* (1829). From the personal collection of Walter Gibson, sold with a photo of Gibson standing along a wall of his home where several of the prints are displayed. Largest 23 x 8". Black wooden frames.

250/350



366

366. **Lot of Six Contemporary Framed Magic Prints and Drawings.** Including white charcoal portrait drawings of Cardini and Harry Blackstone Jr., each signed "J.J." and dated 1988/89; two color etchings by Bill Harris (2000), inscribed to David Baldwin in the margins; and commemorative glazed ceramic panels with raised relief surfaces, depicting classic Harry Blackstone and Chung Ling Soo posters. Gilt or black wooden frames, largest 19 x 14".

250/350

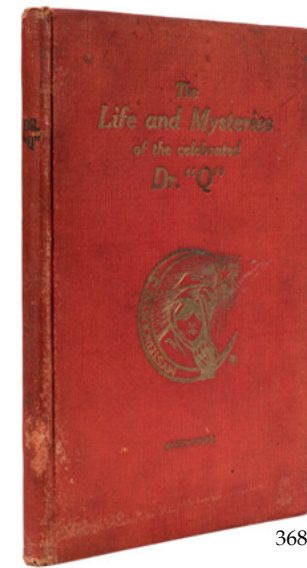
BOOKS & PERIODICALS



367

367. Albo, Robert. **The Ultimate Okito**. Doug Pearson, 2007. Publisher's green cloth with gilt-stamped titles in matching slipcase. With tip-ins, color plates, illustrations and photographs. From a limited edition of 400 copies. Includes folio of eight DVDs. Slipcase shows wear, otherwise very good.

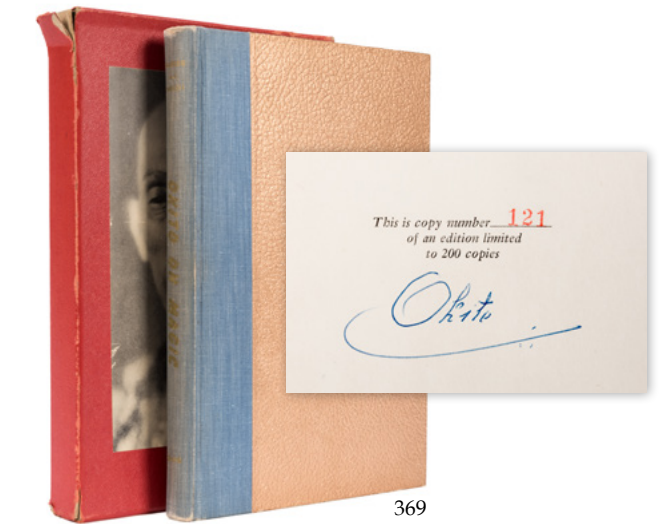
300/500



368

368. Alexander, C. (Claude Alexander Conlin). **The Life and Mysteries of the Celebrated Dr. "Q"**. Los Angeles, 1921. Original gilt-stamped pictorial red cloth. Illustrated. 8vo. Discoloration and wear to covers. Signed in green ink on the ffe: "Yours for greater success/ C Alexander"; previous owner's name underneath in black fountain pen.

100/200



369

369. Okito (Theodore Bamberg). **Okito on Magic**. Chicago: Edward O. Drane & Co., 1952. Number 121 from the deluxe edition of 200 copies. Pebbled gold boards over blue cloth spine with publisher's red slipcase bearing a portrait of the author. Illustrated by George Johnstone. 8vo. Wear to slipcase at edges; spine sunned; book in very good condition. Signed "Okito" on limitation page.

200/300

370. Barnello, E. **The Red Demons, or: Mysteries of Fire**. [Chicago?], ca. 1890s. Red printed wrappers (lower lacking). 8vo. 18pp. Chipping and tears on front cover, else good. Scarce. Sold with *New Light on Witchcraft* (Little Blue Book No. 1132) by Joseph McCabe (1926; fair condition).

80/150



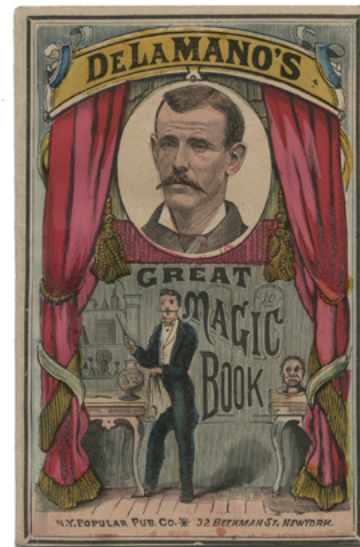
370

371. Kuethe, F. William, Jr. **Magicians' Tokens and Related Items**. Author, 1978. Blue cloth stamped in gold. Number 91 of a special first edition printing of 100 signed copies. Illustrated. 4to. Signed by the author on the limitation page. Very good.

100/200



372



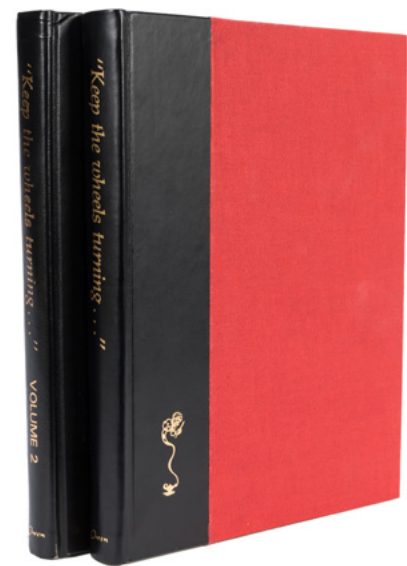
375



376



377



373

372. Price, Harry. **Proceedings of the National Laboratory of Psychical Research. Short-Title Catalog.** London, 1929. Vol. I, Part II. Light brown paper wraps, dark brown letterpress text. Illustrated, color frontispiece, plates throughout. 8vo. Sold with *Bulletin I - Supplement to Short-Title Catalog...* (Price, 1935); unbound fragments from *Curious Articles from the Gentleman's Magazine, Vol. 3* (1814) and a suite of plates from *Proceedings of the National Laboratory of Physical Research*. Damp stains to cover, text block tight and clean, very good overall.

80/150

373. Buffum, Richard, et al. **Keep the Wheels Turning.** Alhambra and Azusa: Owen, 1977/1992. Two vols. Quarter leather, gilt-lettered, cloth sides. Illustrated with drawings, photographs, and color plates. 4to. Light wear to covers, else fine. Each numbered and signed by Les Smith from limited editions of 1,000 copies (second vol. also signed by Gertrude Smith). First volume warmly inscribed "To our dear friend David Baldwin" from Les Smith.

200/300

374. **Marvex Catalog of Modern Magic Products.** New York, ca. 1905. Black and white pictorial wraps. Illustrated. 8vo. 56pp. Info for Marvex Magic Co. in Atlanta, GA stamped on bottom of cover. Very good condition.

150/250

375. **Conjuring, Or Magic Made Easy.** New York: Popular Pub. Co., ca. 1880. Engraved pictorial wraps with hand-coloring, bearing the cover title "De La Mano's Great Magic Book". Illustrated. 8vo. 32pp. Same title and publisher as Toole Stott 178, though text is expanded. Together with an engraved De La Mano handbill.

100/150



374

376. Conradi, F.W. **Group of German Magic Books and Catalogs by F.W. Conradi.** Including *Magische Bibliothek, Achter Band* (Berlin: Horstscherscher Verlag, [1913]; rebound in quarter red morocco, gilt-stamped title; very good); *Der Tausendkünstler eine populäre Darstellung von C. Horster* (Berlin, [1900]; boards stamped in black; back cover separated, interior clipped, poor); *Das Universum der Magie* (ca. 1920; very good); *Illusionen Salon-Magie Kartenkunst* (ca. 1920; very good); and several price lists. Illustrated. 8vos. Accompanied by color plates depicting magic kits and their contents (condition fair).

200/300

377. **Hartz's Illustrated Descriptive Catalogue of Conjuring and Magical Apparatus.** [New York], 1873. Blue pictorial wrappers (upper detached) depicting the magic shop, retained in modern brown cloth. Contains numerous illustrations of apparatus available at Hartz Magical Repository, No. 850 Broadway, New York. 16mo. Wraps chipped at extremities and front wrapper detached, Oscar Teale bookplate pasted in, old Bailey & Tripp label on title page. Marginal notes. Fair. Toole Stott 1075.

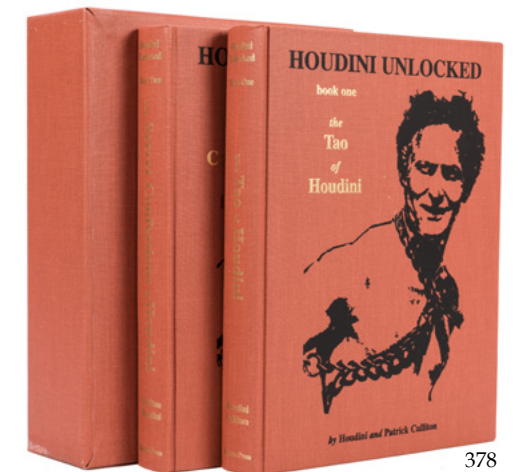
500/700

378. Culliton, Patrick. **Houdini Unlocked.** Los Angeles: Kieran Press, 1997. Two vols. Number 134 from the limited edition of 250 copies. Saffron cloth in matching publisher's slipcase. Profusion of illustrations and photographs. 4to. Fine.

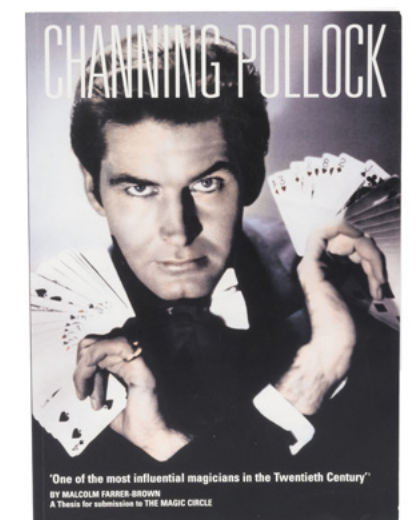
400/600

379. Farrer-Brown, Malcolm. **Channing Pollock.** [London]: Author, 2000. Full-color pictorial wrappers. Illustrated. 4to. Fine condition. Signed and inscribed by the author to David Baldwin. Tipped in card on author's stationary with brief note to Baldwin explaining the book was sent "compliments of The Magic Circle".

100/200



378



379



382

380. Fechner, Christian. **The Magic of Robert-Houdin, An Artist's Life.** Paris, 2002. Two vols. Comb bound. Illustrated. 4to. Being a first draft of the American edition, as stated on the copyright page of Vol. 1. Including a letter to David Baldwin from the author, writing "all remarks, critics [sic] and comments will be most welcome."

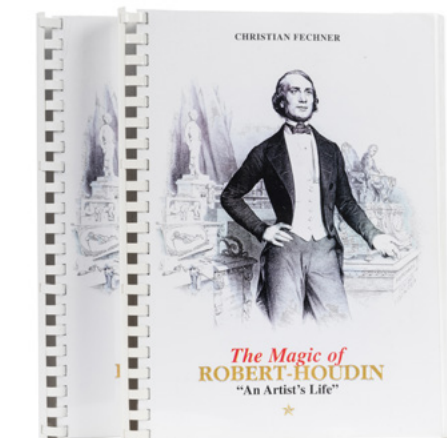
100/200

381. Fechner, Christian. **La Magie de Robert-Houdin, Une vie d'artiste.** Paris: FCF Editions, 2002. Two vols. Publisher's red cloth with gilt-stamped titles and pictorial jackets in matching slipcase. Copiously illustrated. French text. 4to. Near fine. Lengthy inscription in French from the author to David Baldwin. Includes prospectus for the American edition and a note card from the author: "With my grateful thanks, Dear David."

300/400

382. Fechner, Christian. **La Magie de Robert-Houdin. Secrets et Souvenirs de Soirées Fantastiques.** Bolougne: FCF Editions, 2005. First edition. Two volumes, the first describing the secrets of Robert-Houdin's tricks, the second a faux book containing faithfully recreated souvenirs of Robert-Houdin, including fans, booklets, bank notes, and a DVD. Publisher's cloth with jackets in pictorial slipcase, as issued. Profusion of illustrations and color plates. French text. 4to. Second vol. spine bumped, else near fine. First volume inscribed and signed by author to David Baldwin.

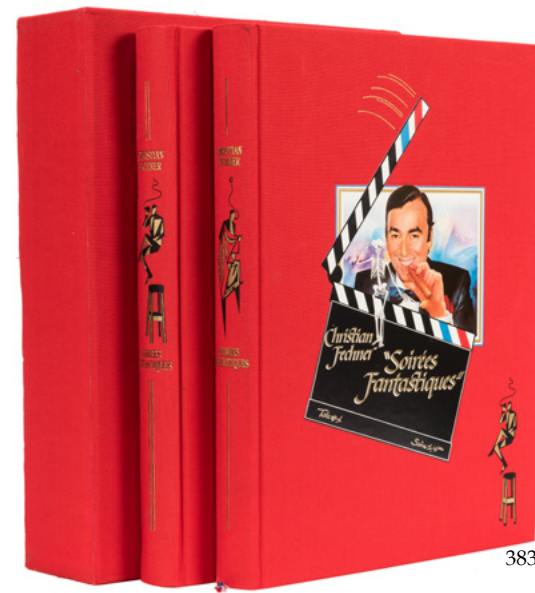
1,000/1,200



380



381



383

383. Fechner, Christian. **Soirees Fantastiques.** Paris: FCF Editions, 1988. First English edition, of which only 300 were printed "for private circulation only". Two red cloth volumes, with matching slipcase. First vol. text, illustrations and color plates; second vol. flip-books and illusion plans. 4to. Minor wear to slipcase, otherwise near fine. Inscribed and signed in French to David Baldwin by the author.

600/900

384. Fechner, Christian. **Robert-Houdin Laser-Etched Portrait Paperweight.** France, 2002. Three-dimensional bust of the magician appearing within a clear crystal block (3 x 3 x 4 1/2"), on rounded feet, bearing an etched presentation from the author to David M. Baldwin on one side. Fine.

100/200

385. Fulves, Karl. **Two Sets of Books About Slydini.** Brooklyn: D. Robbins & Co., Inc. Including *The Best of Slydini...And More* (1976; two vol.), and *The Magical World of Slydini* (1979; two vol.). Black cloth with gilt-stamped titles. Illustrated. 4tos. Good.

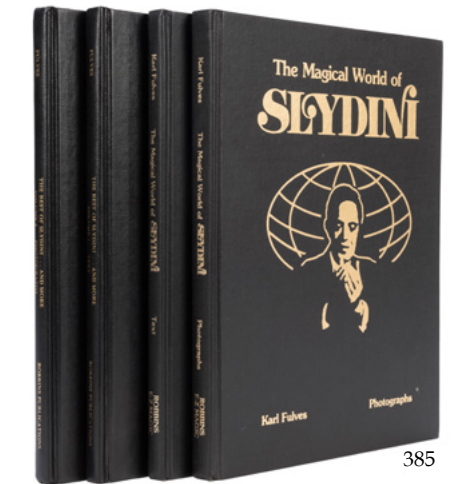
80/150

386. **Gamages. Seven Gamagic Catalogs.** London, ca. 1880s - 1920s. Five early publications bound in yellow buckram, original wrappers retained; 1927 issue individually hardbound with original covers; 1922 catalog loose. Illustrated. 4tos. Conditions generally very good.

200/300



384



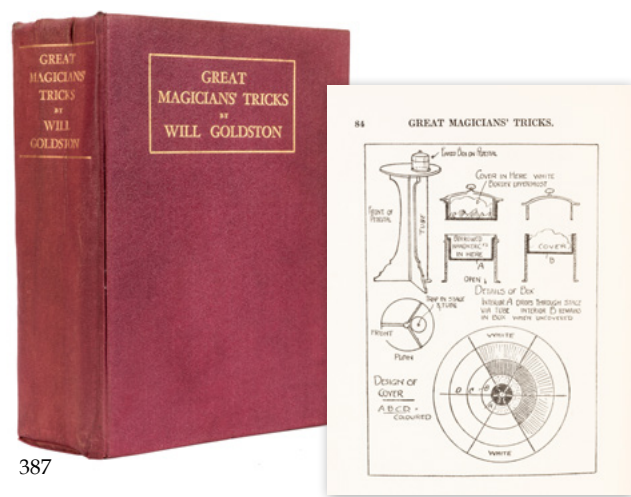
385



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388



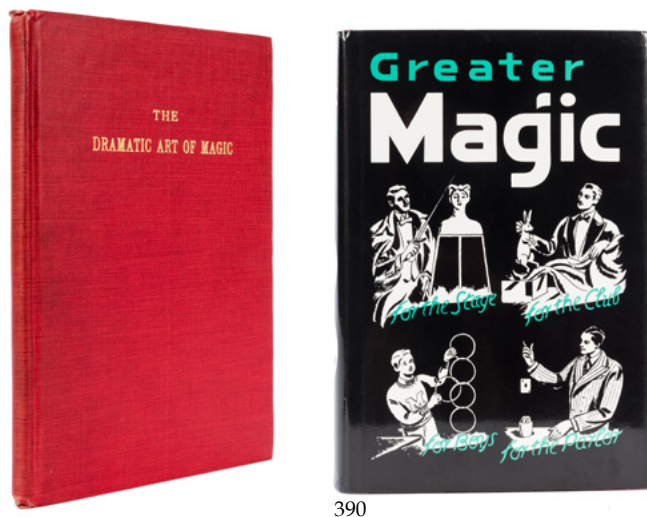
387

387. Goldston, Will. **Great Magicians' Tricks**. London, 1931. Number 101 from an unstated limitation. Publisher's maroon cloth stamped in gilt. Frontispiece. Illustrated. 4to. Boards bowing, shelf wear at extremities, foxing throughout. Very good. **100/200**

388. Goldston, Will. **Group of Magicians, Catalogs and Magician Annuals by Will Goldston**. London, 1907-1921. Including six volumes of *Magician Annual* (publisher's pictorial red and black cloth; frontispieces, illus.; 4tos; Goldston's book plate tipped in and text block partially detached in 1909/10 vol.; boards starting in other vols.); two issues of *Catalogue of Magic* (illus.; 4to; good); and an assortment of loose issues of *The Magazine of Magic* (1915-1921; fair to very good). **300/500**

389. Haley, Louis C. **The Dramatic Art of Magic [T. Nelson Downs' Copy]**. Madison: Author, 1910. Inscribed on flyleaf by the author: "To Mr. T. Nelson Downs/Original King of Koins/ With the author's compliments" and bearing Downs' ex-libris stamp. Red cloth, gilt-stamped title. Portrait frontispiece. 8vo. Six pages of ads. to rear for Thayer, Mysto and *The Sphinx*. Very good. **100/200**

390. Hilliard, John Northern (ed. Kaufman). **Greater Magic**. Washington, D.C.: Kaufman & Greenberg, 1994. Publisher's cloth with dust-wrapper. Profusely illustrated. 8vo. Fine. **150/250**



389

390



391

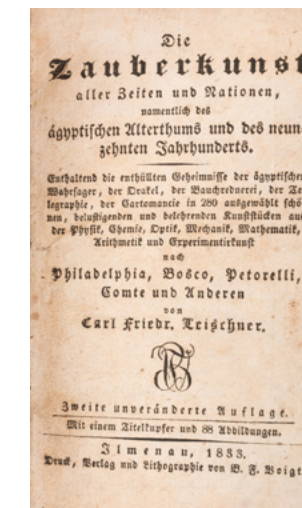
391. Hoffmann, Professor (Angelo J. Lewis). **Six Volumes By or Related to Professor Hoffmann**. Including *Modern Magic* (New York, ca. 1880); *More Magic* (Philadelphia, ca. 1909); *Later Magic* (New York, 1918); *Hoffman's Tricks with Cards* (Philadelphia, ca. 1910); *The Secrets of Conjuring & Magic* by Robert-Houdin, translated by Hoffmann (London, 1878); and *A Magician in Many Lands* by Charles Bertram, with an introduction by Hoffmann (London, 1911). Publisher's cloth over boards. Illustrated. 8vos. Condition fair to good. **300/400**

392. Leischner, Carl Ferdinand. **Die Zauberkunst aller Zeiten und Nationen**. Ilmenau: B.F. Voigt, 1833. Contemporary plain boards. Engraved frontispiece, three folding plates bound at rear with diagrams of magic apparatus, magic lantern, and hand positions for magical effects. 12mo (5 1/2 x 3 1/2"). p. [i-v] vi-xx, 1-266 + 1. Mild to heavy foxing and soiling; tears and slight losses to frontis. and plates. **200/300**

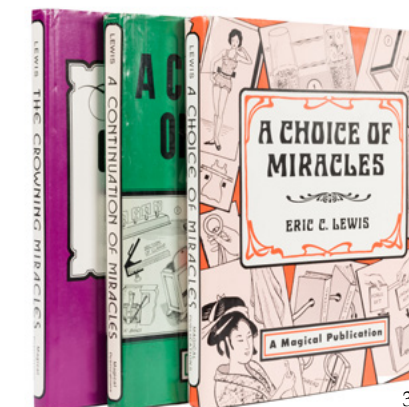
393. Lewis, Eric C. **Three Volumes by Eric C. Lewis**. Including *A Continuation of Miracles* (1980); *The Crowning Miracles* (1983); and *A Choice of Miracles* (1989; second printing). Illustrated. 4tos. With jackets in very good condition. **100/200**

394. **Pair of Volumes Related to The Magic Circle**. London: The Magic Circle, 1999 and 2005. Including a hardbound, numbered edition of *The Grand Appeal Auction* and *Circle Without End* compiled by Edwin A. Dawes and Michael Bailey from a limited, signed edition of 100 copies. 8vo and 4to respectively. Both in near fine condition. **50/100**

50/100



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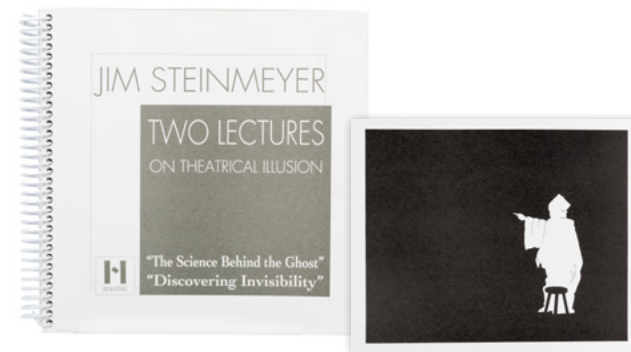
399



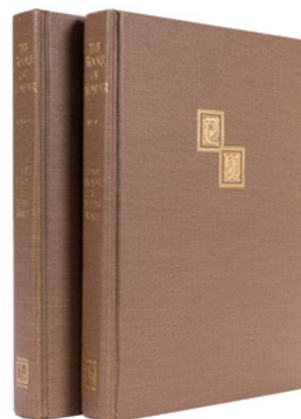
400



401



402



397

395. **The Magician Monthly**. Will Goldston. V1 N1 (Dec. 1904) – V19 N12 (Nov. 1923). Partial file bound in 16 matching red buckram volumes. Illustrated. 4tos. Some pages brittle and detached from binding, otherwise very good. FROM THE PERSONAL LIBRARY OF WALTER GIBSON, his bookmarks retained. Alfredson/Daily 4490.

300/500

396. **Magic**. Ellis Stanyon. V1 N1 (Oct. 1900) – V15 N9 (Jun. 1920). Limited reprint edition from Kaufman and Greenberg, number 251 of 500 copies. Three maroon cloth-bound volumes with gilt titles and matching slipcase. Alfredson/Daily 3535.

200/300

397. Minch, Stephen and Tommy Wonder. **The Books of Wonder**. Hermetic Press, 1996. Two vols. Brown cloth with gilt-stamped titles. Illustrated. Tall 8vo. Lacking jackets, otherwise very good.

100/200

398. Minch, Stephen. **The Vernon Chronicles**. Tahoma: L&L, 1987–92. Four vols. Cloth with pictorial jackets. Illustrated. 4to. Fine.

100/200

399. **G. Ornum & Co.'s Conjuring Novelties Catalog**. London, ca. 1910. Light green pictorial wrappers. Illustrated. 8vo. Foxing on cover, pages toned, one page clipped. The illustration on the rear wrapper of this catalog was drawn and signed by the brother of P.T. Selbit.

50/100

400. Price, David. **Magic: A Pictorial History of Conjurers in the Theater**. New York: Cornwall Books, 1985. Black cloth hardcovers with pictorial jacket. Illustrated, color plates. 4to. Minor wear and soiling to jacket, otherwise very good.

150/250

401. **Stanyon & Co. Illustrated Catalogue of Conjuring Tricks and Illusions**. London, ca. 1905. Green printed pictorial wrappers. Profusion of illustrations, cover depicting a performance of Wiljalba Frikell at Windsor Castle. 4to. Slight discoloration on cover, scattered stains, else very good. Sold with an assortment of Stanyon supplements and price lists.

150/250

402. Steinmeyer, Jim. **Two Lectures on Theatrical Illusion**. Burbank: Hahne, 2001. Spiral bound wraps. Illustrated. Square 8vo. Very good.

80/125

403. Tarbell, Harlan. **The Tarbell Course in Magic Vols. 1 – 8**. New York, 1942 – 1993. Publisher's cloth, vol. 7 and 8 with jackets. Illustrated. 8vos. Vol. 5 with several torn pages, otherwise very good. Sold with a group of Tarbell promotional material.

50/100

404. Van Rensselaer, Mrs. John King. **The Devil's Picture-Books: A History of Playing Cards**. New York: Dodd, Mead, 1893. Green cloth lettered in silver. Custom gilt-stamped quarter leather drop-spine box. Colored frontispiece, illustrated with color plates. Small 4to. Volume expertly restored by Denis Gouey Bookbinding Studio.

200/300

405. Warlock, Peter. **Buatier de Kolta. Genius of Illusion**. Pasadena: Magical Publications, 1993. Blue cloth stamped in gold. From a numbered edition of 1000 copies. Tipped-in color frontispiece. Illustrated. Tall 8vo. Very good.

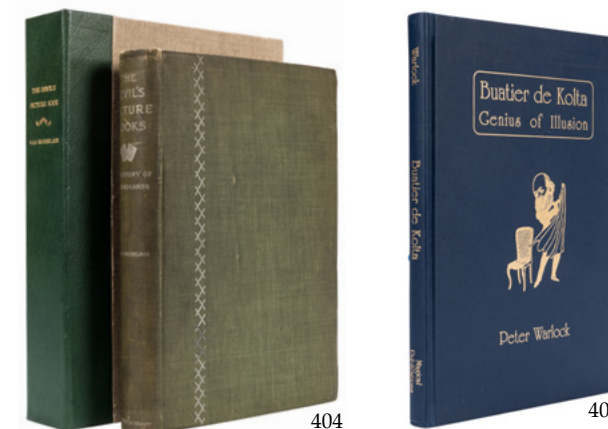
200/300

406. **W.H.J. Shaw Magic Catalog**. Chicago, ca. 1894. Blue pictorial wraps. Illustrated. 8vo. Rear cover lacking, interior pages fading to pink and badly chipped, first several pages detached from binding. Poor. Scarce.

100/200

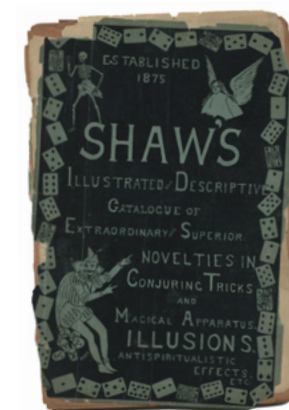


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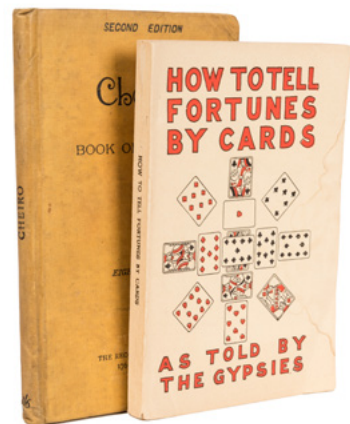


404

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407



411

407. **Pair of Vintage Fortune Telling Books.** Including *How to Tell Fortunes by Cards as Told by the Gypsies* by Agnes Zancig (Chicago: Frost Publishing, [1903]; pictorial three-color paper wraps, damp stain on front cover, otherwise very good.) and *Cheiro's Book of the Hand* by William John Warner (London: The Record Press, Ltd., ca. 1897; publisher's yellow cloth; frontispiece under tissue; lightly soiled, otherwise very good). Illustrated. 8vo.

100/150



408

408. **Four Volumes from the Magical Pro-Files Series.** Pasadena: Magical Publications. Including *Levante: His Life, No Illusion* by Blackmore (1997); *Devant's Delightful Delusions* by Sharpe (1990); *P.T. Selbit: Magical Innovator* by Lewis and Warlock (1989); and *The Great Leon: Vaudeville Entertainer* by Caveney (1987). Each from numbered limited editions of 1,000 copies. Illustrated. 8vos. Fine.

200/400



409

409. **Five Martinka & Co. Magic Supply Catalogs.** New York, 1898 - 1910. Pictorial cover on 1898 issue; 1904 and 1910 issues feature lithographed color wrappers; one issue lacks cover. Heavily illustrated. 8vos. Conditions poor to good.

150/250



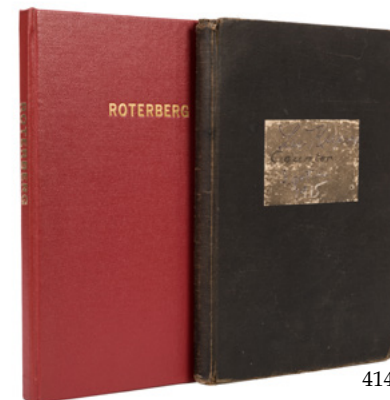
410

410. **Three Spanish Language Volumes on Magic and The Occult.** Including *Magia Ocultismo y Alquimia* by Laurent Martel (Barcelona, 1930; lacking wrappers, detached pages, binding weak); *El Prestidigitador Optimus, ó: Magia Espectral* by Joaquín Partagás Jaquet (Barcelona: Libreria Española de Antonio López, 1897; color litho cover retained, lacking rear cover, binding weak) and *El Mago de los Salones, ó el Diablo Color de Rosa* (Buenos Aires, 1907; lacking covers, binding weak). Illustrated. 8vos. Poor to fair.

150/250

411. **Pair of João Peixoto dos Santos Magic Supply Catalogs.** São Paulo, ca. 1900s. Comprised of catalog No. 4 and 7. Orange pictorial printed wrappers. Illustrated. 8vo. Chipping and small tears to covers, else very good. Sold with supplemental price list from J. Peixoto.

100/200



414

412. **Collection of French and German Magic Supply Catalogs.** Early twentieth century. Including five Guy Bert (Paris); two thin volumes of Bartl & Willmann and August Shültz (Hamburg); and three Janos Bartl and Bartl's Akademie, plus several price lists (Hamburg). Illustrated. 8vos and 4tos. Condition poor to good overall.

150/250



412

413. **Group of Over 30 Vintage Supply and Magical Apparatus Catalogs.** American and English, v.d. Comprised of a variety of makers, including Yost & Co., Lohrey, Lux, L. & L. Magic Co., Bailey & Tripp Magical Co., Donald Holmes, Johnson Smith & Co., Owen Magic Supreme, Oaks, S. Wilson Bailey, Halton and Jansen Co., Holden's, Hamley's, and Davenport's. Printed wrappers. Illustrated. Mostly 8vo. Condition poor to good.

200/400



413

414. **Pair of A. Roterberg Magic Supply Catalogs.** Including a hardbound counter copy of catalog No. 6 (1915; inscribed on the ffp "Lester R. Marshall Sr., Keep this allways [sic]") and a second catalog rebound in red buckram, gilt title. Illustrated. 8vo. Counter copy clipped on pgs. 177, 179 and 185, otherwise both good.

100/200



415

415. **Collection of B.L. Gilbert Catalogs and Related Ephemera.** Comprised of two copies of *Magical Effects Par Excellence* (1928); *Catalog of Magical Secrets* (n.d.); *Gilbert's Magical Broadcaster* (1931); a brochure entitled *Optical Delusions*; account receipts (one made out to "Great Raymond"); mimeographed price list; several prospectuses for *Chalk Talk* and *Crazy Stunts*; and unused envelopes.

100/200

416. **Collection of Thayer Catalogs, Instruction Sheets and Related Ephemera.** Including *Thayer Quality Magic Vol. 1 - 4* compiled by Glenn Gravatt (1978 - 1981); catalogs No. 4 - 9, both bound and loose; plus a profusion of *Magical Ballygrams*, supplementary sheets, order forms, shopping guides, and other related items. Illustrated. 8vo. Fair to very good.

200/300



416



417

417. **A.P. Felsman and Mysto Magic Catalogs.** Comprising *A.P. Felsman. Novelties, Jokes, Tricks, Puzzles and Magic from All Over the World* (Chicago, 1924; illustrated; 8vo; stickers on front wrapper used to update address info, otherwise good); and *Mysto Magic*, two copies (New Haven, 1911; illus.; 8vo; fair to good).

200/300



418

418. **Trio of French Language Books on Robert-Houdin.** Including *Robert Houdin* ([Paris]: Hachette, 1939) by A. de Montgon; *Le Roi des Prestidigitateurs Robert-Houdin* (Paris: Éditions du Seuil, 1952; illus.) by Alain Sergent; and *Le Roman d'un Artiste: Robert-Houdin, Rénovateur de la Magie Blanche* ([Impr. Industrielle, 1969]; facsimile reprint; illus.) by Jean Chavigny. 8vos. Original paper wraps. Very good overall.

100/200



419

419. **Over 30 Children's and Beginner's Magic Books.** An assortment of volumes devoted to entertaining and educating children using magic, instructional material for amateur and beginner's magic, many pertaining to origami and paper craft. Titles include *Presto! Magic for the Beginner* by George Schindler (1977; signed); *The Wizard's Magic Book* by Peter Adams (1930); *New Ways to Mystify* by Robert Parish (1945); *How to Entertain Children with Magic You Can Do* and *The Golden Book of Magic* by The Great Merlini (1962, signed; 1964); *The Secrets of Magic* by Walter Gibson (1967); Shambhala Redstone Edition's *The Magic Box* (1995); *Mathemagics* by Arthur Benjamin. (1995) and others. Mostly illustrated. Sizes and bindings vary. Condition generally very good.

100/150



420

420. **Over 30 Vintage and Pulp Magic Books.** Including *The Shadow Scrapbook* by Walter B. Gibson (1979) and several other *Shadow* related volumes; *More Magic of the Hands* by Edward Victor (1942); *Dunninger's Popular Magic No. 3* (1929); *Spirit Mediums Exposed* by Samri Frikell (1930); *Foulsham's Card and Conjuring Tricks* by Roberts & Crayford (n.d.); *Magic by Hoyam* by WM. Mayoh ([1949]); *Routined Manipulation: Finale* by Lewis Ganson (1954); several publications by C. Arthur Pearson, Ltd.; and others. Sizes and bindings vary, generally 8vo. Fair to very good conditions.

200/300

421. **Group of 18 Books Relating to Psychics and Mentalism.** Including *Paramiracles* by Ted Lesley (1994); *Mind Myth and Magic* by T.A. Waters (1993); *Stunners! The Mental Magic of Larry Becker* (1992); *The Psychic World of Peter Hurkos* by Norma Lee Browning (1970; signed by Hurkos); *The Art of Thought Reading* by Joseph Dunninger (1956); *Annemann's Practical Mental Effects* (1944); *13 Steps to Mentalism* by Corinda (1968); *How to Develop a Super-Power Memory* by Harry Lorayne (1957); *Burling Hull's Encyclopedic Dictionary of Mentalism Vol. 1 & 3* (1977); and others. 4tos and 8vos. Bindings vary. Good to very good generally.

200/300



421

422. **Group of 18 Contemporary Magic Volumes.** Including *Impossibilia* by John Bannon (1990); *Of Legerdemaine and Diverse Juggling Knacks* by John Braun (1999; signed); *The P & L Book* edited by Walker and Seaver (1992); *Magic From the Soul* by René Lavand (1993; signed); *Drawing Room Deceptions* by G.W.R. Hollingworth (1999); *The Secret Ways of Al Baker* edited by Todd Karr (2003); *The Collected Works of Alex Elmsley, Vol. I* by Stephen Minch (1991); *Words About Wizards* and *Great Tricks Revisited* by Robert Parrish (1994, 1995); *Encyclopedia of Impromptu Magic* by Martin Gardner (1992) and others. Bindings vary. Most illustrated. 8vos and 4tos. Near fine to very good in general.

300/400



422

423. **Group of Magic and Gambling Books, Many By or Inscribed to John Scarne.** Comprising *Scarne on Cards* (1950); *Scarne's Encyclopedia of Games* (1973); *Scarne's Magic Tricks* (1951; signed); *The Odds Against Me* (1966); *Scarne's Complete Guide to Gambling* (1961); plus several books inscribed to Scarne, including *Dunninger's The Complete Encyclopedia of Magic* (1967); *The Magic Show Book* by Alexander, The Magician (1950); *Kreskin's Mind Power Book* (1977; signed by Walter Gibson, "Kreskin's Familiar"); *The New Magician's Manual* by Walter Gibson (1975); and others. Sold with several miscellaneous gambling volumes, such as *Don't be a Sucker!* by Mickey MacDougall; *Scarne Explains Why You Can't Win* by Audley V. Walsh (1933); and *Card Sharper's Tricks Exposed* (1910). Bindings vary. Many illustrated. 8vos and 4tos. Good to very good overall.

250/350



423

424. **Over 20 Reference and History Books on Magic and Collecting.** Including *Coins Through the Ages* by Lawrence Brown (1961); *A Checklist of Conjuring Catalogs* by Burton Sperber (2007); *Conjuring* by James Randi (1992); *The Magic Catalog* by William Doerflinger (1977); *Mechanical Toys* by Athelstan and Kathleen Spilhaus (1989); *Playing Cards* by Roger Tilley (1967); *100 And D'Affiches de la Magie* by Charles and Regina Reynolds (1976); *The Magic of M.C. Escher* (2000); *Mystery, Novelty & Fantasy Clocks* by Derek Roberts (1999); *The Complete Illustrated Book of Card Magic* by Walter B. Gibson (1969); and others. Many illustrated. Bindings vary. Mostly 8vos and 4tos. Condition generally very good.

200/300



424

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

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