

45



The Art of
LEGERDEMAIN
Discovered.

*The Original of Legerdemain, and how it came first into
this Kingdome.*

T came first into the Kingdome by certain *Egyptians*, that were transported hither, who growing to numerous multitudes, dispersed themselves thorow most parts of the Kingdom: who being most expert in this Art, and in Palmestry, coufened the people in all parts wheresoever they came. Now divers vagrant *English* joyning with them, in time learnt both their language, and coufening delusions, whereby at length they were discovered, and thereupon the next ensuing Parliament, there was a Statute enacted: that whosoever should transport an *Egyptian*, should have a fine imposed upon him; moreover, that who-

The Collection of
EDWIN A. DAWES

PART I | FEBRUARY 24, 2024

The Collection of EDWIN A. DAWES PART I

AUCTION

Saturday
February 24, 2024
10:00am CST

INQUIRIES

Gabe Fajuri
info@potterauctions.com
phone: 773-472-1442

PREVIEWS

February 22-23, 10am-5pm

Additional images can be found on
our website www.potterauctions.com

Cover lot: 79
Back Cover lot: 371

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POTTER & POTTER AUCTIONS, INC.
5001 W. BELMONT AVE.
CHICAGO, IL 60641

PA 20° tilt to feet

KEEPER OF THE RICH CABINET

PART I • FEBRUARY 24, 2024



Even in his ninety-eighth year, Eddie Dawes was still researching, writing, and actively engaged in proofing the anthologized edition of the five hundred articles that made up his “Rich Cabinet of Magical Curiosities.”

One theme recurring among the tributes to Eddie and Amy, (for she played such an important part in his life and work) was the friendship, kindness, and generosity they extended to all—three traits I experienced firsthand for almost sixty years.

Eddie’s achievements, awards, and work over so many years have been well documented. Suffice it to say that, as Ricky Jay posited, it is a genuine matter of wonder how he managed to accomplish so much in the fields of magic history, biochemistry, cancer research, the celebration of poet Philip Larkin’s life, and so much more.

Mike Caveney amusingly suggested the secret behind this remarkable output: that for many years Eddie and Amy didn’t have the distraction of a television! But, as Mike was also quick to point out, Eddie loved magic history, was an eclectic collector, and was one of the first—a pioneer, in some sense—to focus his own rigorous academic standards on these subjects that meant so much to him. Ultimately, Eddie was not just a collector but a magic historian with an incredible memory and file card indices on which he meticulously recorded names, dates, and references for famous and lesser-known magicians alike.

Eddie and Amy seldom threw anything away. His magic collection began with *The Master Book of Magic* by J.C. Cannell. It was this small pulp publication, published by Quaker Oats, that he acquired as a boy. Its bright blue cover, imaginative illustrations, and instructional text set the seal for a lifelong fascination with magic and was a precursor to the thousands of books and posters that ultimately comprised his holdings.

Amassed over a lifetime, his collection included items acquired through bookshop catalogues, auctions, and deep friendships with early collectors, among them Jimmy Findlay, Richard Armour, De Vega, and Dick Ritson. It encompassed every aspect of magic, from the elegant stone lithographed posters, to ephemera and apparatus, but was particularly focused on books, or what Eddie termed his “working library.”

During Eddie and Amy’s 64 years of marriage, magic was mostly confined to his study and upstairs magic room (and other storage spaces), but after Amy’s passing it started to spread. Shelf space was in short supply, and eventually the study became overwhelmed. To reach its desks, he negotiated a maze of six-foot-high book stalagmites until, fearful that one day the coroner might discover him buried beneath an avalanche of magical literature, his sons, Adrian and Michael, ordered wall-to-wall, floor-to-ceiling shelves for the living room.

Eddie enjoyed showing visitors around Dane Hill, his home, and its visitors book reads like a “Who’s Who” of magic (with a few Nobel Prize winners thrown in for good measure).

Eddie also delighted in displaying and talking about his favorite and often genuinely rare items, some of which are included in this catalogue: Chung Ling Soo’s Smoke Vase, or the only known copy of *The New London Conjuror*. Rare lithographs might not have wallpapered the study at Dane Hill (the giant Carmo poster was neatly filed away with many others), but the early and choice playbills and broadsides for Anderson, Jacobs, and Herrmann were always visible, not far from early editions of Scot’s *Discoverie* and *Houdiniana* of all kinds.

But perhaps as remarkable as any magic trick was Eddie’s facility for instant recall. He knew where everything was among the tens of thousands of items packed into his home. Mention of any magical topic or name and Eddie would instantly produce some book, broadsheet, or nugget of information about it. In later years, he’d direct you, the visitor, to climb through the double-stacked shelves to retrieve said object.

Eddie considered himself a temporary, albeit long-lived, custodian of his collection. And to that end, he was keen to provide collectors with an opportunity to acquire and preserve items from the Dawes Collection. In its dispersal, it was his hope that the new caretakers of his treasures will follow the trail he blazed.

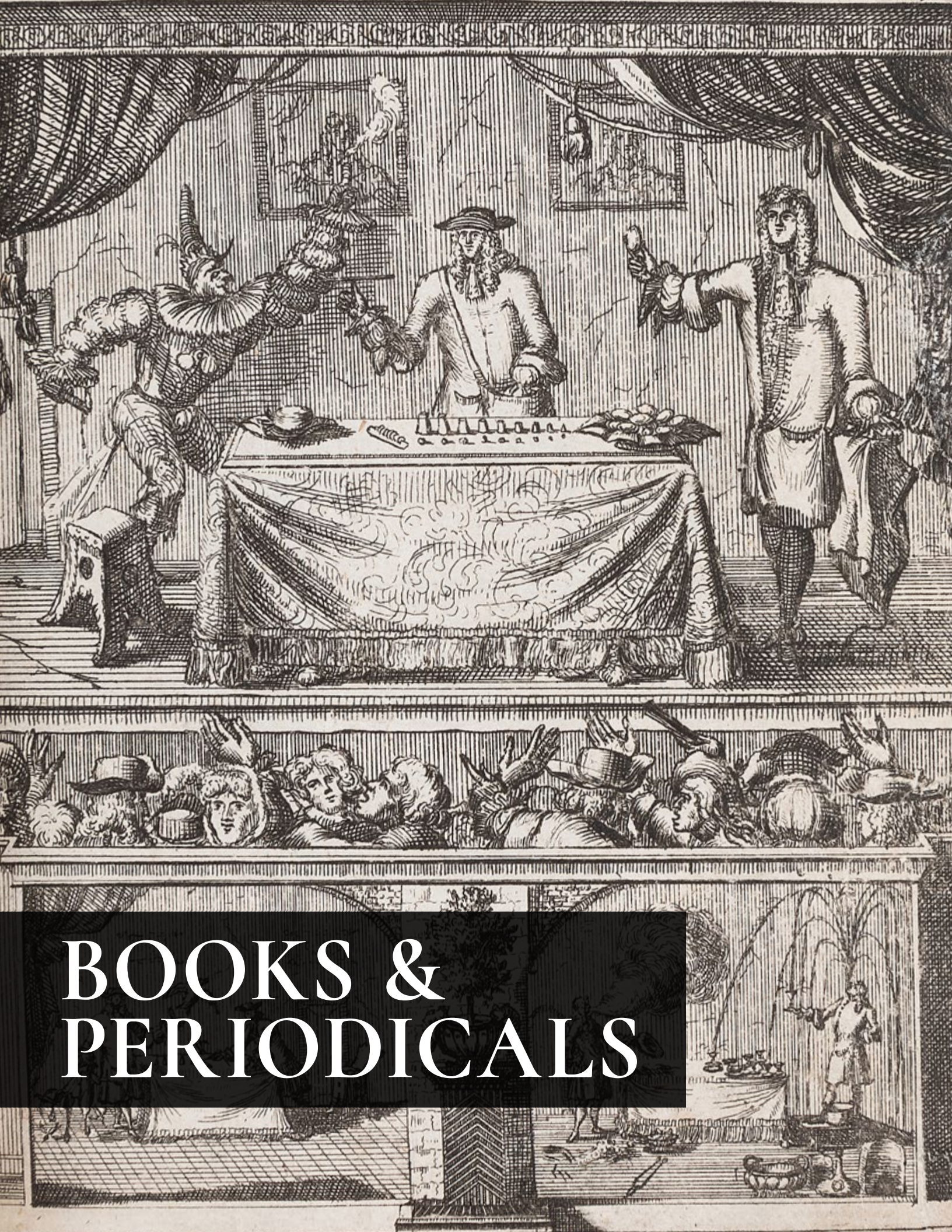
Few historians have a catchphrase, but among magic historians, Eddie was known for coining what is perhaps best termed a “mantra” by which he lived and operated, called the three “Cs”: Collect, Collate, and Communicate.

That he certainly did—in spades.

Now, it’s your turn.



-Jon Marshall



BOOKS & PERIODICALS



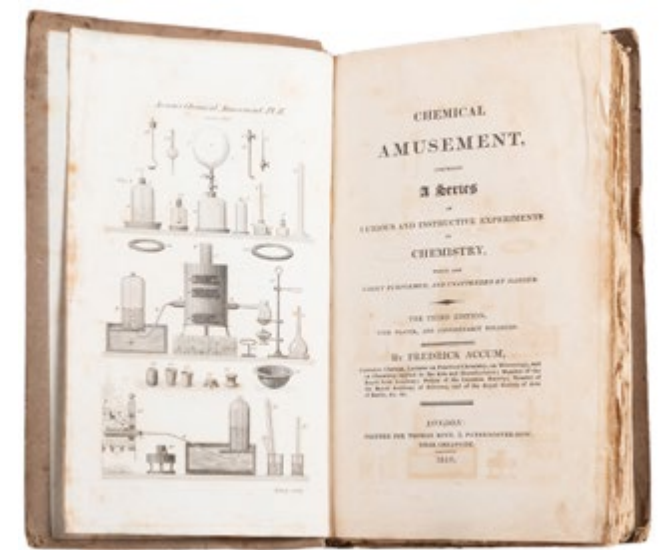
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1. ACCUM, Frederick (1769 - 1838). **Chemical Amusement**. London: Printed for Thomas Boys ... , 1818. Third edition, with plates, and considerably enlarged. Original plain boards with printed title label to spine (chipped). Engraved frontispiece, one plate. 12mo. Boards soiled and corners bumped, foxing to prelims and final leaves. Some signatures unopened; generally clean and attractive. Toole Stott 3.

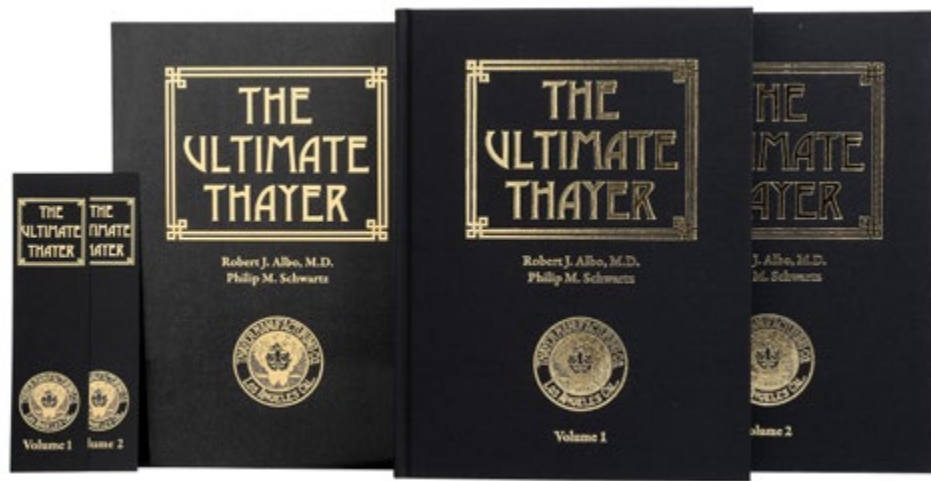
200/400

2. ALBO, Robert (1932-2011). **Classic Magic Series, Vols. 1 - 11**. San Francisco, 1973 - 2005. Illustrated with numerous drawings and color plates. Each volume from a limited, numbered edition. 4tos. Volumes 1-8 housed in large publisher's red cloth case; vols. 9-11 and supplemental booklets in cloth file box. Vol. 8 consists of five loose supplements. Near fine. Several volumes SIGNED or inscribed by Albo to Dawes; several volumes with Dawes' bookplates. Offered with publisher's catalogue and a note on Classic Magic Series stationery, both INSCRIBED by Albo to Dawes. Also offered with "Classic Magic With Apparatus / Laboratories of Legerdemain." Bound volume of the five supplements in publisher's binding, inscribed by Albo to Dawes.

2,000/4,000



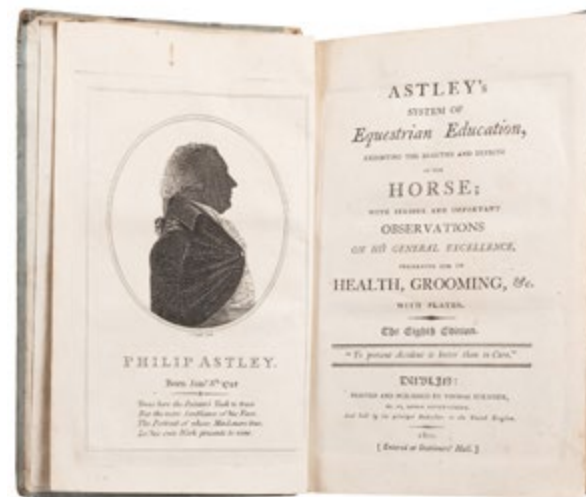
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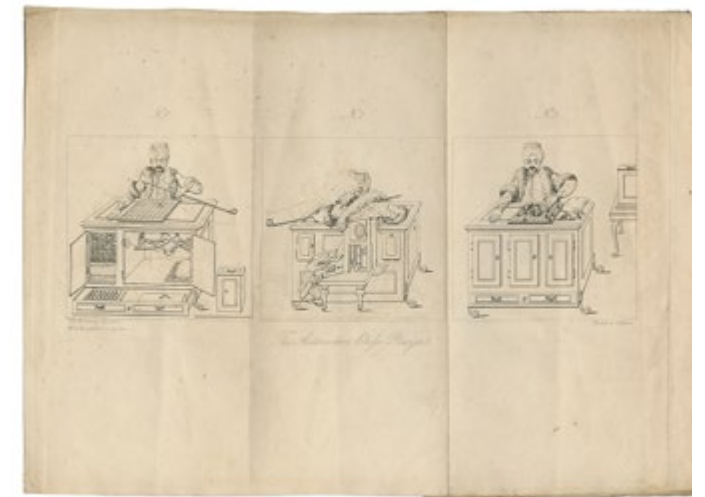
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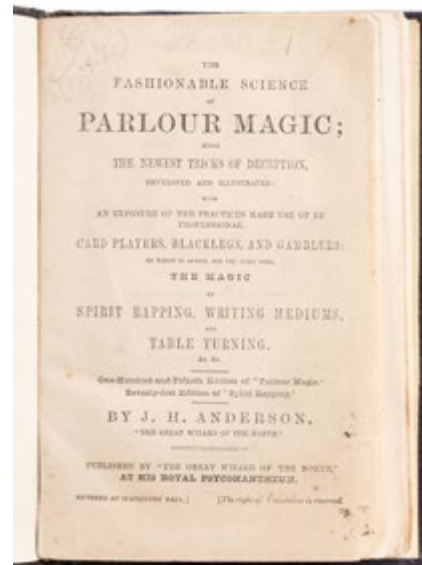
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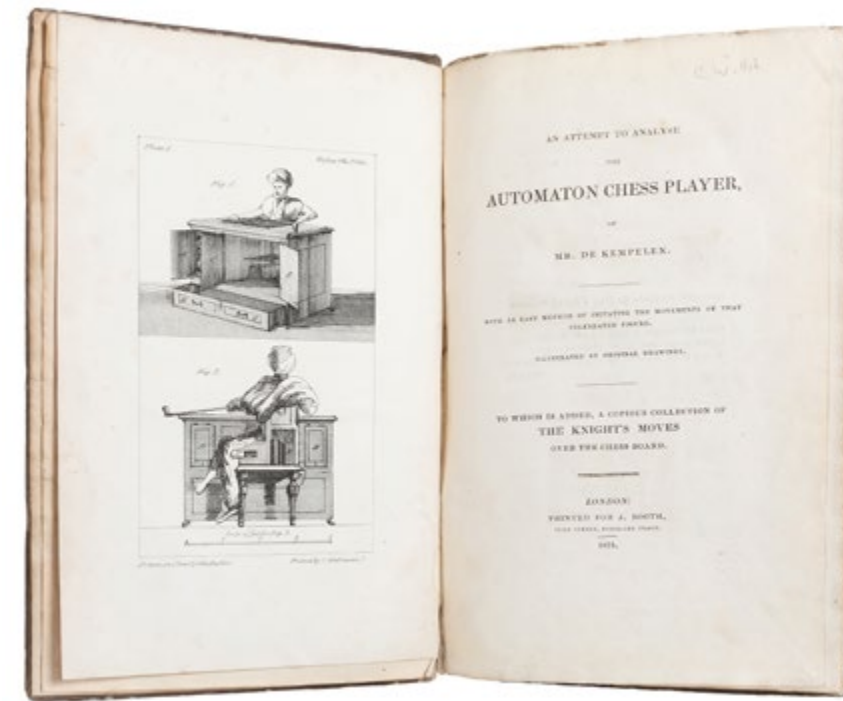
5

3. ALBO, Robert (1932-2011) and SCHWARTZ, Philip. **The Ultimate Thayer**. Doug Pearson, 2010. From the first and only edition of 400 copies. Two gold-stamped clothbound volumes in the publisher's matching cloth slipcase with folder containing ten-disc DVD set, as issued. Profusely illustrated. Heavy 4tos. First volume SIGNED by the authors. Fine. Laid-in are two bookmarks in publisher's envelope. In publisher's plain box with ink title on upper lid (occasionally worn, soiled). 300/500

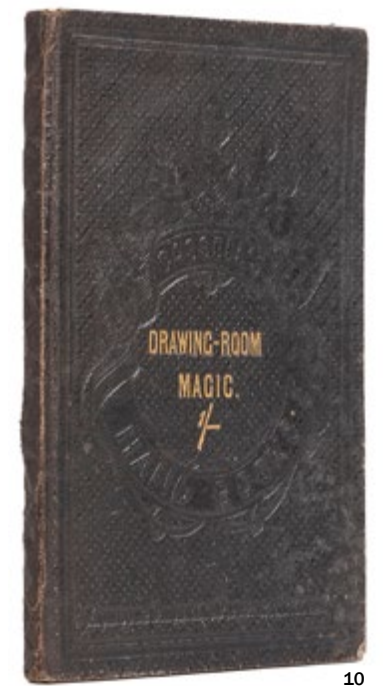
4. **L'Ancienne et la Nouvelle Collection des Tours D'Escamotage de Prestidigitation et D'Adresse**. Paris: Le Bailly, (1856). Original pictorial wraps. Engraved frontispiece and several diagrams inserted throughout. 12mo. 100 pp. Front wrapper nearly detached (wrappers re-attached at an earlier date with binding scraps, p. 13 similarly reinforced), wrappers worn, soiled, chipped, torn, text with faint dampstaining at lower corner. Fair. Bookplates of Dawes and magic card trick creator Stanley Collins on the inner front wrapper, illegible inkstamp on half-title. 200/300

5. ANDERSON, John Henry (1814 - 74). **The Fashionable Science of Parlour Magic**. (London): Published by the Great Wizard of the North at his Royal Psychomanteum, [ca. 1849]. One hundred fiftieth edition of Parlour Magic, Seventy-First Edition of Spirit Rapping. Blue pebbled cloth over plain black spine (rubbed). Illustrated. 8vo. A few short tears reinforced at gutters, scattered marginalia. Collates identically to Toole Stott 33. 400/800

6. **Art of Conjuring Made Easy, (The); or, Instructions for Performing the Most Astonishing Sleight-of-Hand Feats**. Devonport: Samuel and John Keys, (ca. 1840). Publisher's pictorial pink self-wrappers. 12mo. pp. [1]. 2 - 12. Handsome slipcase with gilt-stamped roan spine over marbled boards and chemise insert. Front cover toned around perimeter, else fine. Remarkably well preserved. Toole Stott 65. 300/600



9



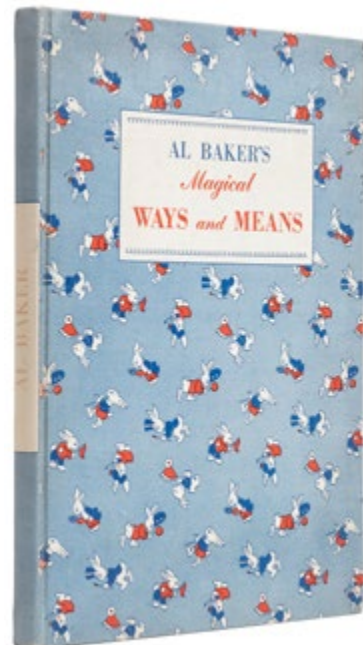
10

7. ASTLEY, Philip (1742 - 1814). **Astley's System of Equestrian Education**. Dublin: C. Creed, [1802]. Eighth edition. Original plain boards (very loose, worn). Engraved silhouette frontispiece of Astley, the "father of the modern circus." Plates. 8vo. Internally very good. 200/400

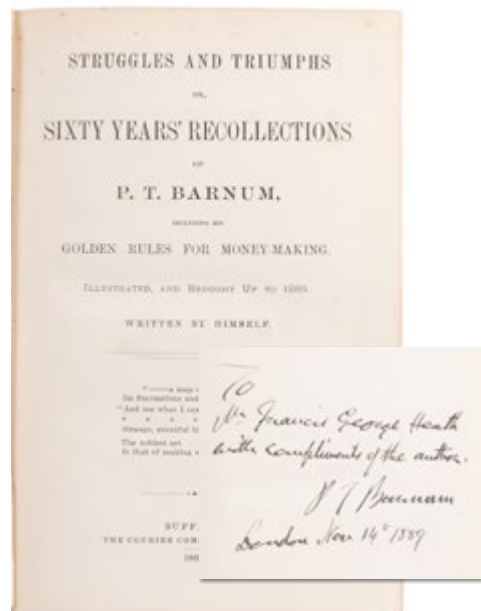
8. [AUTOMATON CHESS PLAYER]. **Letters of Mr. Charles Gottlieb de Windisch, on the Automaton Chess-Player of Mr. De Kempelen**. London: Printed by R. Brown ... for the Translator ..., 1819. Original printed wrappers (dog-eared and worn). One folding plate. [i-iii], iv-vii, [viii], 9 - 34, lacking final leaf. 4to. Spotting, browning, general wear to extremities. Sold as-is. Toole Stott 418. SCARCE. 250/500

9. [AUTOMATON CHESS PLAYER]. WILLIS, Robert. **An Attempt to Analyse the Automaton Chess Player of Mr. De Kempelen**. London: Printed for J. Booth, Duke Street, Portland Place, 1821. Original plain paper-covered boards with remnants of old paper title label. Engraved frontispiece showing the working of "The Turk," nine plates. 8vo. Spine chipped, joints tender, boards soiled, extremities rubbed, minor foxing, binding quite weak. INSCRIBED by the author in pencil on the front pastedown. Toole Stott 420. 800/1,200

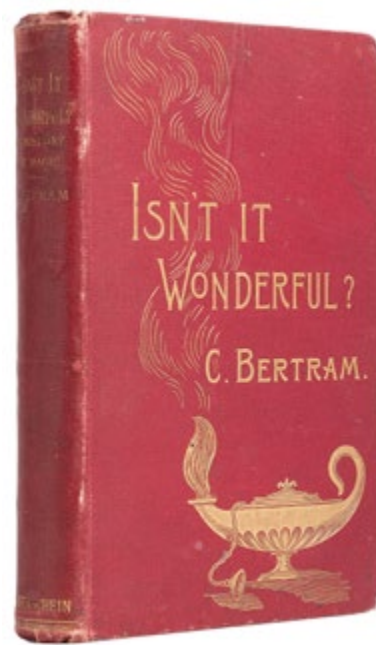
10. B., J.T. **Drawing Room Magic. A Manual of Mystical Mysteries, for the Parlour, School, or Drawing Room**. London and New York: Cassell, Petter & Galpin, 1867. Black embossed cloth-covered boards, upper stamped in gilt. Illustrated. [1], 2 - 90. 8vo. Binding tender, bookseller's rubber stamp below Dawes bookplate on front pastedown. Toole Stott 933. 250/500



11



12



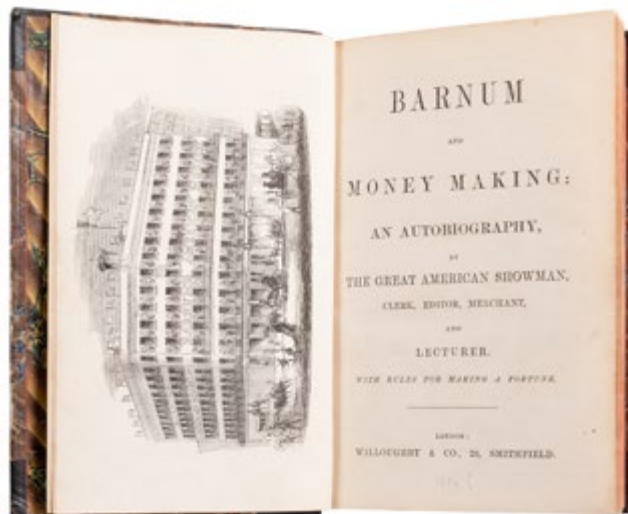
14



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17



13

12. BARNUM, P.T. (1810 – 91). **Struggles and Triumphs or, Sixty Years' Recollections of P.T. Barnum.** Buffalo: The Courier Company, 1889. Original maroon cloth lettered in black and gilt (covers rubbed and scuffed). PRESENTATION COPY, inscribed and signed: "To Mr. Francis George Heath/with the compliments of the author/P.T. Barnum/London Nov 14th 1889." Lithographed frontispiece, illustrations. 8vo. Toole Stott (Circus) 1273.

500/700

13. BARNUM, P.T. (1810 – 91). **Barnum and Money Making.** London: Willoughby & Co., ca. 1854. One-third smooth blue calf over marbled boards, tooled spine with Morocco title label and marbled endsheets. Engraved frontispiece of Barnum's American Museum. 331pp. 8vo. Dawes bookplate. General shelfwear; very good or better. Toole Stott Circus 9724. RARE; we can trace no copies at auction and only two institutional copies.

200/400

14. BERTRAM, Charles (James Bassett, 1853 – 1907). **Isn't it Wonderful?** London: Swann and Sonnenschein, 1896. FIRST EDITION. Publisher's pictorial crimson cloth, gilt-stamped. Frontispiece, illustrations. 8vo. Cloth worn, front hinge cracked, very good internally. PRESENTATION COPY, inscribed and dated by Bertram on the fep and SIGNED beneath the frontispiece. See also Lot 44 for Dr. Dawes' own copy of his biography of Bertram, "The Court Conjurer."

200/400

11. BAKER, Al (1874 – 1951). **Magical Ways and Means.** Minneapolis: Carl Waring Jones, (1941). First edition. Publisher's pictorial cloth, illustrated with photographs and line drawings, the latter by Tarbell. Small 4to. INSCRIBED AND SIGNED on the flyleaf: "To my friend Sam Horowitz with whom I have worked out many fine effects. Sincerely Yours Al Baker Dec. 1 – 41."

200/300

A wonderful association copy presented by Baker to his fellow member of magic's unofficial "inner circle," S. Leo Horowitz. Many signed copies of this book have survived the years as Baker autographed a quantity when the volume was released. The inscription to Horowitz is in a different shade of ink than the signature and date, but both are in Baker's hand.

15. BLAND, Joseph (d. 1898). **Magical Palace of Conjuring Wonders.** London, ca. 1894. Illustrated wrappers printed in blue and red, first leaf in two colors. Profusion of woodcuts. Wraps over-printed with bold text, "From – Hamley Bros., 229 High Holborn, London, W.C." 68pp. Folio (14 x 9"). Spine taped, wraps darkened and chipped, corners dog-eared. SCARCE in its own right, and the first we have seen with the Hamley overprint.

600/1,200

16. [OCCULT]. BLAVATSKY, H.P. (1831 – 91). **Isis Unveiled: A Master Key to the Mysteries of Ancient and Modern Science and Theology.** New York: J.W. Bouton, 1882. Fifth thousand. Two volumes. Original dark grey cloth with rules and decorations stamped in black, spines titled and pictorially stamped in gilt, black endpapers. Portrait frontispiece of the author with tissue guard in vol. 1, folding diagram in vol. II (torn). Thick 8vos. xlvii, 628 pp.; (vi) iv, 692 pp. + 44pp. publisher's catalogue at rear. Considerable wear to cloth, bumps to corners, foxing, one hinge cracked, but sound; fair to good condition. A rare early printing of Blavatsky's first major work.

300/600

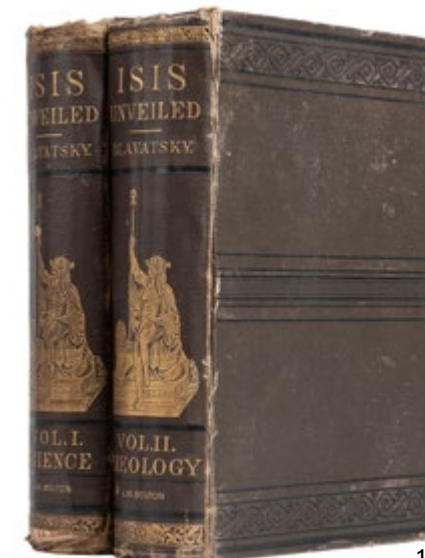
Isis Unveiled became one the foundational texts of Theosophy and was influential in Western magical traditions. Aleister Crowley recognized her as a Sister or Master of the Temple in his system of spiritual grades.

17. BLITZ, Antonio. **Life and Adventures of Signor Blitz, Being an Account of the Author's Professional Life.** Hartford: T. Belknap, 1872. Original dark cloth, gilt lettering to spine (head and foot chipped). Engraved frontispiece, plates. 8vo. Minor dampstains. Originally published as *Fifty Years in the Magic Circle* (1871).

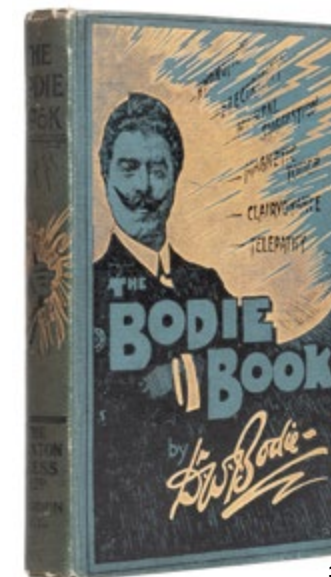
150/250

18. BODIE, Walford (1869 – 1939). **The Bodie Book.** London: Printed and Published by the Caxton Press, 1905. Publisher's light blue pictorial cloth stamped in black and gilt. Half-tone portrait frontispiece, black endpapers, A.E.G. Plates, facsimile of the author's signature on dedication page. 8vo. 193, [5]pp. ads. Covers moderately rubbed, spine a bit dark. INSCRIBED AND SIGNED in ink on the FFEP by Bodie, with a short poem below his inscription ("Better loved ye canna be / will ye no com back again?") and dated March 23, 1906. RARE with this autograph, and the first we have seen in this binding.

400/600



16



18



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19

19. BOND, William (Daniel Defoe). **The History of the Life and Adventures of Mr. Duncan Campbell.** London: Printed for E. Curll, 1720. FIRST EDITION. Contemporary smooth calf rebacked, gilt-stamped title label to spine. Portrait frontispiece, two plates. xix, [5], 6 – 320 and 8pp. publisher's catalog at rear. 8vo. Scattered short tears, one corner lacking, intermittent browning. Extremities worn and corners rounded; good or better.

300/600

Campbell, "tho' deaf and dumb, writes down any stranger's name at first sight; with their future contingencies of fortune." The work includes a chapter regarding "A philosophical discourse concerning the second-sight" and other subjects related to conjuring.

20. BOOTH, John Nichols (1912 – 2009). **Eighteen Signed Works by John Booth.** Representing virtually all the works written by this nightclub magician, traveler, and author, including *Forging Ahead in Magic* (two editions; 1939 and 1944), *Marvels of Mystery* (1953), *Psychic Paradoxes* (1984; two editions), *Creative World of Conjuring* (1990), *Magical Mentalism* (1931), *Super Magical Miracles* (1930; two editions), *Extending Magic Beyond Credibility* (2001), *Booths in History* (1982), and others. Most being 8vos bound in publisher's cloth with pictorial jackets and illustrated. All but one volume warmly and personally INSCRIBED AND SIGNED, most of these to Eddie and Amy Dawes, with several letters, cards, and clipped book reviews laid in.

200/300

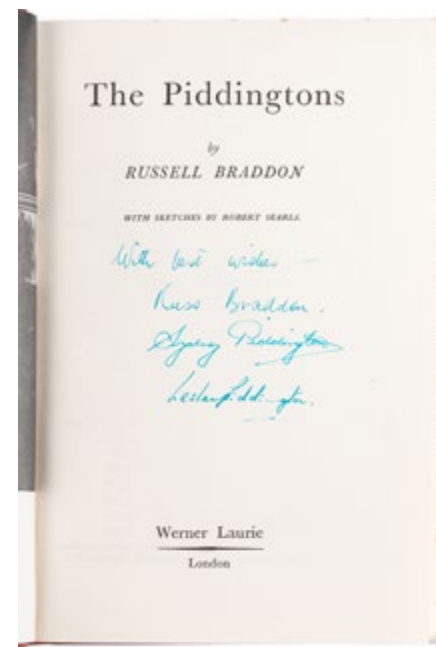
21. BOSCO, Signor. **List of Conundrums Sent in for Competition.** (Glasgow: J.B. Woodward), 1857. Yellow printed wrappers with a portrait of Bosco to the upper, illustrated circus advertisement to lower. [1], 2 – 40, [41 – 48]. 8vo. Roland Winder bookplate and "S" label from Sotheby's sale inside front wrap. Wrappers ragged and chipped, general wear to interior pages, spine nearly separated. SCARCE; not in Toole Stott. See Findlay, *Scottish Bibliography* (1951), entry 115.

1,500/3,000

Findlay notes, "Perhaps Signor Bosco copied (or was it The Wizard of the North to blame) Anderson with regard to this publication, though from the source of the information regarding the Anderson booklets we gather he was first in the field." Anderson regularly used conundrum contests to attract large crowds.



21



22

22. BRADDON, Russell (1921 – 95). **The Piddingtons.** London: Werner Laurie, 1950. FIRST EDITION. Publisher's cloth with pictorial jacket, illustrated with sketches by Robert Searle. 8vo. Stanley Collins bookplate. SIGNED on the title page by Lesley and Sidney Piddington, and the author.

150/250

Braddon wrote extensively about war and his time in a Japanese P.O.W. camp; it was in the dreaded Changi Prison where he met the Piddingtons and where they first presented feats of mind reading.

23. BRESLAW, Philip (1762 – 1803). **Breslaw's Last Legacy; or, The Magical Companion.** London: W. Lane, 1791. Fifth edition, with great additions and improvements. Plain boards (front all but detached) over leather spine with title label. 12mo. Lacks frontispiece. A few leaves in gathering B bound out of sequence. Bound together with two eighteenth century plays. Sold as-is. Toole Stott 122.

1,000/2,000

24. BURLINGAME, H.J. (1852 – 1915). **Herrmann the Great.** Chicago: Laird & Lee, Publishers, (1897). Publisher's lithographed wrappers laid down on plain boards, lower retained internally. Illustrated. Thick 8vo. Stanley Collins and Dawes bookplates. Pulp paper; pages uniformly browned. An uncommon edition.

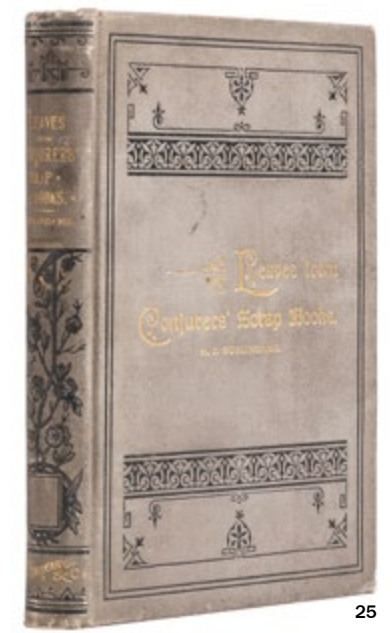
200/400

25. BURLINGAME, H.J. (1852 – 1915). **Leaves from Conjurers' Scrap Books.** Chicago: Donohue, Henneberry & Co., 1891. FIRST EDITION. Grey cloth stamped in black and gilt. Patterned endsheets. 8vo. Stain to title page, cloth rubbed.

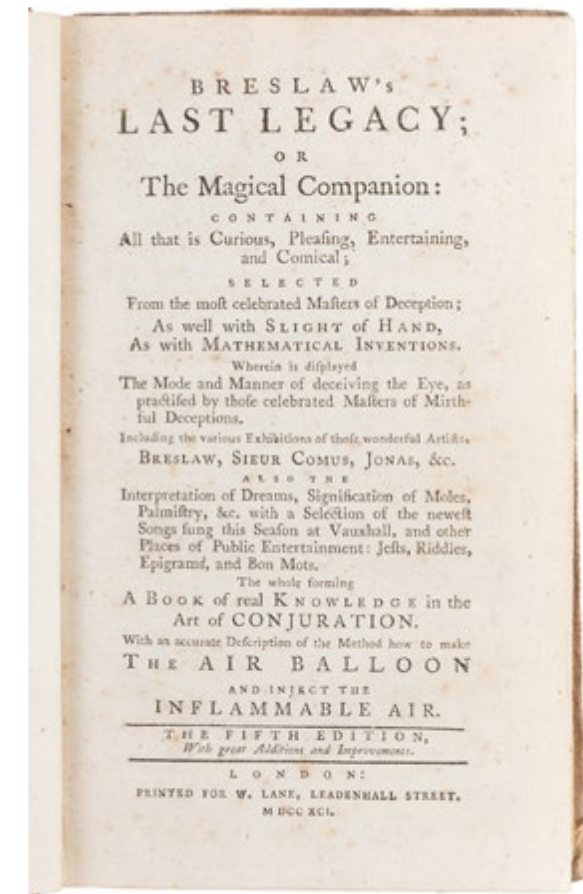
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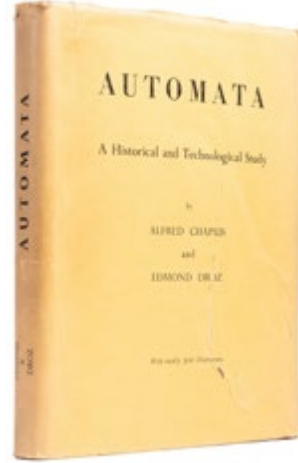
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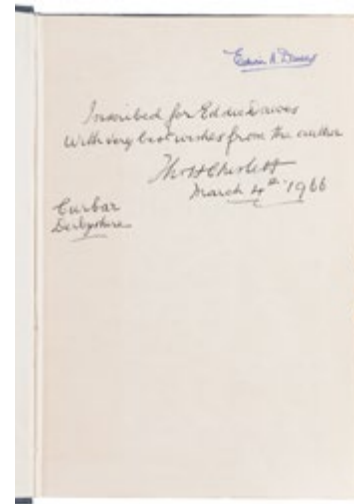
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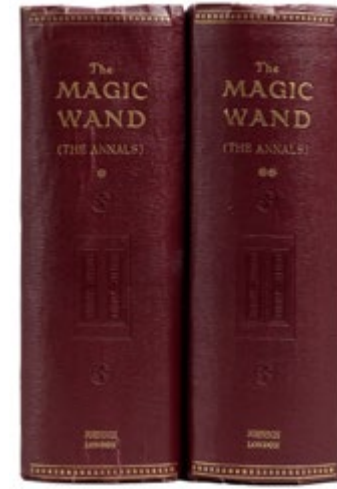
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34

26. BURSILL, Henry. *Hand Shadows and Hand Shadows, Second Series*. London: Griffith & Farran, 1860. Volume one a fifth edition, second work the FIRST EDITION. Publisher's pictorial paper-covered boards, full-page engravings explaining shadowgraphy figures. 4tos, both with contemporary cloth tape to spines, flyleaf of second volume torn, general shelfwear.

250/500

27. CANNON, Alexander (1896 - 1963). *Group of Six Publications*. Including *The Shadow of Destiny* (1950), *The Invisible Influence* (1933), *The Science of Hypnotism* (1955), *Laureston Mansion House* (an auction catalog describing and offering the contents of Cannon's home; 1974), *The Power Within* (1954), and *The Secret Scroll* (ca. 1951). All but one being 8vos in publisher's cloth, some illustrated, including plates. The Secret Scroll privately printed, and INSCRIBED AND SIGNED by Cannon on the flyleaf.

200/300

28. CHAPUIS, Alfred (1880-1958) and DROZ, Edmond. *Automata. A Historical and Technological Study*. New York: Central Book Company, Inc., 1958. First edition in English, British issue. Original full red cloth, front board and spine stamped in gilt. In the exceedingly scarce original dust-jacket with price in British pounds, glassine. Extensively illustrated in color and black and white. Minor rubbing to binding, light marginal wear to glassine, jacket spine sunned, worn, several large tears to front of jacket with tape repairs to verso. 4to. [2, blank], [414], [1, blank] pp. A fine copy in a good jacket (jacket possibly married to book and glassine). Dawes' bookplate. A wonderful history of automata in the scarce original jacket.

200/400

29. [CHILDREN'S MAGIC TRICKS]. *Large Group of Over 100 Modern Books of Magic Tricks for Children*. [V.p. ca. 1980s-2000s]. Various editions. Titles include: *Your Own Magic Puzzle Show* by Miller, *Conjuring Tricks* by Bullfinch Press, *Clowning Around* by The Great Medicis, *Parlour Games* by Bullfinch Press, *Story of Magic* by Mulholland (later edition), *The Book of Magic* by Frederick, *Mindbenders Mirror Magic* by Moscovich, and one hundred more. Original bindings (hardcovers, some dust jackets, or wrappers). Most illustrated. Some general rubbing, occasional soiling, wear. 8vos and 4tos. Very good or better.

200/400

30. CHISLETT, T.H. (1886 - 1979). *Spirits in the House*. (Birmingham): A Goodliffe Publication, (1949). FIRST EDITION. Publisher's cloth with jacket illustrated by Dennis Patten. Frontispiece photograph, line drawings, plates. 8vo. Jacket worn, else very good. With an ANS from the author laid in, and INSCRIBED AND SIGNED on the flyleaf by Chislett to Eddie Dawes. The first signed example we have offered.

250/350

31. [CIRCUS AND THEATRE]. *Large Group of Nearly 120 Modern Books About the Circus, Showbusiness, and Theatre*. [V.p., ca. 1960s-2000s]. Various editions. Original bindings (hardcovers, some dust jackets, or wrappers). Some general rubbing, occasional soiling, wear. Very good or better. Some titles include: *Master Showman* by A.G. Barnes, *Menageries, Circuses and Theatres* by Bostock, *At the Balance* by Brent, *Origami* by Aytüre-Scheele, *The First Circus* by Selby-Lowndes, *Seventy Years a Showman* by Sanger, *The Great American Carousel* by Fraley, *Green Canvas and Sawdust* by Reynolds, *Lady Eleanor Smith* by Lord Birkenhead, and many more. 8vos and 4tos. Generally very good condition.

300/500

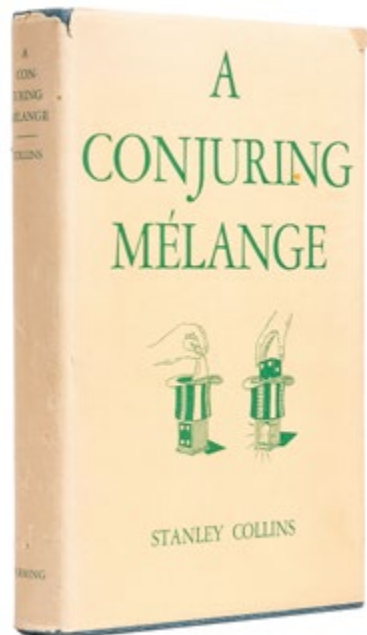
32. CLARKE, Sidney Wrangel (1864 - 1940). *The Annals of Conjuring*. London: George Johnson, 1924 - 29. Two volumes in publisher's straight-grained red cloth, spined embossed and stamped in gilt. Illustrated, including plates. Thick 8vos. Shelfwear and soiling to edges of some pages, one plate loose, else very good. ONE OF ONLY 43 SPECIALLY BOUND SETS issued by the publisher, made up from sheets of *The Magic Wand*, with Dr. Dawes' penciled notations on the pastedown of each volume, and his bookplate.

500/1,000

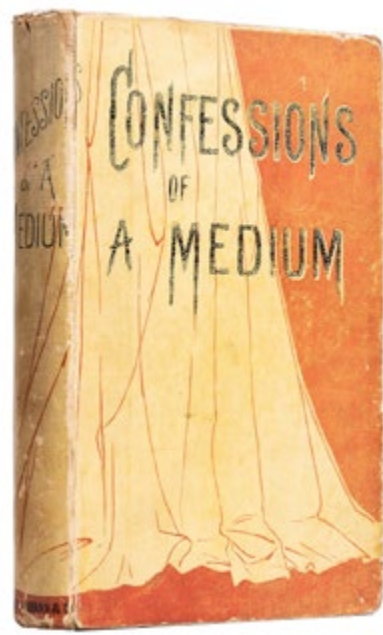
In the "Olla Podrida" column in *The Magic Wand* (V18 N1, March 1918), editor George Johnson wrote: "The Annals of Conjuring. Readers may care to tell others who are interested, that there are exactly forty-three sets of the volumes of the MAGIC WAND containing Mr. Sidney W. Clarke's famous work—neither more or less. This is rather a warning than an advertisement."

33. COCKTON, Henry (1807- 53). *The Life and Adventures of Valentine Vox the Ventriloquist. Six Variant Editions*. London: Willoughby & Co., Routledge, et al. Most bound in decorative cloth with engravings and plates by Thomas Onwhyn. 8vos. Generally good condition with usual shelfwear, foxing, and soiling.

250/500



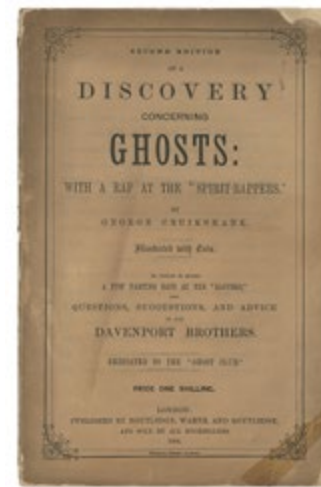
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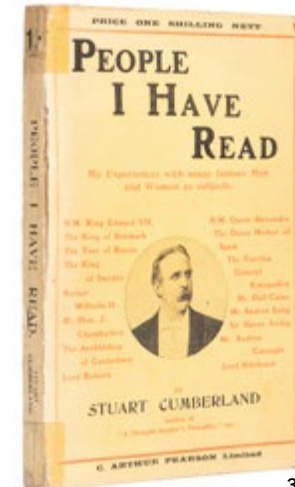
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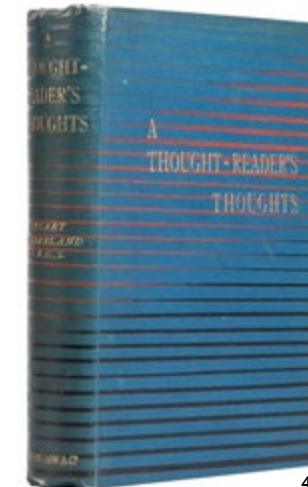
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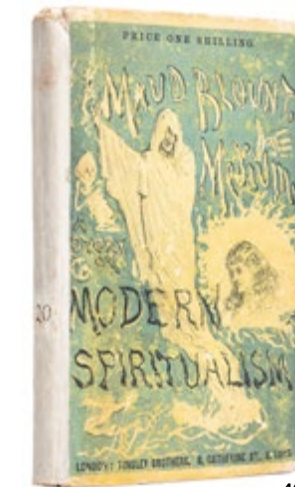
38



39



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42



36

35. **Confessions of a Medium.** London: Griffith, Farran, Okeden & Welsh, ca. 1882. Publisher's pictorial boards in yellow and red, lettered in black. Frontispiece and five illustrations. 8vo. Rubbing and chipping at edges and down spine, internally fine. Dawes bookplate; Stanley Collins ownership signature on flyleaf. Uncommon binding state; only the second we have offered.

200/400

36. **The Conjuror's Repository, Or, The Whole Art and Mystery of Magic Displayed.** London: Printed [by Dewick and Clarke] for T. and R. Hughes, ca. 1803. One-quarter black morocco over blue cloth with spine label lettered gilt. Hand-colored frontispiece. [1-3] 4-73, 76-146 (74-75 omitted from pagination by printer's error). 12mo. Ex-libris Trevor Hall and Edwin A. Dawes. Internally very good, with hole in gutter of title page and some marginal browning, general wear to binding. Toole Stott 180.

1,500/2,500

37. CORINDA, Tony (1930 - 2010). **Thirteen Steps to Mentalism.** London: Corinda's Studio of Magic, 1958. FIRST BOUND EDITION. Publisher's pebbled cloth, spine gilt lettered, pictorial jacket bearing a skull motif. Publisher's original glassine jacket protector. Profusion of illustrations. 8vo. Near fine, with only minor chips to extremities of glassine, and one small nick to rear of jacket. Publisher's printed slip laid in.

200/300

One of the most popular and influential books on the subject of mentalism. After being issued in thirteen parts, this, the first collected edition, was issued by Corinda. This is the first example we have seen with the glassine.

34. COLLINS, Stanley (1881 - 1966). **A Conjuring Mélange.** Berkeley Heights: The Fleming Book Company, 1947. FIRST EDITION. Blue cloth gilt with publisher's pictorial jacket (trifling wear). Illustrations. 8vo. THE AUTHOR'S OWN book, bearing his ex-libris on the front pastedown, and INSCRIBED AND SIGNED by the publisher, Paul Fleming, to Collins on the flyleaf. Laid in are extracts from letters by J.B. Findlay, Wilfrid Johnson, and John Braun praising the work.

200/400



41

38. CRUIKSHANK, George (1792-1878). **Discovery Concerning Ghosts: With a Rap at the "Spirit-Rappers."** London: Routledge, Warne, and Routledge, 1864. Second edition. Original printed wrappers. With several intertextual illustrations by the author throughout. 8vo. [iv], [1]-60 pp. Wrappers toned, worn, partially detached, somewhat chipped, front wrapper with tape repair to recto and verso, text lightly toned. Dawes' bookplate laid-in. Includes supplementary material regarding The Davenport Brothers and Professor Anderson not present in the first edition. Toole Stott 795.

200/400

39. CUMBERLAND, Stuart (1857 - 1922). **People I Have Read.** London: C. Arthur Pearson, 1905. "Popular Edition," bound in publisher's pictorial yellow wraps (spine taped at head and foot). 8vo. Chipping at extremities; very good. SCARCE edition.

150/250

40. CUMBERLAND, Stuart (1857 - 1922). **A Thought-Reader's Thoughts.** London: Sampson Low, Marston, Searle & Rivington, 1888. Blue cloth decorated in black and red, lettered gilt. Portrait frontispiece behind tissue. 8vo. Very minor rubbing to binding, faint sunning to spine; very good.

200/300

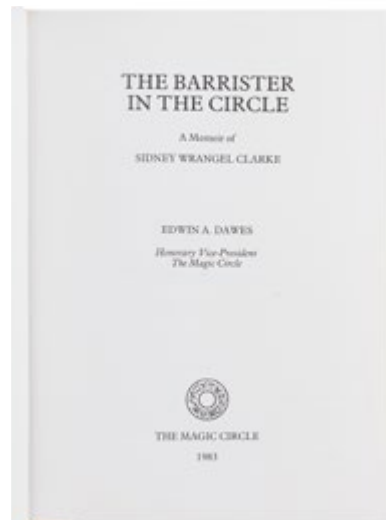
41. [DAISY BANK]. **Collection of Daisy Bank Magic and Trick Pulp.** Manchester: The Daisy Bank Printing & Publishing Co., 1890s. Included are the *Book of Tricks*, *How to do Card Tricks*, *Forty Tricks with Cards* (three variant editions), *How to do Electrical & Mechanical Tricks* (two variant editions), *Daisy Bank Book for Winter Evenings* (including "magical tricks"), *The Daisy Bank Book of Magic* (third edition), *How to Tell Your Fortune with Dice and Dominoes* by an Old Gipsy, and *Amusing Electrical Tricks* (two). Each bound in colorful illustrated wrappers and being illustrated 32 or 64pp. pulps. Most in good or very good condition, with Dawes bookplates, or housed in envelopes bearing the plates.

200/400

42. [DAVIES, Charles Maurice (1828 - 1910)]. **Maud Blount, Medium. A Story of Modern Spiritualism.** London: Tinsley Brothers, 1877. Publisher's pictorial boards bearing the image of a ghost at the center. 8vo. Ex-libris Sir William Crookes, with library cards of The British College of Psychic Science tipped in. Crudely rebacked, boards rubbed and worn. A scarce work and interesting association copy from the library of the famous scientist and one-time president of the Society of Psychical Research.

150/250

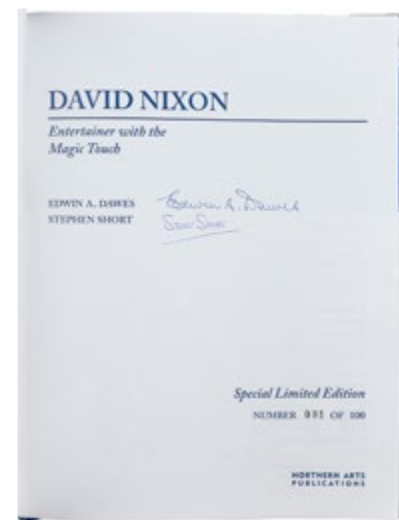
Despite being an eminent scientist (who discovered the element thallium, among other major achievements), Crookes endorsed several fraudulent spirit mediums as genuine. He sat with and studied D.D. Home, Katie Fox, and Anna Eva Fay, among others.



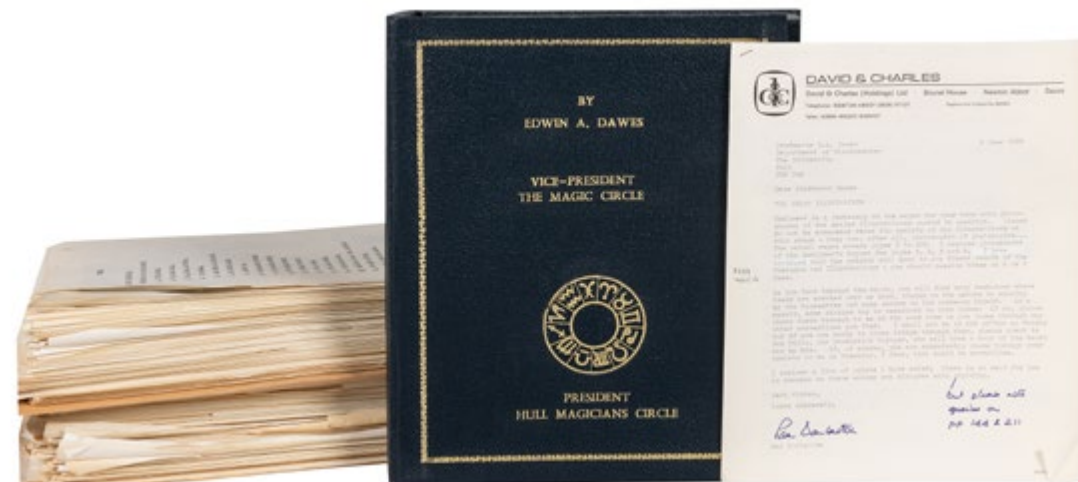
43



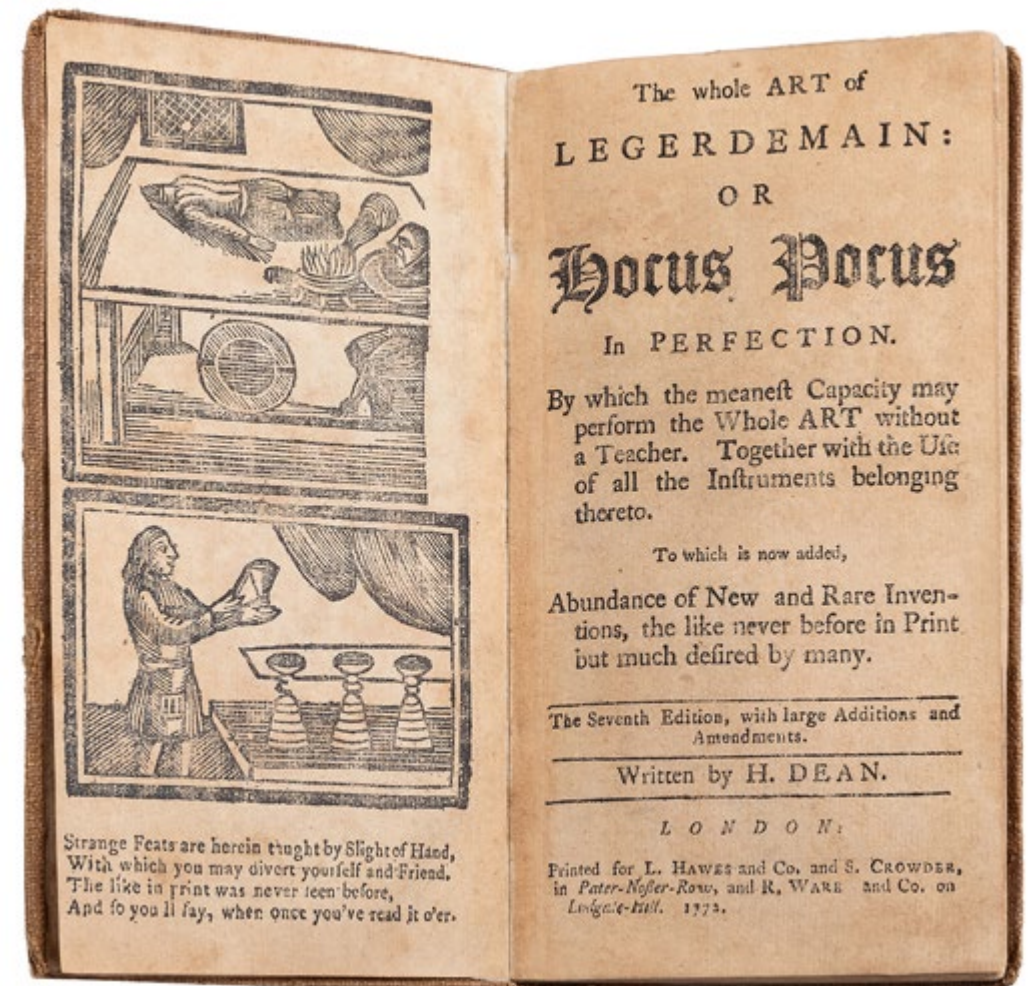
44



45



46



47

AUTHOR'S OWN COPIES

43. DAWES, Edwin A. (1925 - 2023). **The Barrister in the Circle**. [London]: The Magic Circle, 1983. THE AUTHOR'S COPY, being number 1 of 500 printed, and one of only 25 bound in full smooth calf, spine lettered gilt. Illustrated with photographs. 8vo. SIGNED by Dawes on the limitation page, Dawes bookplate on front pastedown. Spine and joints worn, else fine. Advertising notice and a TLS from a member of the Clarke family to Dr. Dawes congratulating him on the publication laid in.

200/400

44. DAWES, Edwin A. (1925 - 2023). **Charles Bertram the Court Conjurer**. [Washington, D.C.]: Kaufman and Company, (1997). THE AUTHOR'S COPY, being number 1 from a limited deluxe edition of 50, SIGNED by Dr. Dawes on the limitation page. Publisher's full leather with jacket, in matching slipcase. Frontispiece, illustrations and photographs, including one color plate 4to. Jacket sunned, else near fine.

200/400

45. DAWES, Edwin A. and Stephen Short. **David Nixon. Entertainer with the Magic Touch**. (West Yorkshire): Northern Arts Publications, (2009). One-third blue patterned leather over blue buckram, gilt lettered, ribbon bookmark, matching slipcase. Marbled endsheets. THE CO-AUTHOR'S OWN COPY, being number 1 from a LIMITED DELUXE EDITION of 100 copies specially bound, and SIGNED by both authors on the title page. Photographs. 4to. Near fine.

150/250

46. DAWES, Edwin A. (1925 - 2023). **The Great Illusionists**. Newton Abbot and London: David & Charles, (1979). FIRST EDITION, THE AUTHOR'S OWN COPY, housed in a presentation case lettered and decorated in gilt, with silver-stamped title label to spine. Presentation label affixed to front flyleaf. Black cloth with jacket, profusely illustrated with many from the author's collection. 8vo. With letters of congratulations upon the book's publication laid in, along with a royalty statement from the publisher. Case a bit worn. SOLD TOGETHER WITH: The author's manuscript of the work (three drafts in all), galleys of the finished publication, and a file of contemporary reviews of the book, and related materials from the publisher surrounding its issuance of the work.

250/500

47. DEAN, Henry. **The Whole Art of Legerdemain or Hocus Pocus in Perfection**. London: Printed for Hawes and Co, and S. Crowder in Pater-Noster-Row..., 1772. Seventh edition. Original plain brown linen (fraying at joints and spine). Woodcut frontispiece, woodcuts in text. Two leaves, 5 - 132. 12mo. Gutters of first two leaves reinforced, a few small spots; very good. Toole Stott 208.

2,000/4,000

48. DEAN, Henry. **Hocus Pocus, or the Whole Art of Legerdemain in Perfection**. Glasgow: [Robert Anderson], 1886 (facsimile of the 1797 Glasgow edition). Plain paper-backed covers, printed spine label. Frontispiece. Illustrated. 4to. Foxing to boards and page edges, chipping to spine. See Toole Stott 222. A note preceding the text states, "The price of this six shillings. If you cannot raise six shillings honestly, do not buy the book." A variant on cheaper paper was issued in which the prefatory note states that the price is four shillings and sixpence.

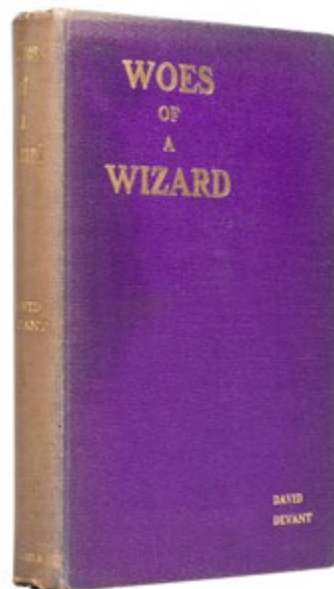
250/350



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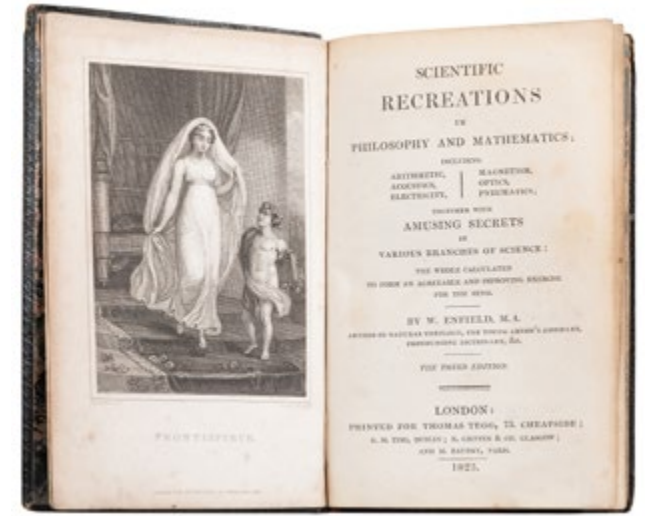
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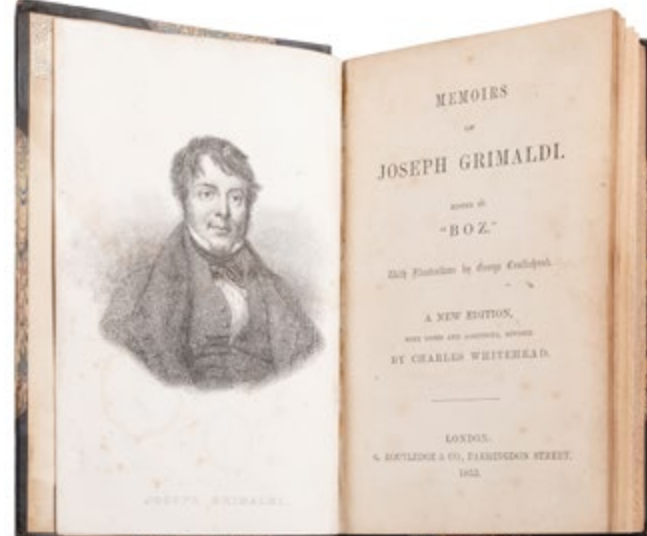
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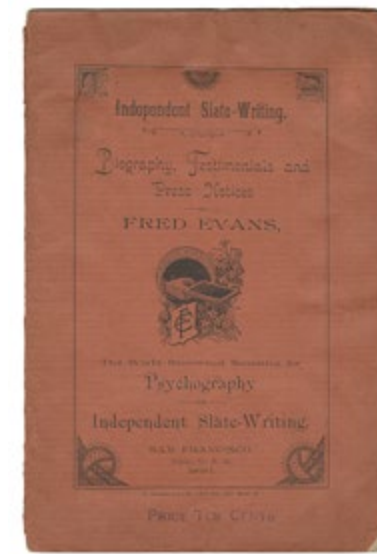
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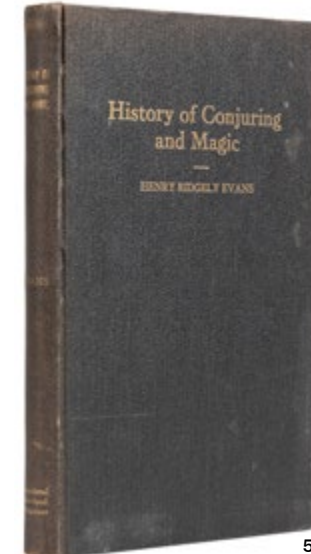
51



52



56



57



58

49. DES CARRIERES (trans.). **Memoirs of the Celebrated Dwarf, Joseph Boruwlski.** London, 1788. One-quarter eighteenth century smooth calf over marbled boards with corner tabs, tooled spine in six compartments with title gilt rubbed away. Engraved frontispiece by Hinks dated 1787. Xvi, [1 - 3], 4 - 247. 8vo. Front board just holding, joints cracked, extremities rubbed, text generally clean and bright.

250/500

50. DEVANT, David (David Wighton, 1868-1941). **Woes of a Wizard.** London: S.H. Bousfield, (1903). FIRST EDITION. Purple cloth stamped gilt. Spine sunned, some rubbing, soiling to boards, text toned (not unusual for wartime paper). 8vo. 183, [1, ad] pp. Dawes' bookplate to front pastedown. Near fine.

300/400

Described by Jim Steinmeyer as "England's greatest magician," David Devant was also known as a cinematic pioneer for having exhibited some of the first films ever shown in the U.K.

51. J.H. Dexter & Co. **Catalogue of Conjuring Tricks, Ventriloquial & Marionette Figures, Juggling Apparatus, Stage Illusions, Side Shows.** [London, ca. 1904]. Pictorial wrappers including a photograph of the proprietor. One gathering, 32mo. Expected wear to extremities; very good. First example we have seen.

150/250

Curiously, although this catalog is well designed, includes a table of contents, and a wide range of merchandise, no address for Dexter's emporium has been provided.

52. "BOZ" [pseudonym of DICKENS, Charles (1812-1870)]. **Memoirs of Joseph Grimaldi.** London: G. Routledge & Co., 1853. New Edition, with notes and additions, revised by Charles Whitehead. Contemporary half black calf over marbled boards, spine ruled, tooled, and lettered in gilt, speckled edges. Portrait frontispiece of Grimaldi, 10 plates illustrated by George Cruikshank. xvi, [1]-256 pp. Some wear to binding, text a bit toned with occasional thumbsoiling. Dawes' bookplate and the bookplate of Louisa Mander to front pastedown. A very good example of this famous biography of clown and acrobat Grimaldi.

100/200

53. DIF, Max. **Histoire de la Prestidigitation.** Paris: [N.p.], 1974. Three volumes. Full blue buckram with gilt-lettered black title labels. Illustrated. 8vos. Dawes bookplates. Near fine.

300/600

54. DOWNS, T. Nelson (1867-1938). **The Art of Magic.** Buffalo: Downs-Edwards, 1909. "Spurious" Edition. Original full red cloth stamped in black. Illustrated. 8vo. [vi], 1-342 pp. Spine and boards soiled, toned, mildly worn, free endpapers soiled, some toning to text with marginal pencil notes, rear hinge starting. Very good. Magician and author De Vega's (1872-1971) copy with his bookplate and two ownership signature. Dawes bookplate. This pirated edition lacks the dedication to Dr. Wilson and four plates.

200/300

55. ENFIELD, W. **Scientific Recreations in Philosophy and Mathematics.** London: Printed for Thomas Tegg, 1825. Third edition. Full black calf elaborately stamped in blind and gilt. Marbled edges and endsheets, ribbon page marker. Engraved frontispiece. Tables in text. 12mo. Foxed, binding worn; good. Toole Stott 275.

200/400

56. EVANS, Fred. **Independent Slate-Writing, Biography, Testimonials and Press Notices of Fred Evans.** San Francisco: [The Author?], 1890. Pictorial orange wraps, wood-engraved frontis. portrait of the author. 24pp. Dawes bookplate. Wraps a bit dark, spine chipped; good.

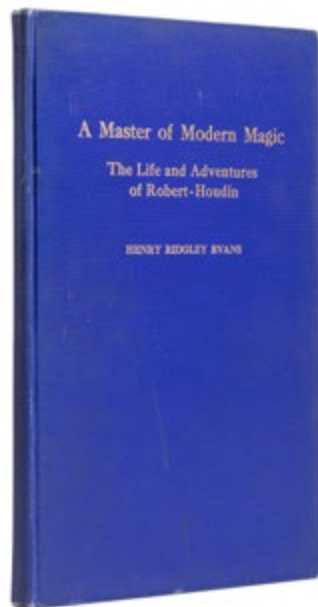
200/400

57. EVANS, Henry R. (1861 - 1949). **History of Conjuring and Magic.** Kenton: The International Brotherhood of Magicians, 1928. Black cloth lettered gilt. Color frontispiece of Kellar, illustrated with photographs. 8vo.

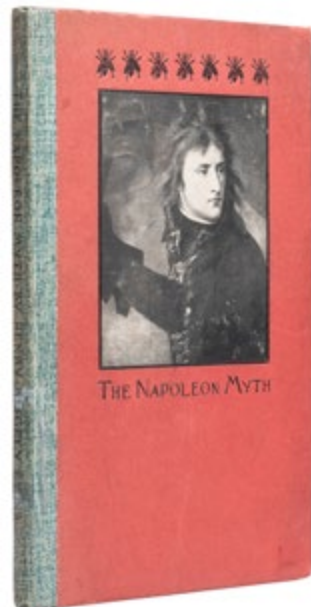
150/250

58. EVANS, Henry R. (1861 - 1949). **The Old and the New Magic.** Chicago: The Open Court Publishing Company, 1906. FIRST EDITION. Tan cloth stamped in black with decapitation trick depicted on front board. Portrait frontispiece of Robert-Houdin, plates. 8vo. Very good.

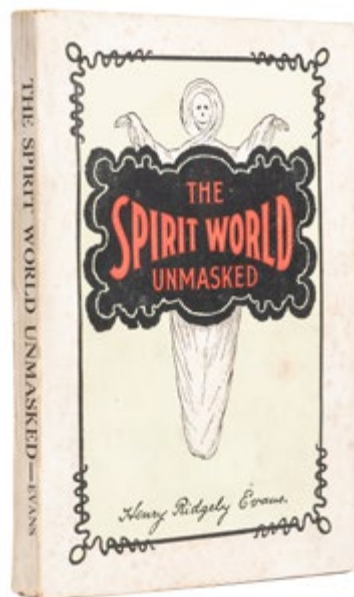
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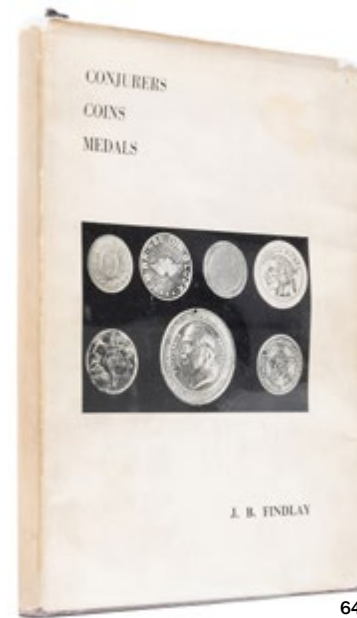
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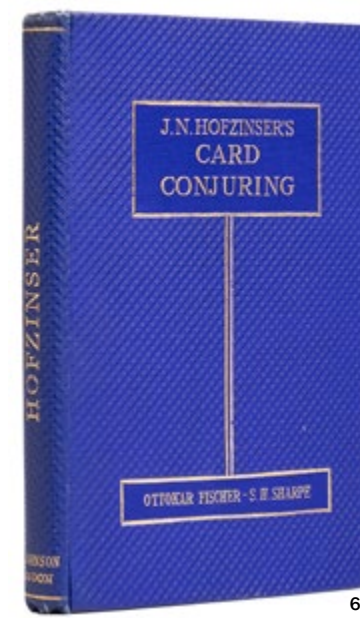
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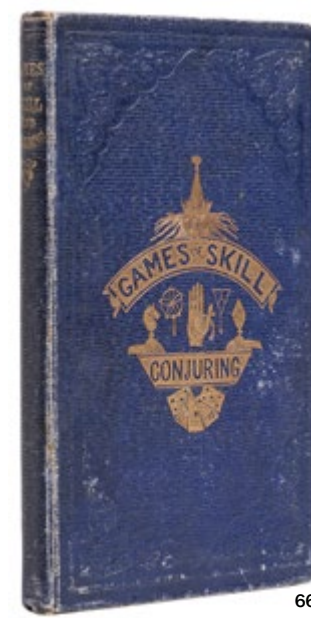
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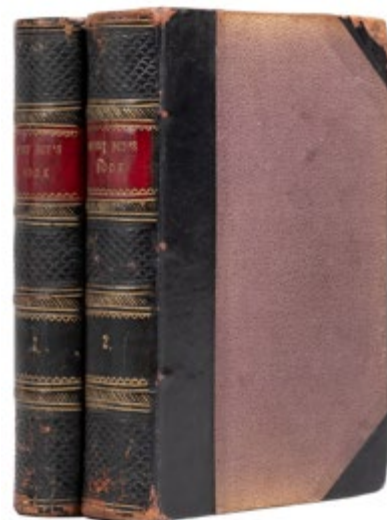
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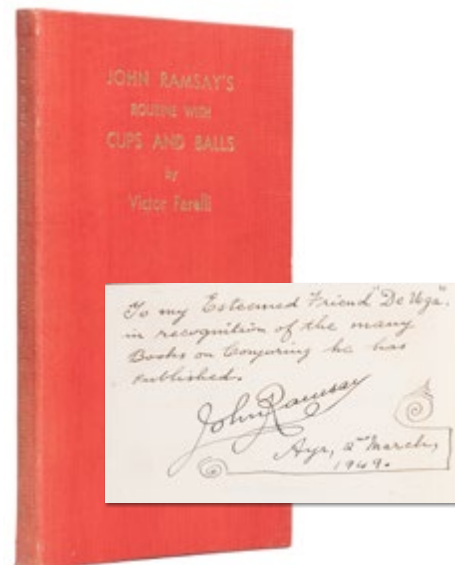
65



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63

59. EVANS, Henry R. (1861 - 1949). **A Master of Modern Magic. The Life and Adventures of Robert-Houdin.** New York: The Macoy Publishing Co., 1932. FIRST EDITION. Bright blue cloth lettered gilt. Frontispiece, plates. 8vo. Very good or better. **200/400**

60. EVANS, Henry R. (1861 - 1949). **The Napoleon Myth.** Chicago: The Open Court Publishing Co., 1905. Blue cloth over red boards, with offset portrait to front. Frontispiece, plates. 8vo. National Central Library bookplate, cancellation rubber stamp to half-title. Uncommon. **200/400**

61. EVANS, Henry R. (1861 - 1949). **The Spirit World Unmasked.** Chicago: Laird & Lee, 1897. Publisher's color pictorial wraps with ghost design. Frontispiece portrait, plates. 8vo. Covers foxed, pages uniformly browned. Very good. **150/250**

62. **Every Boy's Book. A Complete Encyclopedia of Sports and Amusements.** London: George Routledge and Sons, 1868. Two volumes, one-third smooth black calf over pebbled cloth, spines tooled gilt in compartments with title labels. Engraved frontispiece, engraved colored title page. Printed title page in second volume. Nine color plates and six others, illustrations. 8vos. Includes an extensive section on parlor magic, as well as instructions for ventriloquism and other amazing pastimes. Extremities rubbed, ownership signatures, a few loose leaves, good to very good overall. Toole Stott 282. **200/400**

63. FARELLI, Victor (1888 - 1955). **John Ramsay's Routine with Cups and Balls.** London: George Armstrong, 1948. FIRST EDITION. Red cloth lettered gilt. Photographs. 8vo. De Vega bookplate, and INSCRIBED AND SIGNED on the flyleaf: "To my esteemed friend 'De Vega' in recognition of the many books on conjuring he has published. John Ramsay / Ayr, 2nd March, 1949." **150/250**

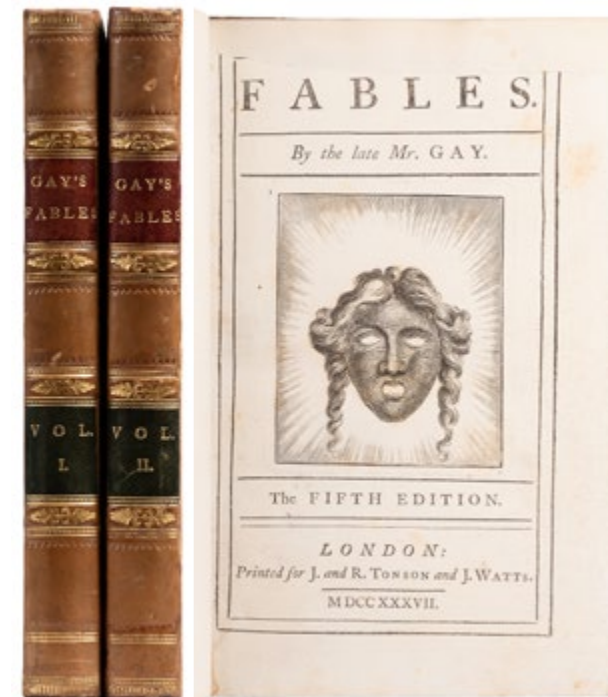
64. FINDLAY, J.B. (1904 - 73). **Conjurers Coins and Medals.** Shanklin: Author, 1964. Maroon cloth gilt stamped with pictorial jacket. Number 11 of 150. From the DELUXE EDITION, with ribbon bookmark and attached brass token engraved with the initials of the purchaser, Stanley Collins. 8vo. Collins bookplate. Jacket chipped and somewhat soiled, else near fine. INSCRIBED AND SIGNED to Stanley Collins by the author. **200/400**

65. FISCHER, Ottokar (1873 - 1940). **J. N. Hofziner's Card Conjuring.** London: George Johnson the Magic Wand Office, 1931. Edited with notes by S.H. Sharpe. First English edition. Bright blue patterned cloth stamped in gilt. Few black and white illustrations. 12mo. Ownership signature on pastedown above Dawes bookplate. Near fine. With a card from the publisher laid in, and INSCRIBED AND SIGNED on the flyleaf by editor S.H. Sharpe to Eddie Dawes. **250/350**

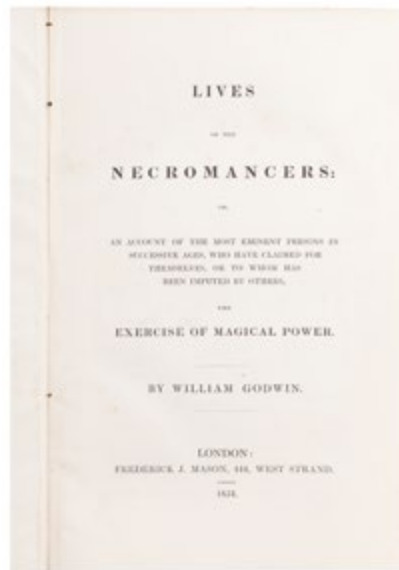
66. **Games of Skill and Conjuring.** London: Routledge, Warne, and Routledge, 1862. Blue cloth stamped in blind and gilt. Engraved frontispiece, illustrations. 12mo. A bit shelfworn, corners bumped, faint dampstain. Toole Stott 315. **100/200**

67. GAY, John (1685 - 1732). **Fables. By Mr. Gay.** London: Printed for J. Tonson and J. Watts (V1), 1727/1738. FIRST EDITION. Two volumes in one-third smooth calf with corner tabs over marbled boards, with gilt-stamped spine labels. Engraved title pages; 51 engraved vignettes to V1 after designs by Wootton and Kent, ornamental tailpieces; frontispiece and 16 plates after designs by Gravelot to V2. 4tos. Bookplates of Dr. Dawes and Evan Boddy. Title pages trimmed into upper margins, boards rubbed, minor scuffing to joints, scattered browning. Very good. Toole Stott 1273. **500/1,000**

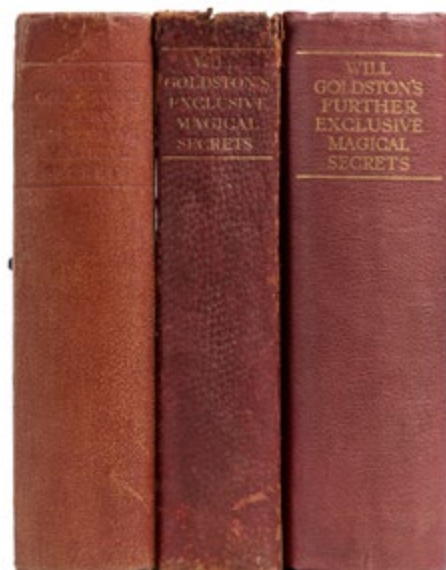
Fable XLII, "The Jugglers," features a handsome engraving of a woman seated at a table performing the Cups and Balls for a gathered audience.



67



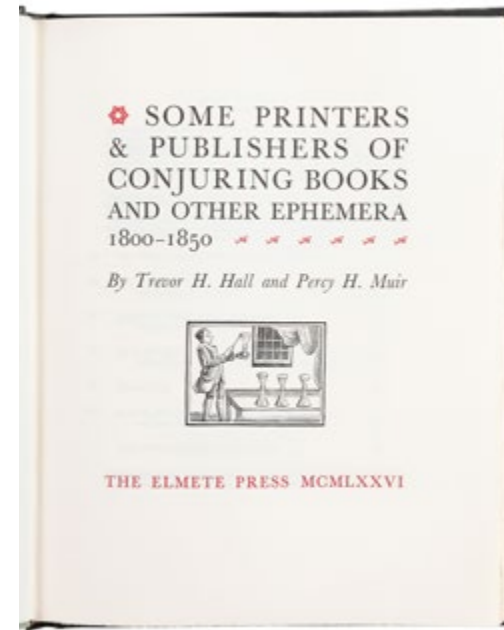
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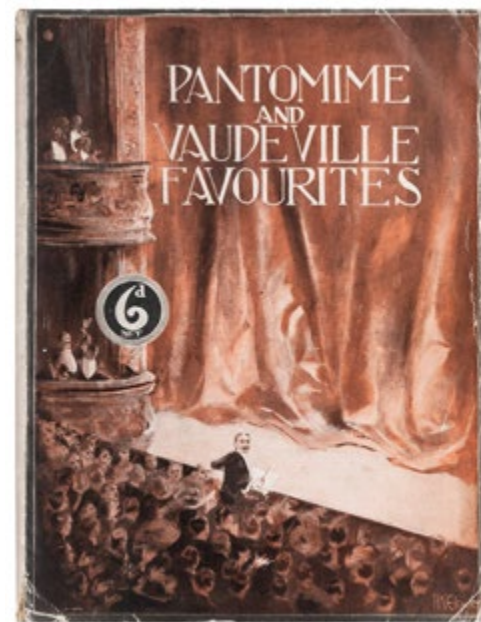
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71

69. GOLDSTON, Will (1878-1948). **Will Goldston's Magical Secrets Series.** Including: Will Goldston's *Exclusive Magical Secrets*. London: The Magician Ltd., [1912]. Profusely illustrated. Full roan gilt (spine chipped and rubbed). DELUXE EDITION number 847 (of 1000). Name of subscriber William K. Cummings stamped in gilt on front board. – Will Goldston's *Further Exclusive Magical Secrets*. London: Will Goldston Ltd., [1921]. Profusely illustrated. Original patterned red cloth stamped in gilt (chipping to spine). LIMITED EDITION, number 640 of 1000. Modern brass lock. – Will Goldston's *More Exclusive Magical Secrets*. London: Will Goldston Ltd., [1927]. Imitation roan gilt. Profusion of illustrations. LIMITED EDITION, number 388 (of 1000). Lacks closure bar and lock. All thick 4tos. Two from the library of Richard Armour; Dawes bookplates. Good or better condition.

400/800

70. GOLDSTON, Will (1878 - 1948). **A Magician's Swan Song.** London: John Long, Ltd. [1934]. FIRST EDITION. Black cloth lettered gilt with uncommon dust wrapper. Frontispiece portrait of the author, plates and line drawings. 8vo. Dawes and Stanley Collins bookplates. Foxed. INSCRIBED AND SIGNED on the flyleaf, "To Stanley Collins, Best Wishes, Will Goldston." Laid in is a sheet of commentary in Collins' hand correcting errors in the book. An ANS in Eddie Dawes' hand laid in states, "This ... carries various penciled notes by Stanley Collins in the margins. These pinpoint the very many inaccuracies in this book, with some very caustic comments on Will Goldston's knowledge of magic history!"

200/400

71. [HOUDINI]. GOLDSTON, Will (1878 - 1948), editor. **Vaudeville and Pantomime Favourites.** [London: A.W. Gamage, ca. 1913]. Colored pictorial wraps, profusion of illustrations, photographs, and marginal cartoons, including virtually every great vaudeville and music hall magician of the era, including Goldin, Devant, Van Bern, Okito, Dr. Walford Bodie. Two color plates, one showing Houdini. 8vo. Extremities worn; good.

200/400

72. HALL, Trevor and Percy Muir. **Some Printers and Publishers of Conjuring Books and Other Ephemera, 1800 - 1850.** (Leeds): The Elmete Press, 1976. Number 12 from an edition limited to 465 copies. One of 35 DELUXE COPIES bound in full black calf, gilt-stamped and blocked in real gold. Printed endsheets, illustrated. 4to. SIGNED on the front endsheet by both authors, prospectus laid in. Fine.

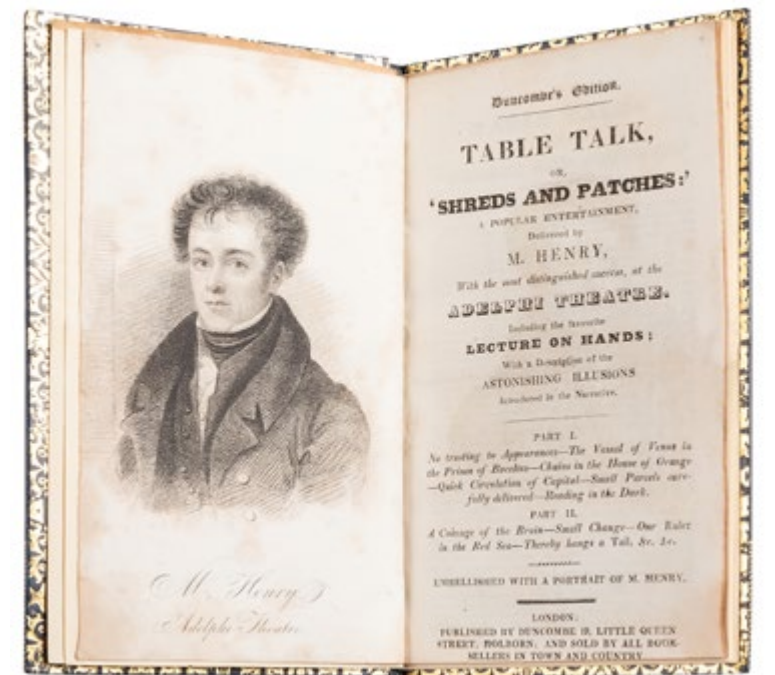
700/900

73. Hamley Bros. Ltd. **Book of Magic and Mystery.** London: Hamley Brothers, [1910]. Pictorial green wraps, the upper illustrating a "saloon in Messrs. Hamleys' Magical Palace." Profusely illustrated with woodcuts. 4to. Bargain sheet tipped in. A few chips to wraps, thumbsoiling and wear.

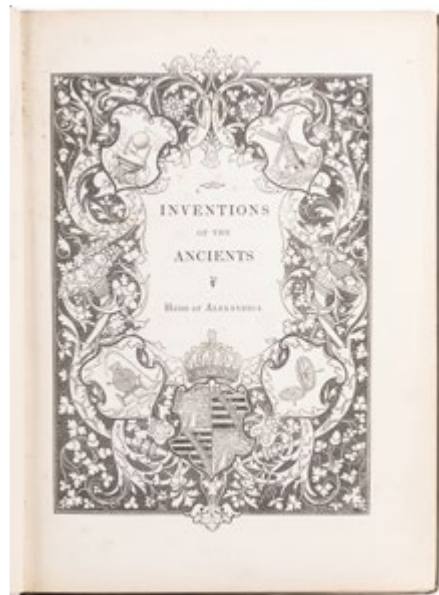
200/400

74. HENRY, M. **Table Talk, or "Shreds and Patches": A Popular Entertainment, delivered by M. Henry, with the most Distinguished Success at the Adelphi Theatre.** London: Published by Duncombe, (c. 1822). Full modern smooth calf ruled and lettered gilt with gilt dentelles. Marbled endsheets. Engraved portrait frontispiece of Henry. 12 leaves, [1 - 3], 4 - 21, [22], including frontis. 12mo. Minor browning, lower margin of title page cropped close. Very good overall. Ex-libris Roland Winder, Stanley Collins, and Edwin Dawes, with "S" label to front pastedown. Toole Stott 342. SCARCE. See also Lot 396 for the roadside advertising Henry's performance at the Adelphi, which complements this chapbook.

3,000/5,000



74



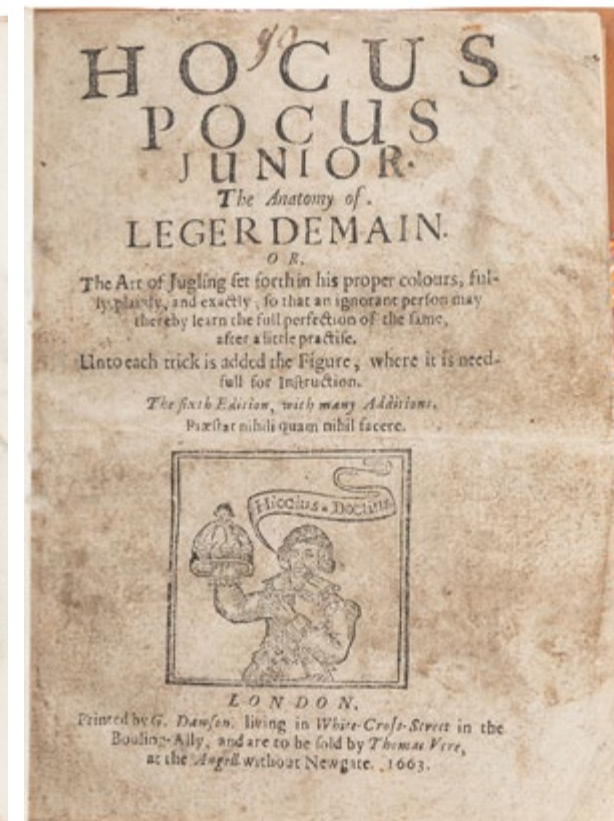
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78



HOCUS POCUS JUNIOR

79. **Hocus Pocus Junior. The Anatomy of Legerdemain. Or, The Art of Juggling set forth in proper Colours.** London: Printed by G. Dawson, 1663. The sixth edition, "with many additions." One-third smooth calf over marbled boards, spine banded in gilt with date at foot and gilt-stamped title label. 32 leaves, unnumbered. Woodcut frontispiece, woodcuts in text. Unnumbered; A – F3 [lacking balance, A3 and A4 bound out of sequence]. Small 4to. Dawes and Findlay bookplates. Joints worn, title page darkened, inked marginalia, corners of five leaves expertly repaired (not affecting text), F2-3 reinforced with archival tissue. Toole Stott 361. RARE; one of two known examples of this edition.

10,000/15,000

Dr. Dawes recounted his acquisition of this rare book—originally part of the Findlay collection, and sold in one of the groundbreaking auctions at Sotheby's in 1979—in his "Rich Cabinet of Magical Curiosities" in The Magic Circular for December, 2004:

"On the first day of the sale lot after lot astronomically exceeded the pre-sale estimates, driven up by fierce competition principally between American participants. It was the witnessing of so much of his father's collection passing into transatlantic hands, as British buyers were consistently outbid, that led David Findlay to invite me to join him for coffee at a shop in Chancery Lane during a break in the proceedings. He too had been amazed by the prices that the lots were commanding and, very graciously, said that he wished me, as a good friend of his father, to have the opportunity to purchase four books that I would particularly like from the remainder of the sale. If I would choose accordingly he would then make arrangements with Sotheby's for these titles to be bought in, along with certain lots that he was intending to purchase himself, mainly those containing books and monographs authored by his father. The customary formalities in connection with 'buying in' would be observed and this arrangement was to remain confidential to myself. Naturally I was overwhelmed by David's generosity yet equally sensitive to the delicacy of choice that had been placed upon me. After much thought I gave him my selection of titles and, as they eventually came up the next day, they were duly bought in by David Findlay under the code name of 'Frampton'.

"For the record, the four titles I chose in response to David's invitation were catalogued thus: Thomas Hill (1684), Natural and Artificial Conclusions; Hocus Pocus Junior, the Anatomy of Legerdemain (1663); "Cavendish" (1888) Second Sight for Amateurs; and J. Fairburn (c.1815) New London Conjuror. These all came under the hammer on the second day of the sale, 6 July, a day especially auspicious because it happened to be my birthday. I could not have wished for nicer presents!"



75

75. HERO OF ALEXANDRIA (fl. 60 AD). **Spiritali di Herone Alessandrino.** Urbino: Appresso Bartholomeo, e Simone Ragusii Fratelli Con Licenza de Superiori, 1592. Gilt-stamped leather spine over blue-black marbled boards. Woodcut to title page. Illustrated profusely with woodcuts accompanying instructions for various feats of pneumatics and natural magic involving pressurized water and gas, fire, and other substances. Small 4to. [4 leaves], pp. 1–82. Dampstained in lower corner (primarily to front half of text block), foxed. Binding somewhat weak and chipped. Gift inscription to Dr. Dawes on ffp.

1,000/2,000

An important work that includes not only the first published suggestion of the steam engine, but, apropos of conjuring, methods for steam-powered automata, the miraculous opening and closing of temple doors, statues that pour endless quantities of liquids, and other "heavenly" marvels.

76. HERO OF ALEXANDRIA (translated and edited by Bennet Woodcroft). **The Pneumatics of Hero of Alexandria from the Original Greek.** London: Taylor Walton and Maberly, 1851. Original green cloth, stamped in blind and gilt. Extra decoratively engraved title page. In-text engravings throughout. 4to. pp. xx, 118, 1 advert leaf. Occasional spotting, covers scuffed, slightly shaken. Toole Stott 344.

200/300

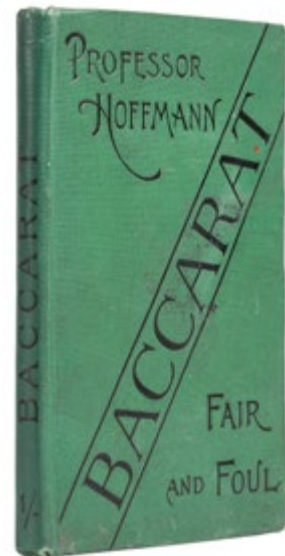
77. [HERRMANN]. TIMAYENIS, T.T. **A History of the Art of Magic, With a Sketch of the Life of A. Herrmann.** New York: Press of J.J. Little, 1887. Color lithographed wrappers with a bust medallion portrait of Herrmann. Engraved frontispiece of Adelaide Herrmann. Illustrations. 8vo. 135 pp. Wraps chipped but binding tight; very good condition, especially so for this ephemeral title.

400/800

78. HILLIARD, JOHN NORTHERN (1872 – 1935). **Greater Magic. [Expurgated Edition.]** Minneapolis: Carl Waring Jones, 1938. Number 38 of only fifty numbered copies in the publisher's "expurgated" edition, with the bulk of the text block made up of blank pages. Red cloth stamped gilt. Illustrated. Thick 8vo. Soiling to page edges, else very good. Scarce.

800/1,200

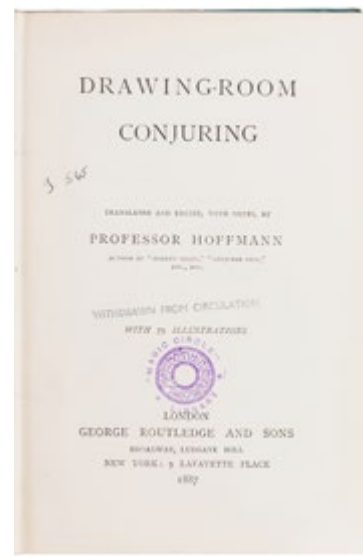
Eddie Dawes' note laid in the book states, "This Expurgated edition of Greater Magic was presented to me by Bayard Grimshaw ... He bought it for 50 pence from Ron Macmillan, whom he accompanied to the Brewer Street premises of Harry Stanley when Ron purchased the stock."



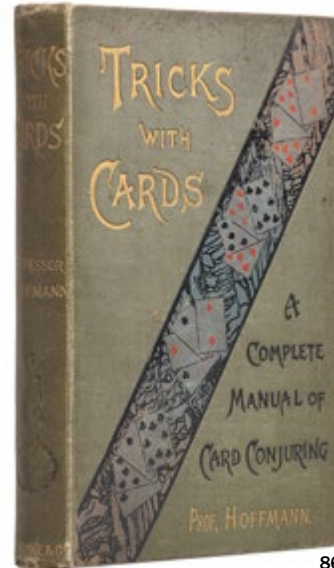
80



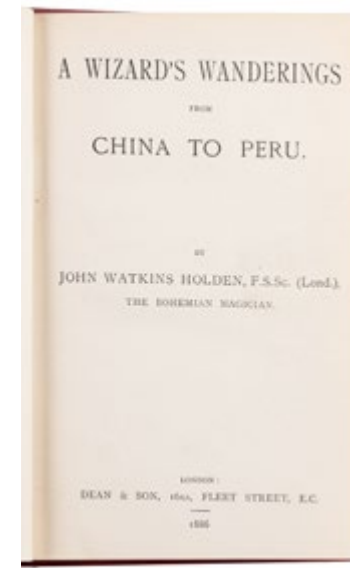
81



82



86



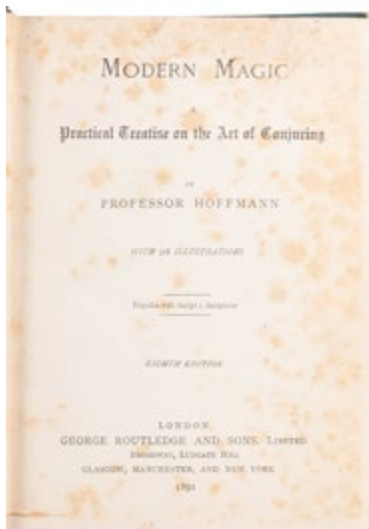
87



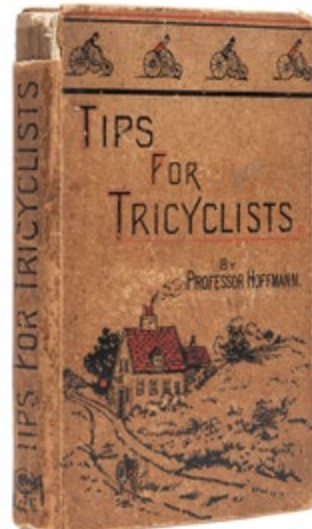
88



83



84



85

86. HOFFMANN, Professor (Angelo Lewis, 1839 - 1919). **Tricks with Cards**. London and New York: Frederick Warne and Co., 1889. Olive cloth decorated in red, black, gilt, and blue, with card pattern to front. Illustrated. 8vo. Ownership signature to half-title, cloth rubbed.

150/250

87. HOLDEN, John Watkins (1844 - 1917). **A Wizard's Wanderings from China to Peru**. London: Dean & Son, 1886. Original pictorial stiff wrappers. Portrait frontispiece and several intertextual illustrations. 8vo. [1, ad], [1, blank], xvi, [1]-170, [8, ads]. Spine perished, wrappers worn, chipped, soiled, toned, with several tears, binding shaken. Still, a good example of this book, rarely found in its original unsophisticated wrappers. Uncommon in any binding. Holden appeared before Queen Victoria at Balmoral, as well as the Prince and Princess of Wales.

300/400

88. HOME, Daniel Dunlop (1833 - 86). **Incidents in My Life**. London: Longman, Green, Longman, Roberts & Green, 1863. Pebbled purple-blue cloth decorated gilt. 8vo. Dawes bookplate. Ownership signature of Alfred W. Hobson to half-title, penciled marginalia throughout, contemporary news account regarding Home tipped to rear pastedown. Binding shaken, cloth sunned & soiled. First we have seen in this binding state.

250/350

89. HOOPER, William (1742 - 90). **Rational Recreations**. London: Printed for L. Davis, Holborn, 1787. Four volumes in full smooth sprinkled calf, spines tooled in gilt with gilt-stamped roan title labels. Folding plates. 8vos. Armorial bookplates of John Morant. Wear and cracking at joints and rounding to corners, chipping to spine labels, text with some spotting, but generally clean and bright. Toole Stott 391.

400/800

90. HOPKINS, Albert (1869 - 1939). **Magic. Stage Illusions and Scientific Diversions Including Trick Photography**. London: Sampson Low, Marston and Company, 1897. First British edition. Publisher's yellow cloth with fire breather image to front board in red and black. Frontispiece, profusion of engravings. Thick 8vo. Cloth darkened and soiled, ownership signature on pastedown, toning to endsheets, else very good. An unusually sturdy example of a work almost always encountered with a broken binding and in fair to poor condition.

150/250



89



90

80. HOFFMANN, Professor (Angelo Lewis, 1839 - 1919). **Baccarat Fair and Foul**. London: George Routledge, 1891. Publisher's green cloth lettered in black. Advertising endpapers. Half-title. Pp. 119, [10] ads. Small 8vo. Bookplates of Stanley Collins and Edwin A. Dawes to pastedown and fly. Minor soiling to upper board, browning to endsheets.

600/900

81. HOFFMANN, Professor (Angelo Lewis, 1839 - 1919). **Conjurer Dick**. London: Frederick Warne, [n.d.]. Publisher's blue pictorial cloth elaborately stamped in gilt, red, black, and silver with beveled boards (front exceptionally bright). Patterned endsheets, frontis behind tissue. 8vo. Ex-libris Richard Armour. Spine dark, inked notations of Armour to several prelims, other minor points of wear; good or better.

200/400

82. HOFFMANN, Professor (Angelo Lewis, 1839 - 1919). **Drawing Room Conjuring**. London: George Routledge and Sons, 1887. Aqua cloth decorated and lettered in black. Illustrated. 8vo. Ex-libris Eddie Dawes and The Magic Circle, with circulation slip to rear pastedown, and rubber stamps to title page. Wear to endsheets, old label to spine foot.

150/250

83. HOFFMANN, Professor (Angelo Lewis, 1839 - 1919). **The Game of Skat**. London: George Routledge & Sons, 1893. FIRST EDITION. Blue cloth stamped in black, red, and gilt. All edges blue. Beveled boards, text in two colors, illustrations in text. Small 4to. Dawes bookplate. Spine toned; very good. Nice copy.

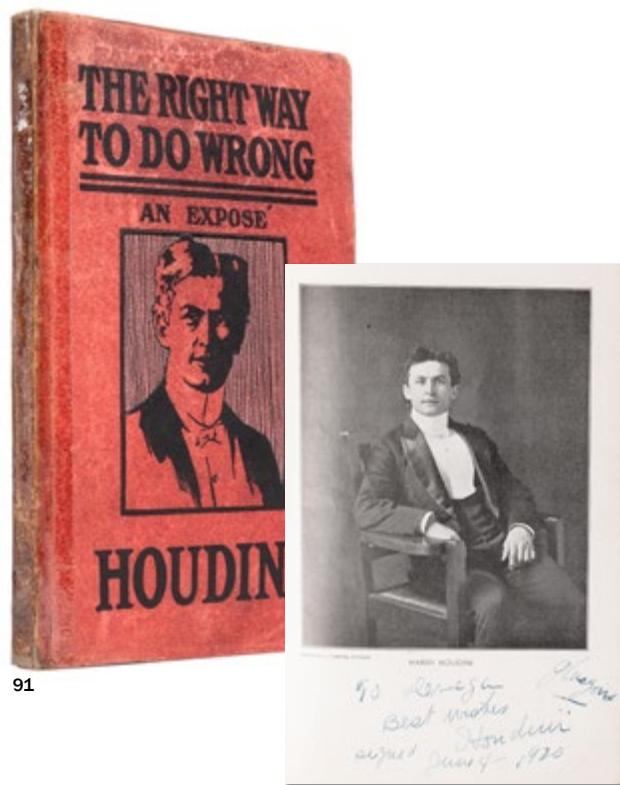
150/250

84. HOFFMANN, Professor (Angelo Lewis, 1839 - 1919). **Modern Magic. A Practical Treatise on the Art of Conjuring**. London: George Routledge & Sons, 1891. Eighth edition. Aqua cloth decorated and lettered in gilt and black. Plain brown endsheets. Engraved frontispiece behind tissue, profusion of illustrations. 8vo. Rear hinge cracked, extremities worn.

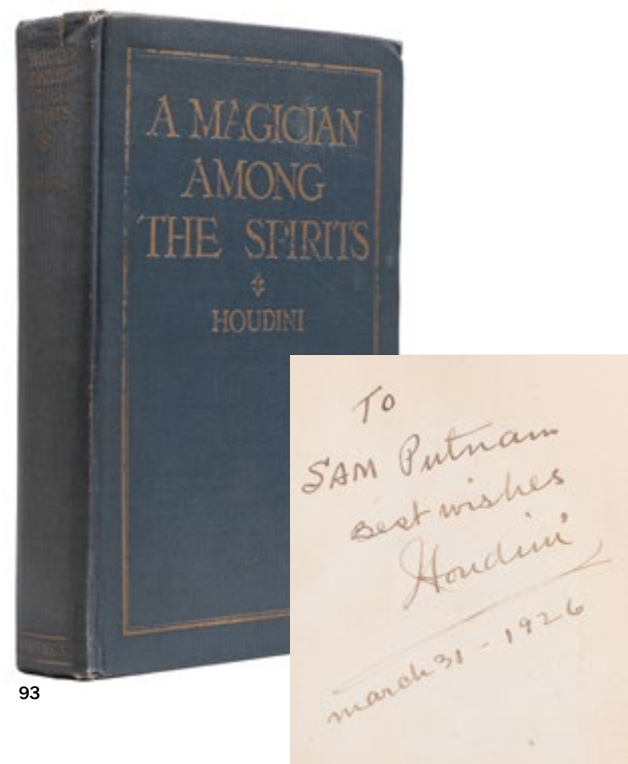
200/300

85. HOFFMANN, Professor (Angelo Lewis, 1839 - 1919). **Tips for Tricyclists**. London and New York: Frederick Warne & Co., 1887. Pictorial boards, frontispiece, profusion of illustrations. 115pp. 8vo. Loss to head of spine, balance of spine nearly detached, boards rubbed. SCARCE; the first example we have offered.

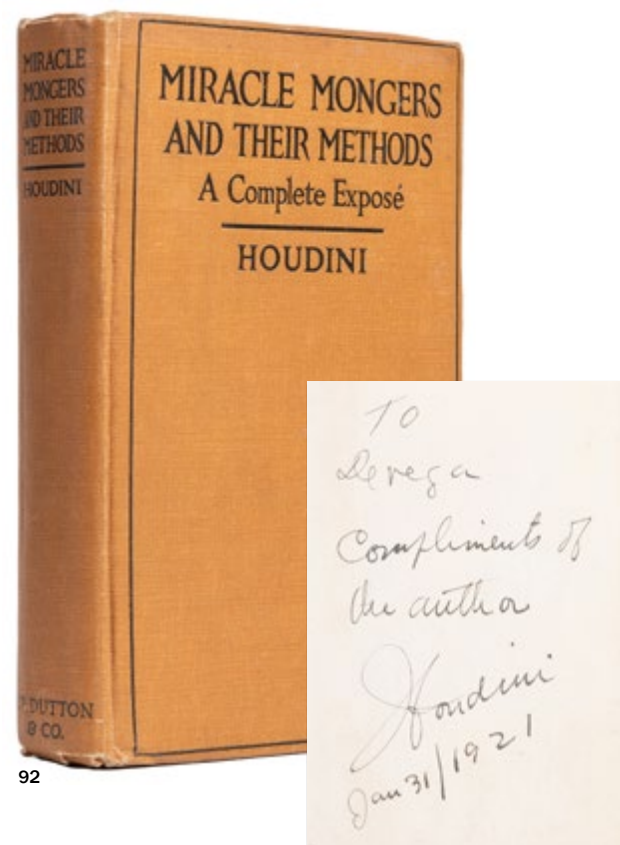
300/600



91



93



92

91. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Right Way to do Wrong**. Boston: Author, 1906. Red paper wrappers bearing an illustrated portrait of Houdini. Portrait frontispiece (bound in upside down). Illustrated. De Vega bookplate. 8vo. Dog-eared corners, spine taped. INSCRIBED AND SIGNED BY HOUDINI below the frontispiece: "To De Vega / Best wishes / signed Houdini / June 4 - 1920 / Glasgow."

1,500/2,500

92. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Miracle Mongers and Their Methods**. New York: E.P. Dutton, 1920. FIRST EDITION. Original brown cloth lettered in black. Portrait frontispiece, plates. 8vo. De Vega and Dawes bookplates. Foxing, frontis loose in gutter, else good. INSCRIBED AND SIGNED on the flyleaf by Houdini: "To / De Vega / Compliments of / the author / Houdini / Jan 31/1921."

1,500/2,500

93. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **A Magician Among the Spirits**. New York: Harper & Brothers, 1924. FIRST EDITION. Ribbed blue cloth lettered and ruled in gilt. Portrait frontispiece of Houdini and Arthur Conan Doyle. Plates. 8vo. Short tear to spine cap, corner bumps, cloth rubbed and darkened. INSCRIBED AND SIGNED on the flyleaf: "To / Sam Putnam / Best wishes / Houdini / March 31 - 1926." The owner's bookplate is affixed to the front pastedown; two news stories about Houdini by Putnam are affixed to the rear endsheet, facing Eddie Dawes' bookplate.

1,500/2,500

This book was most likely inscribed to the author, poet, and translator Samuel Putnam, a journalist who in later life turned his efforts to translating Latin-American and Spanish literature. His "sensitive" rendering of Don Quixote remains a standout accomplishment of his long career.



94

95



96

94. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Unmasking of Robert-Houdin and Handcuff Secrets**. London: George Routledge and Sons, 1909. First British edition. Brown cloth decorated in white and black with gilt lettering. Portrait frontispiece of Houdini, plates. Thick 8vo. Trifling wear to cloth, spotting to page edges, stain to pastedown, else very good or better. NICE COPY.

200/400

95. [HOUDINI IMITATORS]. **Group of 6 pitch books and booklets**. V.p., ca. 1920s. Original wrappers, by "Oudini," Professor J. Day, and Johnson Smith & Co (one with large tear to upper wrapper). One with Stanley Collins bookplate; all in envelopes with Edwin Dawes bookplates.

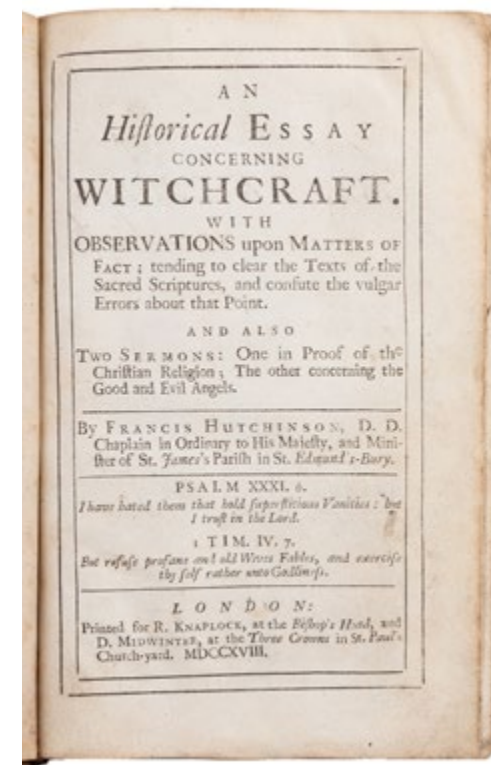
200/300

96. HOWARD, Rupert. **The Rupert Howard School**. London, 1930-2. Lessons 1-25, plus "For Pleasure and Profit" promotional booklet. COMPLETE FILE. Half chocolate calf. Original decorative wrappers bound in. With three pieces of Rupert Howard School correspondence and advertising; a blank student application; and clipped advertisements from magic journals laid in. 4to. Edwin A. Dawes' copy (bookplates; "E.A. Dawes" gilt-stamped to upper cover).

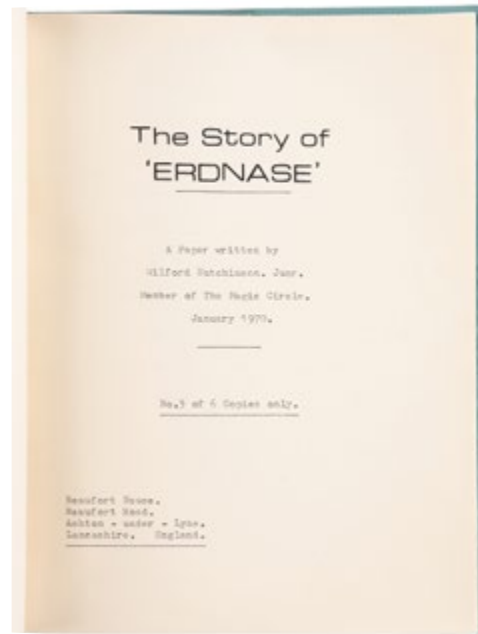
250/350

97. HUTCHINSON, Francis. **An Historical Essay Concerning Witchcraft**. London: Printed for R. Knaplock, at the Bishop's Head ... , 1718. Old paneled calf stamped blind, rebacked with new title label lettered gilt. xx, 1 - 270, one leaf of advertising. 8vo. Lacks half-title. Occasional spotting and short tears, binding rubbed. Howes 848; Sabin 34063.

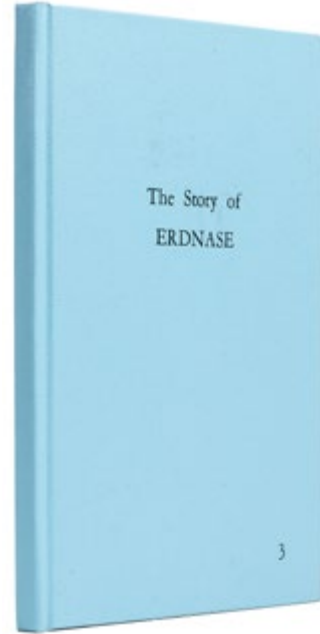
600/1,200



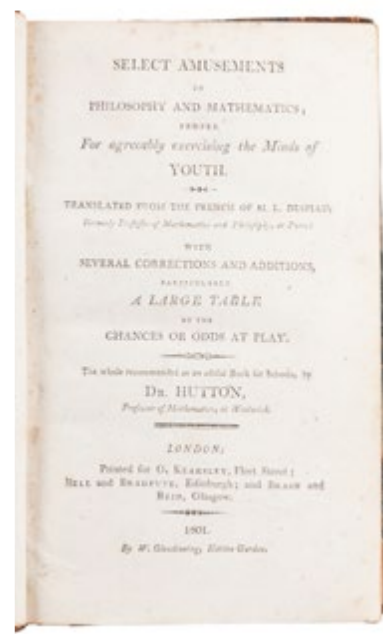
97



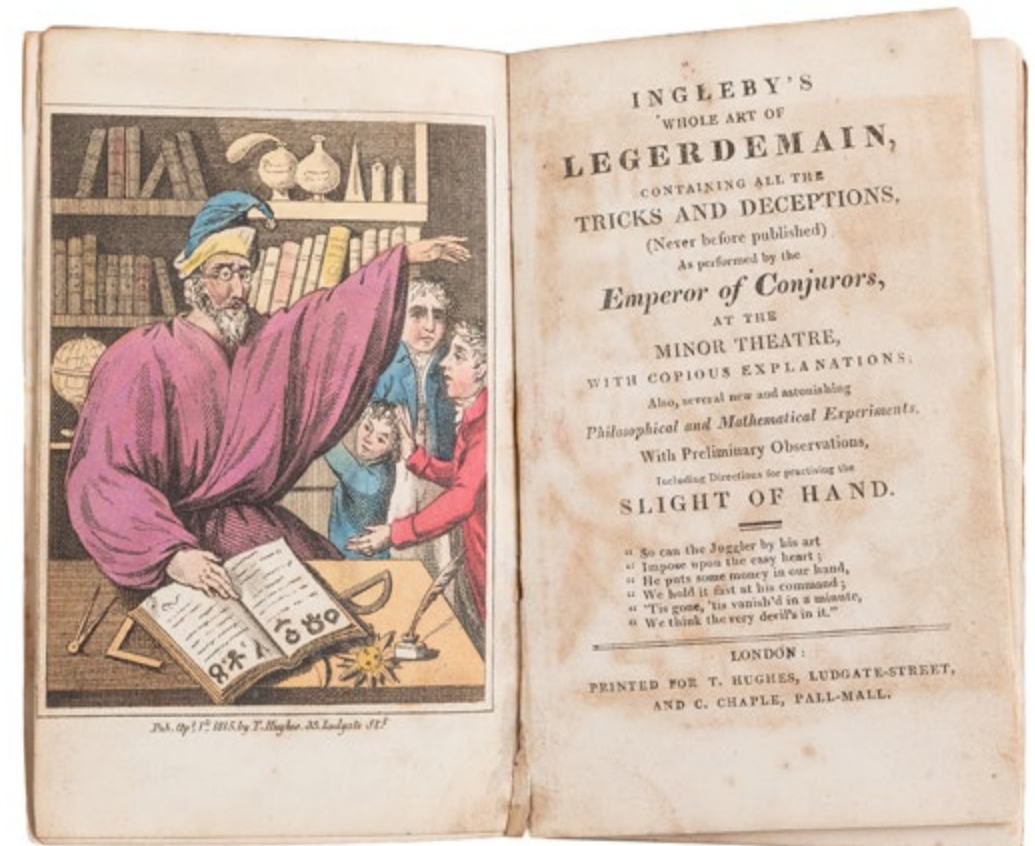
98



99



100



102



101

99. HUTCHINSON JR., Wilford (1916 - 93). **The Story of Erdnase** [cover title]. Malibu: Burton Sperber, 1994. Light blue cloth stamped in black, original wrappers with hand-tipped photo bound in. LIMITED EDITION, number 3 of 10 copies from the deluxe hardbound edition. 8vo. An introductory essay about Wilford Hutchinson by Edwin Dawes accompanies the reproduction of *The Story of Erdnase*, and incorporates the ALS included with the previous lot, as well as Dr. Dawes' description of the book and biographical data on the author. With a TLS from the publisher, Burton Sperber, laid in.

500/1,000

100. HUTTON, Charles (trans.), M.L. Despiau. **Select Amusements in Philosophy and Mathematics**. London: Printed for G. Kearsley, Fleet Street, by W. Glendinning, 1801. One-quarter smooth calf over marbled boards (rubbed), gilt stamped spine with title label. [i-v] vi-xix [xx], [1] 2 - 397, + 1 - 3 (advts.). 8vo. Front board nearly detached, else very good. Toole Stott 240.

300/600

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

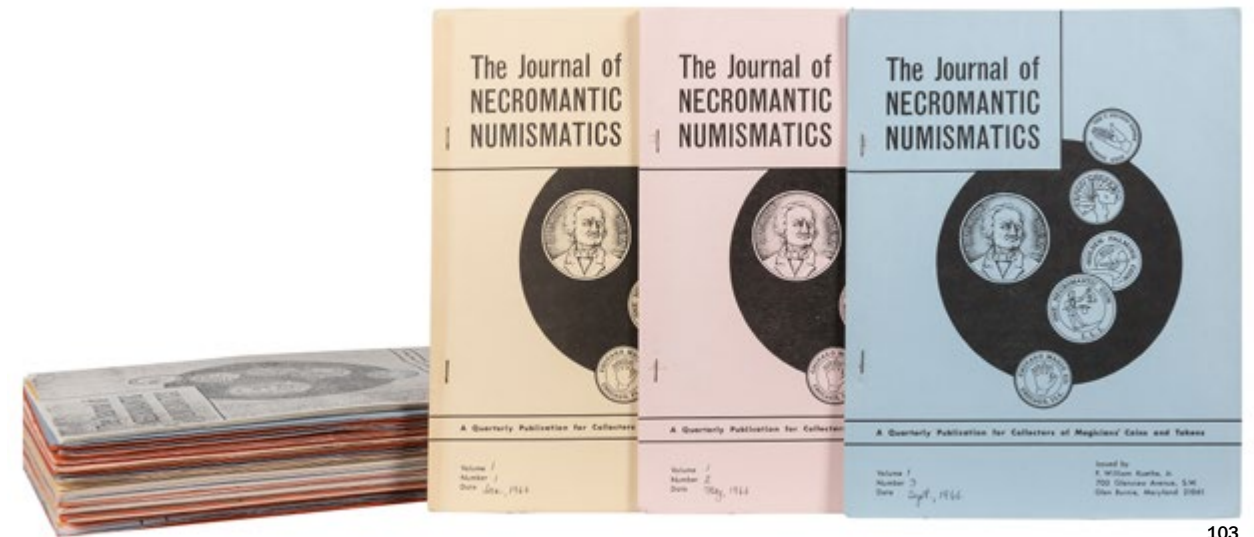
101. [OZANAM]. HUTTON, CHARLES (1737-1823). **Recreations in Mathematics and Natural Philosophy**. London: G. Kearsley, 1803. Four volumes. Contemporary one-quarter green straight-grain calf with gilt tooled and lettered spines over marbled boards. 97 engraved folding plates. 8vos. Bookplates of Sir Marcus Somerville and Edwin A. Dawes. Lacks frontis. portrait, general shelfwear, but very good overall. A handsome set. Toole Stott 521.

400/600

98. HUTCHINSON JR., Wilford (1916 - 93). **The Story of Erdnase**. Lancashire: Author, 1970. Light blue cloth, front board lettered in black. LIMITED EDITION, number three of only six specially bound typescript copies. 8vo. Cloth lightly worn and rippled, endsheets cleanly separated from boards, contents fine. Sold together with an ALS from the author to Eddie Dawes presenting him with the book.

1,000/2,000

In 1994, Burton Sperber issued a "Special Issue Erdnase" in his A Real Miracle series of publications dedicated to this curious volume. Sperber's work included an introductory essay about Hutchinson, as well as a reproduction of the contents of the book in facsimile form. See next lot.



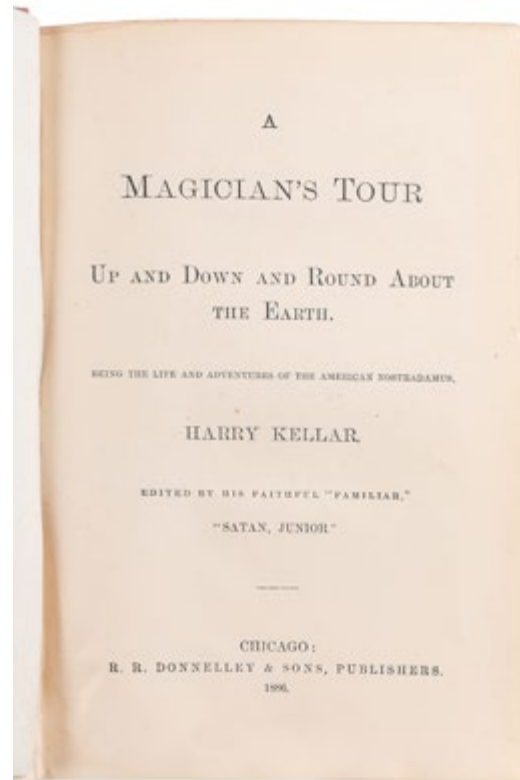
103

102. INGLEBY, Thomas. **Ingleby's Whole Art of Legerdemain**. London: T. Hughes and C. Chaple, [1815]. Later paper wrappers with handwritten title to upper. Marbled page edges. Hand-colored frontispiece, [i-v] vi-xxiv, [1] 2-106. 12mo. Dawes and Stanley Collins bookplates. Minor spotting, browning; very good. Toole Stott 410.

1,000/1,500

103. **Journal of Necromantic Numismatics**. F. William Keuthe, Jr. Quarterly. V1 N1 (Jan. 1966) - V12 N1 (Oct. 1977). COMPLETE FILE, in original printed wrappers with original mailing covers addressed to Dr. Dawes by the publisher, and supplements (not collated). Alfredson/Daily 3120. SCARCE; one of only ten complete files, three held institutionally. SOLD TOGETHER WITH: *Journal of Necromantic Numismatics: Second Final Issue*. Todd Karr. NVN# (Apr. 1978). Single issue, with supplements (not collated). Alfredson/Daily 3125. SCARCE.

2,000/4,000



104



105



106

104. KELLAR, Harry (Henrich Keller, 1849 - 1922). **A Magician's Tour**. Chicago: R.R. Donnelley & Sons, Publishers, 1886. PRESENTATION COPY, bound in full red cloth lettered in gilt on front, with beveled edges, A.E.G. Floral endpapers, engraved portrait frontispiece of Kellar behind tissue. Plates. INCLUDES THE RARE ADDENDA, *Kellar's Aids In Arithmetical Calculations* (25pp.) at rear. 8vo. Soiling to cloth, tide marks to a few pages in gutters at rear, general wear to exterior, else very good. BOLDLY INSCRIBED BY THE AUTHOR, Harry Kellar, on the second blank leaf. A RARITY, the first in this state we have encountered.

1,000/1,500

105. [KIRBY, R.S. (fl. 1793 - 1815)]. **Kirby's Wonderful and Scientific Museum, or Magazine of Remarkable and Eccentric Character, including Curiosities of Nature and Art...** London: R.S. Kirby, 1803 - 1820. Full tree calf with gilt turn-ins and borders, finely rebacked to style with gilt-tooled spines in six compartments, each with maroon labels. Illustrated with engravings, including portraits of Signora Giradelli the fireproof woman, Matthew Buchinger, sword swallows, mental calculators, fraudsters, giants, and many other "curious characters." 8vos. Dawes bookplates. Browned and foxed with usual wear, corner wear and bumps, signatures a bit loose in V2, else very good. A handsome set with much conjuring and circus interest. Toole Stott 1285.

800/1,200

106. **Le Petit Magicien, ou Recueil D'Expériences Tirée de la Magie blanche et des amusemens des sciences**. Paris: Chez Delarue and Lille, Chez Castiaux, [ca. 1820]. Original printed wrappers. Wood-engraved frontispiece and 40 intertextual diagrams. 90 pp. Wrappers worn, soiled, chipped, front joint repaired, a few gutters cracking, some soiling to lower corner of wrappers and text. Front and rear blanks appear to be affixed to inner wrappers. Still, a very good example of this scarce early French magic book in the original wrappers. Frontispiece design repeated on rear wrapper. This anonymous book has text mainly "borrowed" from Decremps. Fechner P14.

1,000/2,000

107. LE ROUX, Hugues (1860 - 1925) and GARNIER, Jules (1847-1889). **Acrobats and Mountebanks**. London: Chapman and Hall, Limited 1890. FIRST ENGLISH EDITION. Original greenish-blue cloth, front board and spine stamped black and gilt, rear board stamped blind, black endleaves. Profusely illustrated. Large 8vo. xii, [1]-336 pp. Spine toned, some edgewear, board soiled, rear hinge starting, text lightly toned, several early and later pages somewhat foxed, tissue-guard facing title-page foxed, a few gutters overopened. Skewed. Very good. Dawes' bookplate. Illustration of Buffalo Bill on p. 205.

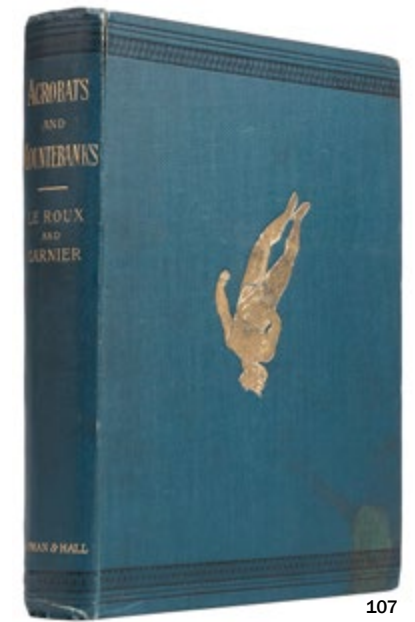
150/250

108. LENIER, Jules (1929 - 2007). **A Midget Book of Mighty Mental Magic**. Fullerton: Baffles Press, 1994. Black cloth with matching cloth-covered case; text letterpress printed on woven paper. Sculptural binding with fitted slipcase. Number 20 from an edition of 50. 64mo (miniature book). Designed by Joseph D'Ambriso. Near fine. SIGNED AND NUMBERED by the author on the limitation page.

250/350

109. LEPAUL, Paul (Paul Braden, 1900 - 58). **The Card Magic of LePaul**. [Chicago]: Author, (1949). FIRST EDITION, one of five hundred printed. Red cloth lettered in black and blue. Portrait frontispiece, photographs by Jerry McDermott. 8vo. Cloth a bit soiled, else near fine. SIGNED AND NUMBERED by LePaul on the limitation page.

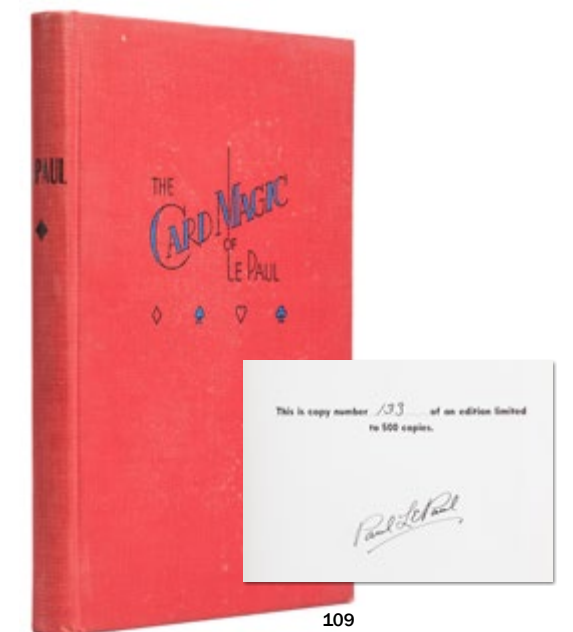
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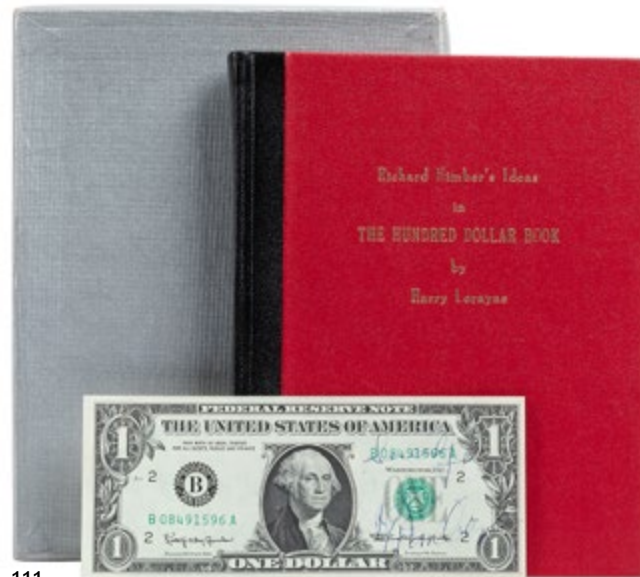
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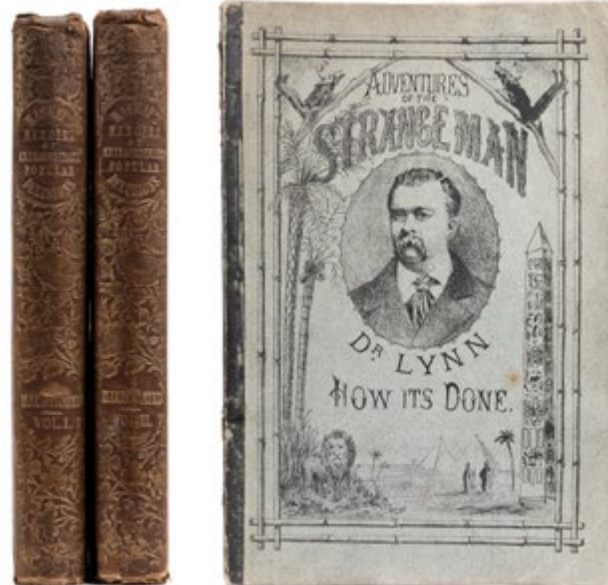
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109



111



112

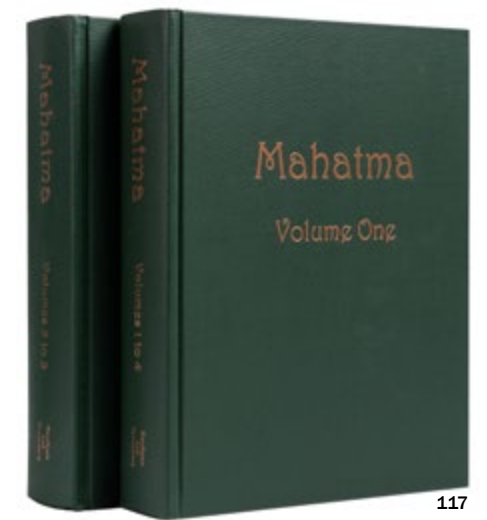
113



114



115



117



110

110. [LEURECHON, Jean (d. 1670)]. Henry Van Etten, compiler. **Mathematical Recreations; Or, a Collection of Sundry Excellent Problems.** London: Printed for William Leake, at John Leake ..., 1674. Full chocolate calf ruled blind with Morocco spine label lettered in gilt. Plain endsheets. 18 leaves, 1 - 282. Woodcuts. 8vo. Dawes bookplate. Trimmed unevenly into headers, contemporary marginalia and browning to title page, engraved title reinforced, tiny wormholes in upper margins of first third, tide mark to terminal leaves, hinges worn. Toole Stott 431.

600/1,200

111. LORAYNE, Harry (1926 - 2023). **Richard Humber's Ideas in the Hundred Dollar Book.** New York: Gimmicks Unlimited, 1963. FIRST EDITION. Pebbled red cloth lettered gilt over black leather spine. Photographs. Small 8vo. Fine condition; as-new. With the original silver presentation box, INSCRIBED AND SIGNED on the flyleaf by Humber to Dr. Dawes, and with a dollar bill inscribed and signed by Humber laid in. The only example we have encountered with the original box.

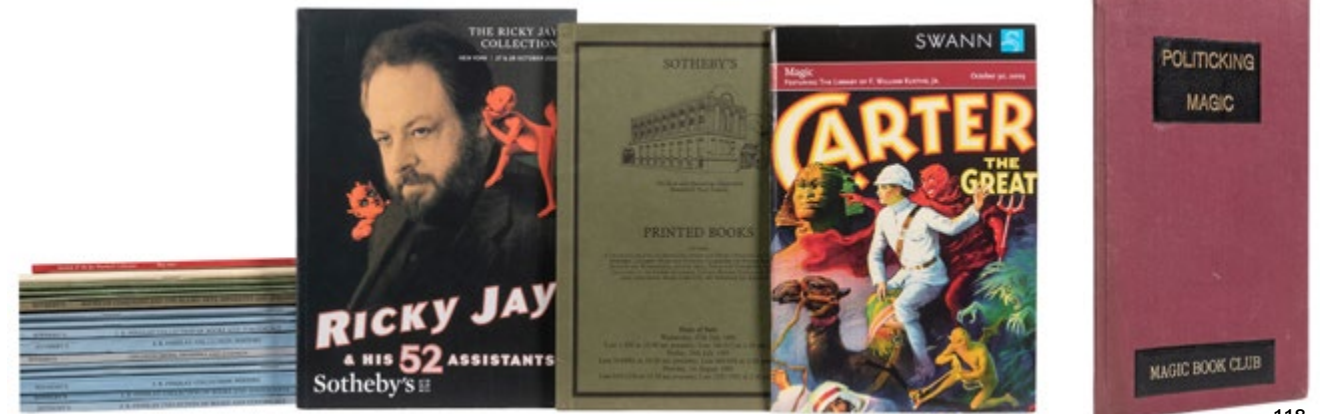
400/800

112. LYNN, Dr. H.S. (J.W. Simmons, 1836 - 99). **The Adventures of a Strange Man, with a Supplement Showing "How It's Done!"** Leicester: Edward Lamb, 1878. Publisher's pictorial blue wrappers. Illustrated half-title by Cruikshank. Secondary title page for "How It's Done in India". pp. [1-5] 6-88 +4 leaves advts. 8vo. Chipping to spine, DeVega signature to title, a few spots. Toole Stott 457.

400/600

113. MACKAY, Charles (1814-1889). **Memoirs of Extraordinary Popular Delusions and the Madness of Crowds.** London: Office of the National Illustrated Library, 1852. Two volumes. Second edition. Publisher's brown cloth stamped in gilt with advertisements on endpapers. Frontispieces, illustrations throughout. 8vos. Spines toned and worn, some rubbing, light soiling to boards, volume I lacking ffep, hinges cracking, some gutters overopened, occasional soiling in text, each letterpress title-page signed by "John W. Jones". Good. Dawes bookplates. Toole Stott 860.

200/400



116

118

114. **Magician's Own Book, (The).** New York: Dick & Fitzgerald, (1857). FIRST EDITION. Publisher's grey-brown embossed cloth, gilt stamped. Engraved title page and frontispiece guarded with tissue. Illustrated with over 500 woodcuts. 12mo. Cloth rubbed at joints and corners, minor spotting within, else very good. Toole Stott 481. The true first edition of this perennially popular volume published for decades by Dick & Fitzgerald.

400/800

115. **Magician's Own Book (The).** New York: Dick and Fitzgerald, Publishers, ca. 1870. Green pebbled cloth lettered and decorated in gold. Illustrated. 8vo. Ex-libris John Northern Hilliard, and with his inked notation regarding the author's identity of the work on the title page verso. Fine. An exceptionally bright, tight, and attractive copy of this classic conjuring textbook.

200/400

116. [MAGIC AUCTION CATALOGUES]. **Large Group of Auction Sale Catalogues.** [v.p., ca. 1940s-2020s]. Approximately 75 volumes, including *Catalogue of The J. B. Findlay Collection* (Sotheby's 1979, 3 parts), *The Ricky Jay Collection* (Sotheby's, 2021), *Catalogue of Valuable Printed Books and Manuscripts Including Books on the Theatre and Ballet* (Sotheby's 1978), *Books on Conjuring and the Allied Arts, Apparatus and Ephemera* (Sotheby's 1982), *Magic Featuring the Library of F. William Kuethe, Jr.* (Swann, 2003), *Catalogue of Manuscripts,*

Printed books and Autograph letters (Sotheby's, 1942), *Spring Magic Auction* (Potter & Potter, 2018), *The Golden Age of Magic Posters* (Potter & Potter, 2016), and many more. 8vos and 4tos. Original bindings (a few hardcovers, some dust jackets, most in original wrappers). Many with prices realized laid-in. Some general rubbing, occasional soiling, wear. Very good or better. The Findlay sales (listed above), were instrumental in making magic books and apparatus a viable and important collecting genre.

200/400

117. **Mahatma.** George Little, et al. V1 N1 (Mar. 1895) V9 N8 (Feb. 1906). Monthly. Complete File. One of 400 from the limited edition reprint issued by Kaufman & Greenberg (1994) in two green clothbound volumes stamped in copper, with matching slipcase. Near fine. Alfredson/Daily 4655.

300/500

118. MARSHALL, Jay and CRANDALL, Clarke. **Politicking Magic.** [Chicago: Magic, Inc., ca. 1957]. Publisher's pictorial wraps retained in red cloth with gilt-lettered labels to front board. 8pp. plus wraps. Dawes bookplate. INSCRIBED AND SIGNED by Marshall: "I'm happy to autograph the only bound copy of Politicking Magic I have ever seen. I would like not that it is part of one of the finest magic libraries I have ever seen. Sincerely, Jay Marshall, One of the Better Cheaper Acts."

100/200



119



120



122



121

119. MASKELYNE, John Nevil (1839-1917). **Modern Spiritualism: A Short Account of its Rise and Progress, with some Exposure of so-called Spirit Media.** London: Frederick Warne and Co., (1876). Color pictorial boards. Illustrated. 8vo. Slight rubbing at edges, occasional spotting. Toole Stott 1127. Bookplate of Edwin A. Dawes.

200/300

120. MASKELYNE, Nevil and DEVANT, David. **Our Magic.** London: George Routledge & Sons, [1911]. FIRST EDITION, first state (with gold smoke to wizard design on front board). Publisher's pictorial cloth designed by Will Owen. Portrait frontispiece of Maskelyne behind tissue, illustrated with plates and drawings. Thick 8vo. De Vega bookplate and signed by De Vega on the title page. An attractive example of the first edition of this classic book.

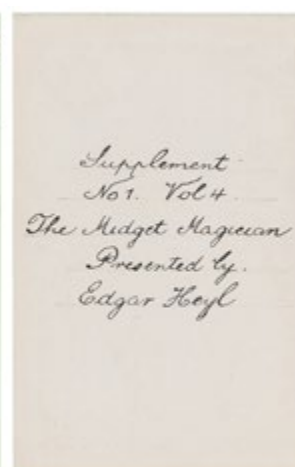
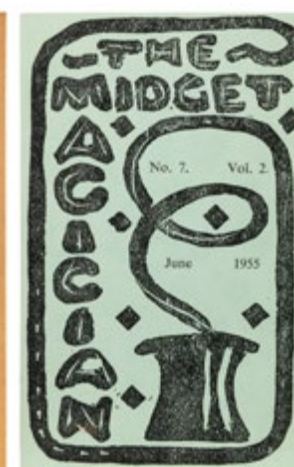
250/500

121. MCGUIRE, Eddie (1891 - 1968). **The Phantom of the Card Table.** [Rhode Island, ca. 1930]. Original typescript comprised of 24 4to leaves, typed rectos only, describing the methods used by Walter Irving Scott ("The Phantom") for his Second Deal, punch work, and other sleight-of-hand techniques. Preliminary leaves include transcriptions of stories regarding Scott first published in *The Sphinx*, as well as "A Talk to Card Enthusiasts" by McGuire. Accompanied by eleven sepia-tone images of Scott's hands executing the Deal, stapled together in flipbook-fashion on one short end. The verso of the last photo is INSCRIBED AND SIGNED by Cardini: "Water Scott Photos / taken by Cardini around 1930 / Strike second deal / Cardini 1968."

1,000/2,000

122. MERRILL, J.W. **New & Superior Conjuring Tricks.** Sheffield, ca. 1885. Pictorial wrappers, profusion of woodcuts. 40pp. (unnumbered). Disbound, worn, but intact. Fair. The only example of this early conjuring catalog we have encountered.

300/600



RARE CONJURING HISTORY PERIODICAL

123. **Midget Magician, (The).** Wilf Huggins. V1 N1 (Jan. 1951) - V4 N2/3/4 (Sept. 1960). COMPLETE FILE of loose issues, number 20 of only 50 files issued, each SIGNED AND NUMBERED by Huggins. Dawes bookplate included. Near Fine. With all enclosures and indices enumerated in Alfredson/Daily 4840.

4,000/6,000

This vest pocket-size magazine was "privately issued for lovers of conjuring" and is widely sought after due to its scarcity. As Huggins wrote in his "Conversation Piece" in V1 N1, due to the small format, "...there is no room for verbosity or illustrations in this tiny publication so each article contains only that which is essential to the understanding of the subject matter." True to those words the succinct stories may be brief, but contain information and anecdotes not circulated in other journals.



124

ENGAÑOS A OJOS VISTAS,
Y DIVERSION
DE TRABAJOS MUNDANOS,
FUNDADA
EN LÍCITOS JUEGOS DE MANOS,
Que contiene todas las diferencias de los
Cubiletes, y otras habilidades muy curiosas,
demostradas con diferentes Láminas,
para que los pueda hacer facilmente
qualquier entretenido.

SU AUTOR
PABLO MINGUET E YROL,
residente en esta Corte.

CON PRIVILEGIO.

EN MADRID: En la Imprenta de D. Pedro
Joseph Alonso y Padilla, Librero de Cá-
mara del Rey nuestro Señor.

124. MINGUET E YROL, Pablo (d. 1801). **Engaños A Ojos Vistas, y Divercion de Trabajos Mudanos.** Madrid: En la Imprenta de D. Pedro Joseph Alonso y Padilla... n.d. Second edition, expanded. Original vellum (stained, large corner chipped at spine). Woodcut frontispiece, woodcuts in text. [14], 1 - 218. 8vo. Browning, some inked marginalia on four pages, dampstains to back half, some spotting. The first expanded edition of this Spanish classic.

800/1,200

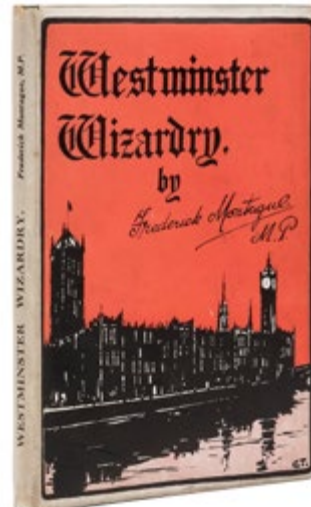
According to the checklist compiled by Enrique Jimenez-Gonzalez and published in Gibecière (V4 N2), "This greatly expanded edition is, for our purposes, considered the "second" edition. By comparing the tables of contents ... and consulting Lori Pieper's endnotes ..., it can be determined what additions were made to the content of the earlier editions."

125. MONTAGUE, Frederick (1876 - 1966). **Westminster Wizardry.** London: Will Goldston Ltd., [1929]. DELUXE edition, one of 100 issued in publisher's green cloth lettered in black with pictorial jacket. Portrait frontispiece, SIGNED below the likeness. Line drawings. 8vo. Dawes bookplate tipped to front pastedown. Jacket a bit soiled at spine with a few small chips; near fine. The first example of this deluxe edition we have encountered. Sold together with a copy of the trade edition in pictorial boards.

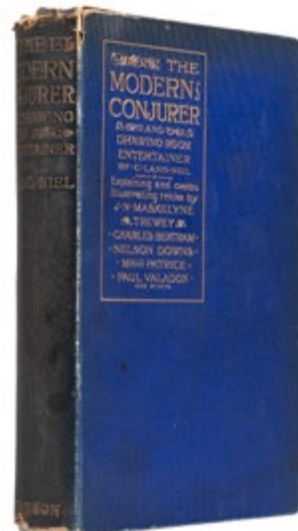
200/400

126. NEIL, C. Lang (d. 1948). **The Modern Conjuror.** London: C. Arthur Pearson, 1903. FIRST EDITION. Publisher's ribbed blue cloth stamped and ruled in gilt. Profusion of photographs. 8vo. Variant binding, with the author's last name misspelled "NIEL" on the spine. Binding shaken, signatures loose, joints split, cloth sunned, chipped, and rubbed; fair. Bearing Dr. Eddie Dawes' penciled notation on the flyleaf: "This was the start of the Dawes Magic Library, purchased in Miles Bookshop, Woodhouse Lane, Leeds, in 1944 during my first year at Leeds University." Above the notation is the inked numeral "1," making this the first cataloged conjuring book in his collection. His inked signature appears on the half-title.

150/250



125



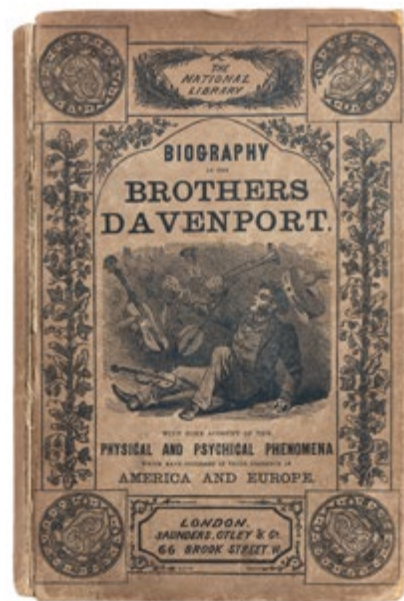
126



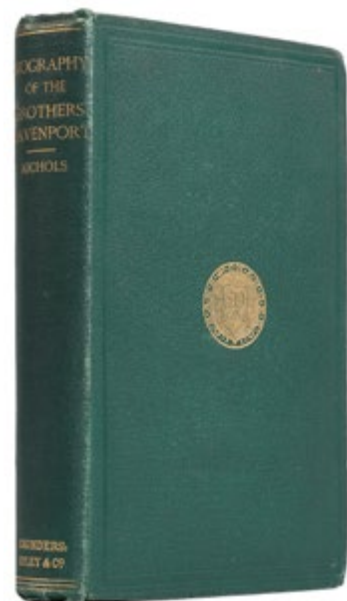
127. **The New London Conjuror; or, Art of Legerdemain. Shewing the Various Ways of Performing Tricks by Slight of Hand, Together with Many Surprising Deceptions.** London: Printed for S. Carvalho, 18, West Place, Nelson Street, City Road, by Heming and Tallis, Stourbridge [1817]. Blue printed wrappers duplicating the title page text with floral woodcut ornament. Hand-colored frontispiece captioned "To stand on a red hot poker and eat fire." [1-7], 8, [9], 10 - 14, [15], 16 - 28. 12mo. Handsome slipcase with gilt-stamped roan spine over marbled boards and folding chemise insert. Wraps chipped, gutters of frontis folded, trivial spotting to first few leaves, corner of final leaf torn away not affecting text, very faint penciled marginalia. RARE; the only copy we have encountered, and not in Toole Stott.

8,000/12,000

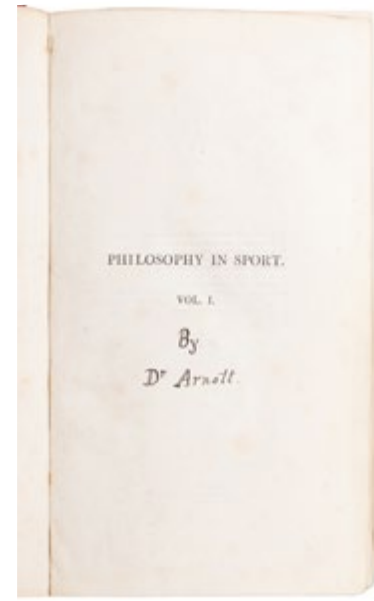
Dr. Dawes' detailed description of this work, based on this example from his library, appeared in *Magical* No. 61 (Nov. 1981). The book was formerly owned by James B. Findlay.



128



129



130

128. NICHOLS, M.D. **A Biography of the Brothers Davenport.** London: Saunders, Otley & Co., 1865. Second edition. Publisher's pictorial boards, bearing an image of the manifestations of the brothers on the front within a decorative border. Pp. i-iii, iv-viii, [1] 2 - 360 + adverts. 8vo. A few unopened gatherings at rear. Lacks spine, boards well worn, a few chipped page edges, front cover just holding. Toole Stott 1298, locating only two examples, including this copy. RARE. 800/1,200

129. NICHOLS, Thomas Low (1815-1901). **A Biography of the Brothers Davenport.** London: Saunders, Otley, and Co., 1864. FIRST EDITION. Original full green cloth, front board and spine stamped in gilt, boards stamped in blind, purple coated endleaves. 8vo. viii, [1]-360, [16, publisher's catalogue dated October, 1864]. Binding rubbed, corners bumped, spine a bit toned, hinges just starting, a few gutters overopened, some occasional foxing, soiling, creasing in text; skewed. With the bookplates of Dawes and the armorial bookplate of Thomas Richardson, Jun. on the front endleaves, and with Richardson's pencil signature on the title-page. Near fine. Toole Stott 809. 300/500

130. [PARIS, John Ayrton (1785-1856)]. **Philosophy in Sport Made Science in Earnest...** London: Longman, Rees, Orme, Brown, and Green, 1827. FIRST EDITION. Three volumes in one. Near-contemporary quarter red levant Morocco over green cloth boards, black gilt Morocco lettering label on spine. Engraved titles, illustrated with figures and vignettes. 12mo. xviii, 316; viii, 314; vi, 207, [1, colophon]. Half-title of vol. I with ink note (author's name misspelled). Binding somewhat worn, soiled, spine lightly toned, hinges starting, text occasionally foxed, creased, a few gutters overopened. Dawes' bookplate and the ink ownership stamp of H. J. Lorimer. Very good. Toole Stott 525. 300/600

131. **Parlour Pastime for the Young: Consisting of Pantomime and Dialogue Charades, Fire-Side Games...** Edited by Uncle George. London: James Blackwood, 1857. FIRST EDITION. Bound in contemporary half blue morocco over marbled boards, spine ruled and lettered in gilt, yellow endleaves. With engraved frontispiece and one plate inserted. [iv], 208 pp. Binding worn, scuffed, ffep lacking, text toned, soiled, occasionally creased. Dawes' bookplate. A good example of this uncommon title. Toole Stott 545. 150/300

132. PARRISH, Robert (1918-1994). **Group of Seven Titles by Parrish, Five Inscribed to Dr. Dawes.** [v.p., ca. 1938-95]. 8vos. Titles in original cloth (two in jackets) or wrappers. Some general wear, soiling to bindings or jackets, all with Dawes' bookplates. Titles include: *You'd Be Surprised* (wrappers, inscribed, also has bookplate by Stanley Collins), *Do That Again!* (wrappers, inscribed), *New Ways to Mystify* (original cloth, no jacket, long inscription), *For Magicians Only* (original cloth, jacket, English edition, inscribed), *The Magician's Handbook* (original cloth, price-clipped dust jacket, inscribed, new edition), *Great Tricks Revisited* (original cloth, not inscribed, 1995 edition), *Words About Wizards* (original cloth, not inscribed, 1994 edition). Good or better. 150/250



135

133. PEPPER, John Henry (1821 - 1900). **The Boy's Playbook of Science.** London: George Routledge and Sons, 1866. New edition. Full smooth crimson calf, tooled spine in compartments with gilt-lettered title label. Marbled endsheets. Engraved frontis., 470 engravings. 8vo. Binding weak, extremities rubbed, spine toned. Toole Stott 1148. 150/250

134. PEPPER, John Henry (1821 - 1900). **The Boy's Playbook of Science...** London: George Routledge and Sons, 1869. New Edition. 8vo. Original full brown cloth, front board and spine stamped in gilt, boards stamped in blind. With engraved frontispiece and three plates inserted; with numerous intertextual diagrams and illustrations. [viii], [1]-440 pp. Cloth spine sunned, some mild wear, rubbing to boards, light soiling to endleaves, a few gutters overopened. Fine. On the verso of the ffep is a school's gift inscription for "Second Prize in Second Division" dated 1869. Dawes' bookplate. Toole Stott 553. 200/400

135. PIESSE, G.W. SEPTIMUS (1820 - 1882). **Chymical and Natural and Physical Magic.** London: Longman, Brown, Green, Longmans, & Roberts, 1865. Third edition. Patterned colorful cloth. Hold-to-light frontispiece (the image revealed when the page is held to a candle's flame; this example unscorched), illustrations throughout. 8vo. Rubbing to cloth; very good. Dawes bookplate. Toole Stott 561. This edition contains miscellaneous conjuring feats earlier editions did not. 200/400

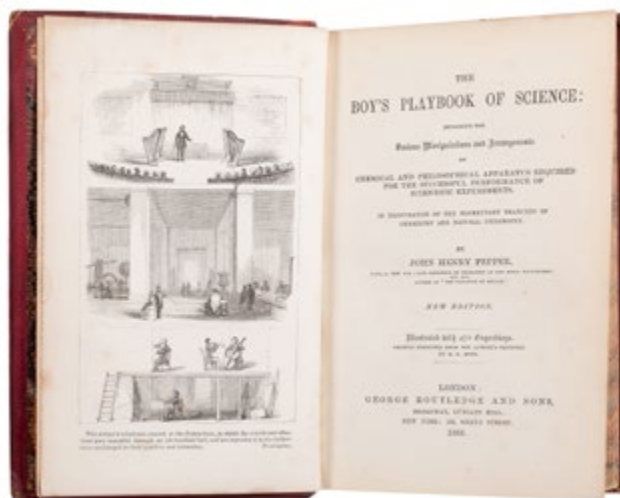
Sold together with the 1858 edition, Toole Stott 559 (lacking the frontispiece and in fair to poor condition).



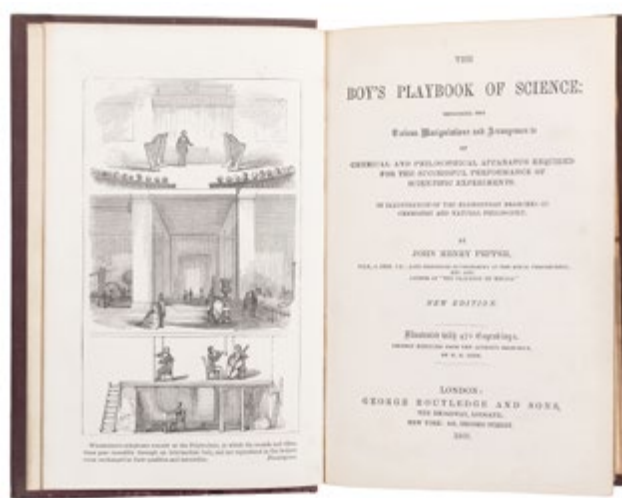
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132



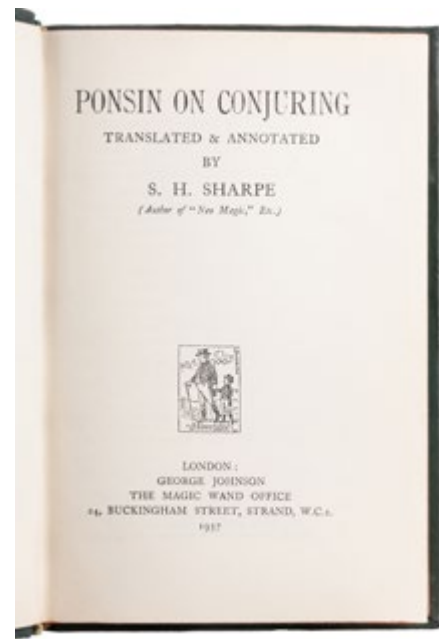
133



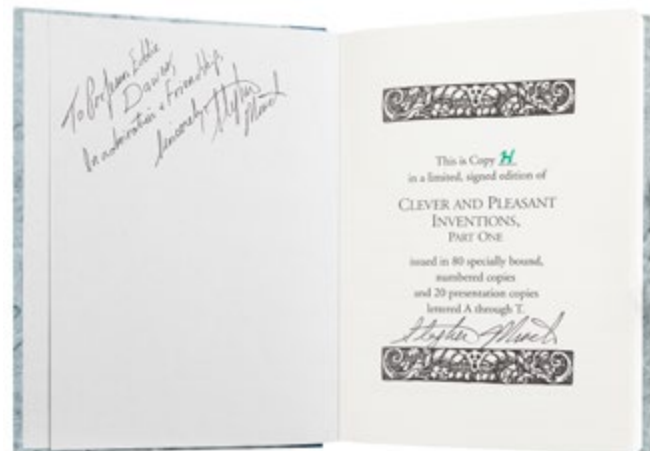
134



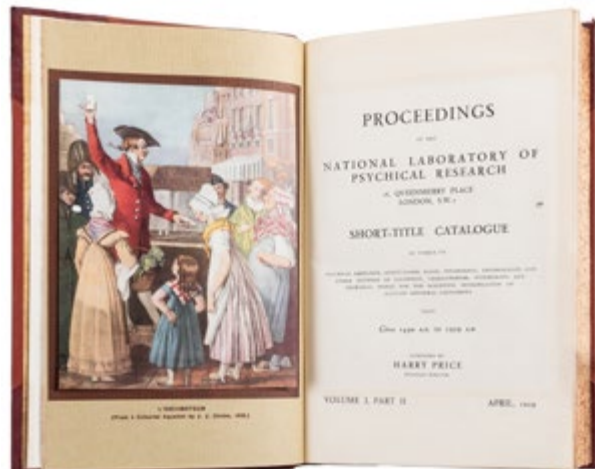
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137



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139



141

136. PINETTI, Giuseppe (1750 – 1800). **Physical Amusements and Diverting Experiments.** London, 1784. Full modern smooth red calf, ruled and lettered in gilt with fancy gilt dentelles over marbled endsheets. Half title, engraved frontispiece, engraved title vignette. 8vo. pp. [1-5] 6-65 [66-68]. Ex-libris Roland Winder and Eddie Dawes (with "S" label on front pastedown). Old signature in ink to foot of last leaf, only a few faint spots. A bright and attractive example; fresh. Toole Stott 564. **1,000/2,000**

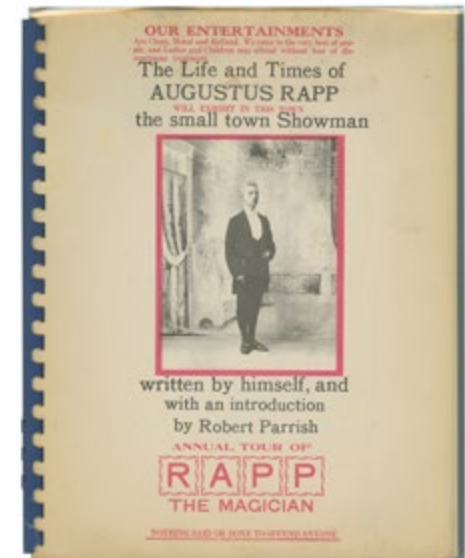
137. PONSIN, J.N. (trans. S.H. Sharpe). **Ponsin on Conjuring.** London: George Johnson, 1937. Decoratively gilt-stamped full green leather, maroon spine title. Marbled endsheets. Illustrations. One of twelve DELUXE presentation copies from the first English edition of 300. 8vo. Minor thumbsoiling; near fine. INSCRIBED AND SIGNED by Sharpe on the half-title to Wilf Huggins, and with an ALS from Sharpe to Huggins laid in. **250/500**

138. PREVOST, J. (1520-1592). **Clever and Pleasant Inventions Part One Containing Numerous Games of Recreation and Feats of Agility, by Which One May Discover the Trickery of Jugglers and Charlatans.** Seattle: Hermetic Press, 1998. "H" of 20 lettered presentation copies signed by the publisher, Stephen Minch; this copy additionally inscribed by Minch to Dawes on the verso of the ffeop: "To Professor Eddie Dawes, In admiration and Friendship, Sincerely, Stephen Minch". Original blue cloth spine over rag paper boards stamped in black on front board and gilt on spine, in original matching custom drop-spine box. 8vo. Fine. **300/500**

139. PRICE, Harry (1881 – 1948). **Group of Eight Works on Ghosts and the Supernatural.** Including *Poltergeist over England* (1945); *Search for Truth* (1942); *Confessions of a Ghost Hunter* (1936; prospectus laid in); *Rudi Schneider A Scientific Examination of his Mediumship* (1930); *The End of Borley Rectory* (1946); *Fifty Years of Psychical Research* (1939); *The Most Haunted House in England* (1941); and *Leaves from a Psychist's Case-Book* (1933). Sold together with: TABORI, Paul. *Harry Price: The Biography of a Ghost Hunter.* London: Atheneum Press, (1950). Together, nine volumes regarding the life, work, and crusades of the original "ghost hunter." All ex-libris Edwin Dawes, and bound in original cloth, five with original dust-jackets. **250/500**

140. PRICE, Harry (1881 – 1948). **Short-Title Catalogue of Works on Psychical Research...** London, 1929 and 1935. PRESENTATION COPIES; both volumes bound in one-third pebbled leather over cloth, spine in compartments with gilt ornaments and lettering. Color frontispiece, plates, colored endsheets and sprinkled page edges. 8vo. Ex-libris Roland Winder and Edwin A. Dawes. Tiny hole in title page, else near fine. With two passes to the Price Library issued to Dr. Dawes laid in, and with Eddie Dawes' penciled notation that the book was presented to him by Roland Winder in 1964. **200/300**

141. QUINN, John Philip (1851 – 1916). **19th Century Black Art, or Gambling Exposed.** Chicago: Quinn Publishing Co., 1891. Publisher's pictorial wraps (reinforced) retained in one-third pebbled calf over marbled boards, spine in compartments lettered gilt. Frontispiece portrait, woodcuts and illustrations of "all Crooked Gambling Appliances." 8vo. Roland Winder and Dawes bookplates, "S" label to pastedown. Usual browning and chips, but very good overall. Jessel 1412. **300/600**



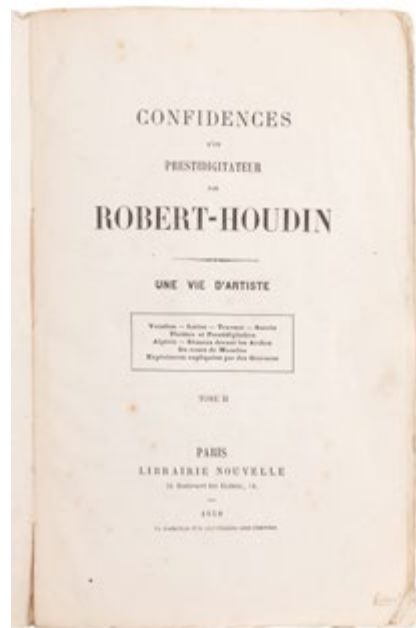
142



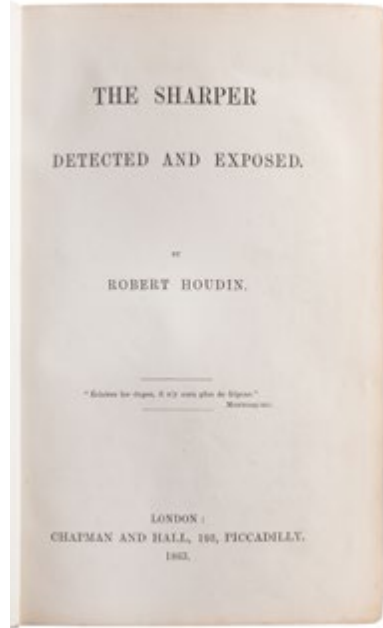
143

142. RAPP, Augustus (1871 – 1961). **The Life and Times of Augustus Rapp the Small Town Showman.** (Chicago: The Ireland Magic Co., 1959). Publisher's pictorial comb-bound wrappers, being number 2 of 500 copies printed. Illustrated. 4to. INSCRIBED AND SIGNED by Rapp to Robert Parrish, who wrote the introduction, and edited an updated edition of Rapp's memoir. Laid in is a letter from publisher David Meyer to Eddie Dawes presenting the book to him. **150/250**

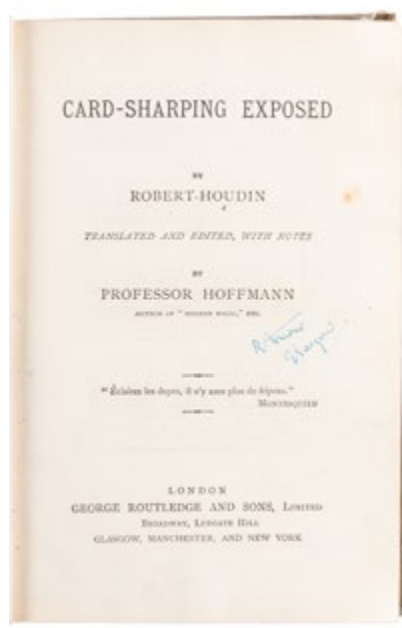
143. "Big Chief Red Snake." **Secrets of Magic Practised by The Mohawk Indian Medicine Men.** Oldham: Showland's Promptest Printer, c/o "World's Fair" Office, ca. 1910. Eight page chapbook, uncut, describing in terse terms the secrets behind various conjuring tricks and stage illusions, including the Inexhaustible Bottle, Linking Rings, and fire eating. Browning at folds and edges. The only example we have been able to trace. **100/200**



144



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146



147

144. ROBERT-HOUDIN, Jean Eugène (1805 - 71). **Confidences d'un Prestidigitateur**. Paris: Librairie Nouvelle, 1859. Second Edition. Two volumes in original plain pink wrappers (chipped and worn). Second volume with 15 plates bound in sequence depicting Robert-Houdin's famous effects, including the Orange Tree, Cabalistic Clock, and Second Sight. 8vos. Dawes bookplates. Last several leaves of Vol. 2 detached, scattered soiling and foxing, but generally good or better.

500/1,000

145. ROBERT-HOUDIN, Jean Eugène (1805 - 1871). **The Sharper Detected and Exposed**. London: Chapman and Hall, 1863. FIRST ENGLISH EDITION. Publisher's embossed cloth, rebacked. Illustrated. 8vo. Dawes bookplate. Good or better. An UNCOMMON variant edition (with variant title) of this seminal work on cheating at cards.

250/500

146. ROBERT-HOUDIN, Jean-Eugène (1805 - 1871). **Card-Sharpping Exposed. Translated and Edited, with Notes by Professor Hoffmann**. London: George Routledge and Sons, Limited, [ca. 1882]. Early English edition. Original full light brown cloth, front board stamped in red and black, spine stamped in red, black, and gilt. With a few intertextual diagrams. 8vo. 316, [2, ads] pp. Spine toned, some rubbing, soiling to boards, endleaves soiled, text mildly toned, with some occasional foxing, one short tear to half-title. Very good. Dawes' bookplate and advertising card of magician Richard Armour ("Conjurer Dick") on front endleaves, advertising card of conjurer and ventriloquist Harry Vernon affixed to copyright page. Signed by Armour on the title-page.

200/300

Originally published in English as The Sharper Detected and Exposed, this is the more popular revised and expanded version. See previous lot.

147. ROBERT-HOUDIN, Jean-Eugène (1805 - 1871). **Robert-Houdin, Ambassador, Author and Conjuror. Written by Himself**. London: Chapman and Hall, [1870]. Fourth edition. Original pictorial boards. 8vo. Binding worn, scuffed, front board nearly detached, some worm-holes to boards, some foxing in text, a few gutters overopened. With Dawes' bookplate on front pastedown. Fair condition for this uncommon edition of the "father of modern magic's" memoirs. Toole Stott 1166.

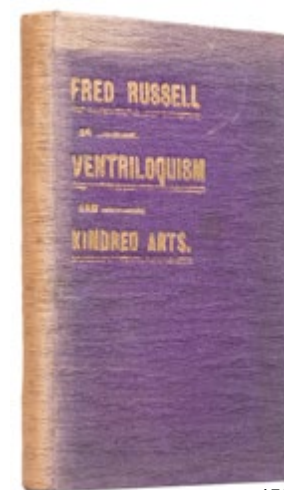
200/300



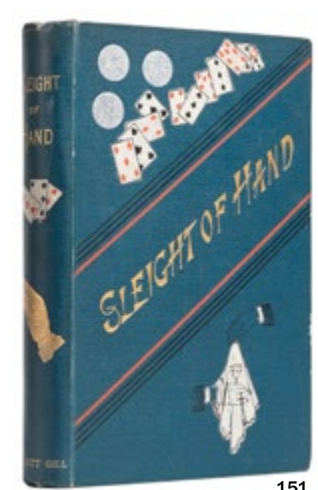
148



149



150



151

148. ROBERT-HOUDIN, Jean-Eugène (1805 - 1871). **The Secrets of Conjuring and Magic, or How to Become a Wizard. Translated and Edited, with Notes by Professor Hoffmann**. London: George Routledge and Sons, 1878. FIRST ENGLISH EDITION. Original full red cloth, front board and spine stamped in black and gilt, rear board ruled in blind, AEG. Frontispiece and numerous intertextual diagrams and illustrations throughout. 8vo. [xx], [1]-373, [1, colophon], [6, publisher's catalogue] pp. Dawes' bookplate. Spine toned and edgeworn, some light rubbing, wear to boards, hinges just starting, some occasional soiling in text. Very good.

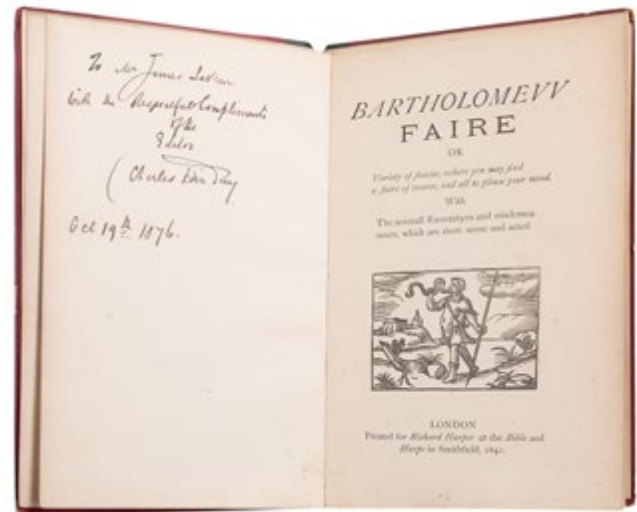
200/300

149. ROBERT-HOUDIN, Jean-Eugène (1805 - 1871). **Secrets of Stage Conjuring. Translated and Edited, with Notes by Professor Hoffmann**. London: George Routledge and Sons, 1881. FIRST ENGLISH EDITION. Original full brick red cloth, front board and spine stamped in gilt and black. Frontispiece and a few intertextual diagrams and illustrations. 8vo. 252, [2, ads] pp. Spine toned, some rubbing, minor soiling to boards, endleaves mildly soiled. Frontispiece a bit loose, gutter facing title-page starting. Skewed. Near fine. Dawes' bookplate and advertising card of magician Richard Armour ("Conjurer Dick") on front endleaves. Signed by Armour on title-page. The posthumous sequel to *The Secrets of Conjuring and Magic*.

150/300

150. RUSSELL, Fred (Thomas Parnell, 1862 - 1957). **Ventriloquism and Kindred Arts**. [London]: Keith, Prowse & Co., [1898]. Publisher's purple paper-covered boards, lettered gilt. Patterned green endsheets. Portrait frontispiece of Russell, one plate showing Russell with Coster Joe. 96pp, 8vo. Sunning to spine and portion of front board; good to very good. An uncommon work by the "father of modern ventriloquism."

300/600



152

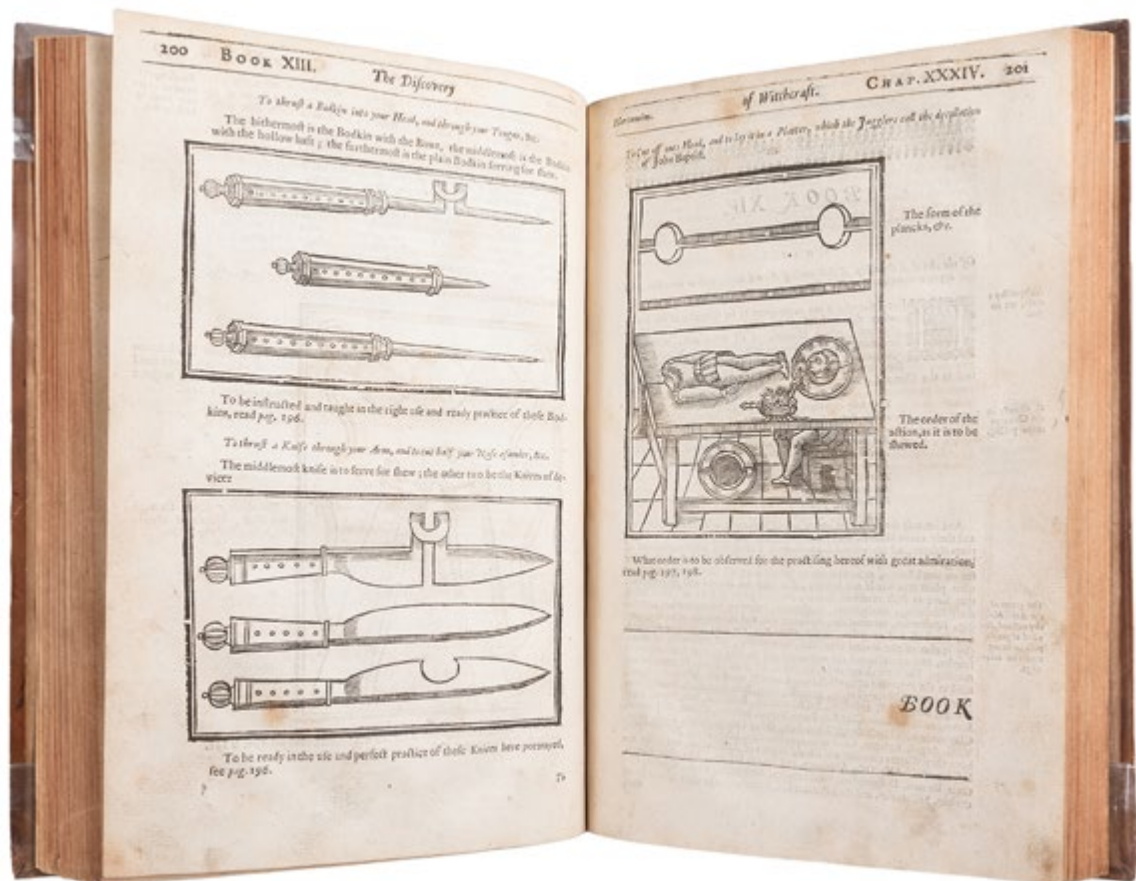
151. SACHS, Edwin (1850 - 1910). **Sleight of Hand**. London: L. Upcott Gill, [1885]. Second edition. Green cloth decorated in white, red, black, silver, and gilt with. Profusion of line drawings. 8vo. Dawes bookplate. Very minor foxing, insignificant cloth wear; near fine. A handsome example of this important book.

200/300

152. [SAVREN]. **Bartholomew Faire or Variety of fancies, where you may find a faire of Wares...** London, 1870s. Likely an extract from Hindley's *Cries of London*. Plain red boards. Woodcut to title page, head and tail pieces. [i - ii, 1], 2 - 8. Hinge broken, else good. INSCRIBED AND SIGNED facing the title page: "To James Savren / with the respectful compliments / of the / editor / Charles Hindley / Oct. 19th 1876." 2

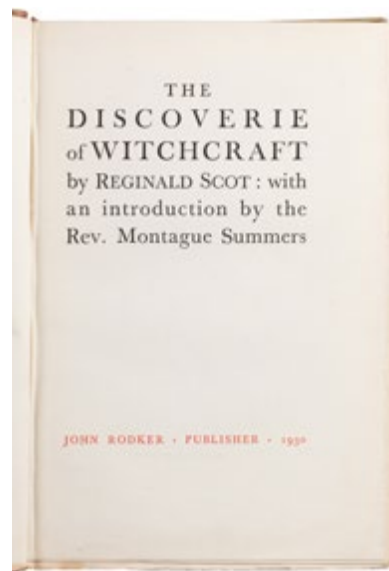
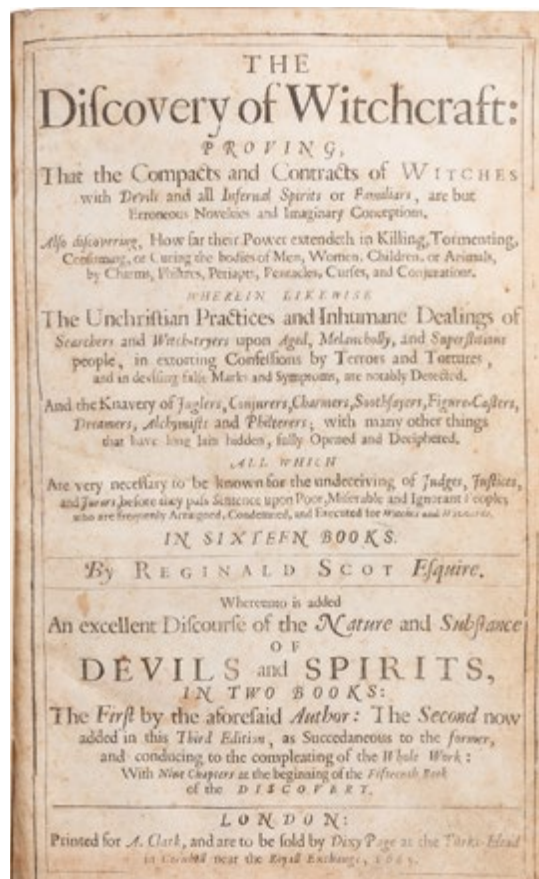
200/400

Savren was a barber by trade, but also assisted some of the great magicians of the early Victorian era and gave his own performances in the style of Philippe (see Lot 432).



153. SCOT, Reginald (1538 - 99). **The Discovery of Witchcraft**. London: Printed for A. Clark, and are to be sold by Dixy Page at the Turks-Head ..., 1665. THIRD EDITION, first issue. Paneled calf stamped and ruled in blind, with gilt-lettered spine label. Including the famous wood-engraved illustrations of conjuring apparatus and the decapitation illusion. 10 leaves, 1 - 292, 6 leaves, title leaf, 1 - 72, 1 leaf, with pagination errors as noted in Toole Stott. 4to. Armorial bookplate of John Fall, Dawes bookplate to rear pastedown. Spine chipped, inked marginalia and foxing to prelims, scattered spotting, soiling, and faint penciled marginalia throughout, a few dog-ears, front joint cracked; good or better. An attractive example of this classic work including some of the earliest explanations in English of conjuring tricks and their secrets. Toole Stott 620.

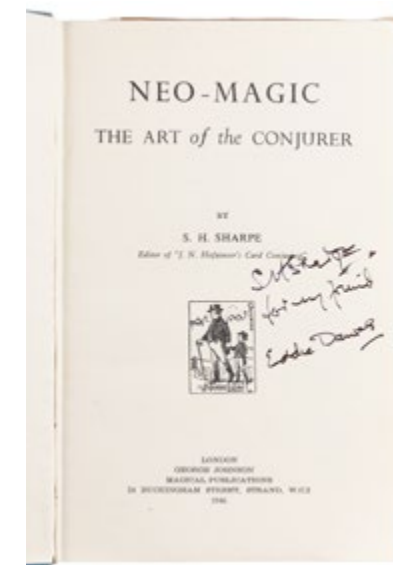
7,000/9,000



154



155



157



156

154. SCOT, Reginald (c. 1538 - 1599). **The Discoverie of Witchcraft**. Bungay: John Rodker, 1930. Quarter dark red morocco over green cloth, titles gilt stamped. LIMITED EDITION number 64 of 1,275 copies printed on specially-made Dutch paper with deckled edges, t.e.g. Includes reproductions of original woodcuts, including iconic images of conjuring apparatus. With an introduction by the Rev. Montague Summers. Small folio. Dawes bookplate. Spine toned, general wear and soiling to cloth.

400/600

155. **Servais LeRoy's Magical Monthly**. Max Sterling. N1 (Nov. 1911) - N12 (Oct. 1913). COMPLETE FILE, bound in blue pebbled cloth (spine retaped). N12 apparently lacking wraps, else very good. Alfredson/Daily 6200.

300/600



158

156. SEYMOUR, Richard (d. ca. 1750). **The Compleat Gamester: In Three Parts...The Fifth Edition**. London: E. Curll and J. Wilford, 1734. Three parts in one. Modern calf-backed marbled boards, Morocco title label. Engraved frontispiece. 12mo. 132, 94pp., [2] ads. Name erased from head of title, only very moderate wear; a crisp and attractive example. Toole Stott 624. Jessel 1494.

400/600

157. SHARPE, S.H. (1902 - 92). **Neo Magic**. London: George Johnson, 1946. Revised second edition. Publisher's cloth with dust jacket (chipped and torn). 8vo. PRESENTATION COPY, inscribed and signed by the author to Eddie Dawes, and with a Sharpe ALS to Dr. Dawes laid in.

200/300

158. **Simple & Clever Tricks by Cards** [cover title]. London: R. March & Co., ca. 1881. Blue printed wrappers, wood-engraved title page. Illustrations. 32pp. Pencil marginalia, dusty, worn.

150/250



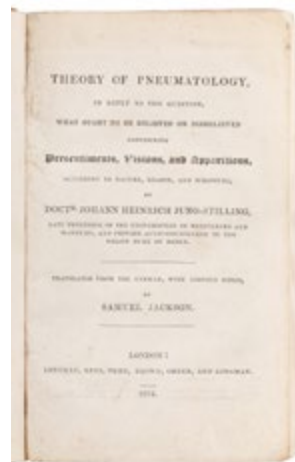
159



160



162



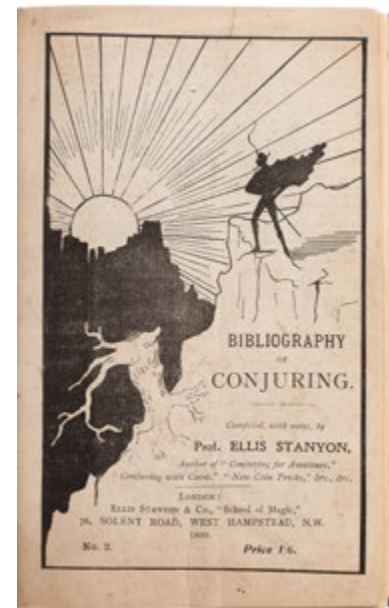
161

161. [SPIRITUALISM]. JUNG-STILLING, Johann Heinrich (1740-1817). **Theory of Pneumatology, in Reply to the Question, What Ought to be Believed or Disbelieved Concerning Presentiments, Visions and Apparitions...** Translated from the German, with Copious Notes, by Samuel Jackson. London: Longman, Rees, Orme, Brown, Green, and Longman, 1834. First English language edition. Original plain boards, ink title to spine. 12mo. xxii, [1]-460 pp. Spine sunned and quite worn, boards worn and soiled, binding front board possibly re-hinged, endleaves possibly later. Lacks p. [i-ii], most likely a half-title, a few gutters overopened. Two previous owner's signatures on ffp, Dawes' bookplates. Good. This book on spiritualism deals with presentiments and what happens to the soul after death. 200/400

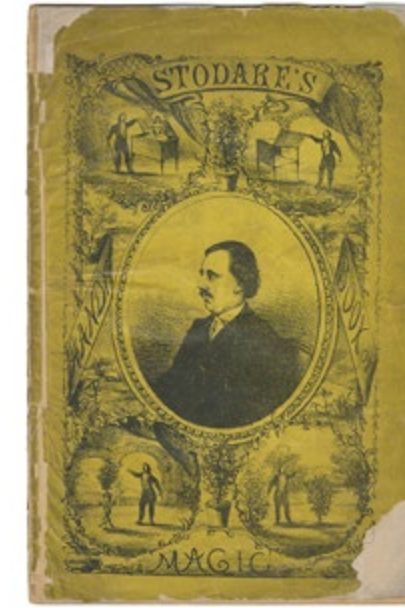
162. [SPIRITUALISM]. **Group of 28 volumes on spiritualism, hauntings, and related subjects.** Including: HARPER, Charles. *Haunted Houses*. London: Chapman & Hall, 1907. Pictorial cloth. - CONAN DOYLE, Arthur. *The Case for Spirit Photography*. London: Hutchinson & Co., [1922]. First edition. Wrappers. - CONAN DOYLE, Arthur. *Our American Adventure*. New York: George H. Doran, 1923. - BENNETT, Ernest. *Apparitions and Haunted Houses*. London: Faber and Faber, 1939. First edition. Cloth, in scarce dust-jacket. - *Cheiro's Memoirs: The Reminiscences of a Society Palmist*. London: William Rider & Son, 1923. Cloth. INSCRIBED copy. - *CIBA Foundation Symposium on Extrasensory Perception*. Boston: Little, Brown, 1956. SIGNED bookplate by Eric C. Dingwall (contributing author). - GOODRICH-FREER, A., and John, Marquess of Bute, K.T. (eds). *The Alleged Haunting of B— House*. London: George Redway, 1899. Cloth. - and others. Generally cloth 8vos, some with dust-jackets. Condition generally very good. 500/700

159. **Spirit Rapping in England and America.** London: Henry Vizetelly, Clarke Beeton & Co., [1853]. Full green pebbled cloth, spine in compartments with gilt lettered title label, engraved frontispiece of a séance, engraved title page picturing A.J. Davis, "The Poughkeepsie Seer." Marbled page edges, 272pp. Small 8vo. Very good or better. 400/800

160. [SPIRITUALISM]. **Four Early Works on the Table Tipping Controversy.** Four chapbooks in printed color wrappers, including: *Table-Moving Tested and Proved to be of Satanic Agency* by Rev. N.S. Godfrey (London, 1850s); *An Inquiry into Table-Miracles* by R.C. Morgan (Bath and London, 1850s); *Table Moving by the Power of the Will* by George Banton (London, 1853); and *Table Talking: Disclosures of Satanic Wonders & Prophetic Signs* by The Rev. E. Gillson (Bath and London, ca. 1853). Ownership signatures to front wraps, but very good condition overall. 200/300



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166

163. STANYON, Ellis (1871 - 1951). **Serial Lessons in Conjuring, Nos. 1 - 21.** (London: Stanyon & Co., 1899 - 1910). COMPLETE FILE of all lessons (including the uncommon No. 2) bound in one-third blue cloth over navy Morocco, with gilt-tooled and lettered spine in six compartments. Marbled endsheets, silk ribbon book marker, T.E.G. Illustrated. 8vo. Usual soiling to pages; very good overall. A handsome binding. 200/300

164. STODARE, Colonel (Joseph Stoddart, 1831 - 1866). **A New Handy-Book of Magic.** London: Theatre of Mystery, Egyptian Hall, Piccadilly ..., 1865. Publisher's lithographed pictorial yellow wrappers (considerably chipped, front detached). 8vo. pp. [i-v] vi, [1] 2-26. Corners of wraps chipped, strengthened with Japanese tissue. Toole Stott 644. SCARCE. 800/1,200

165. STODARE, Colonel (Joseph Stoddart, 1831 - 1866). **Stodare's Fly Notes or Conjuring Made Easy for Amateurs.** London: George Routledge & Sons, 1867. Publisher's boards, illustrated. Small 8vo. Toole Stott 645. Neatly rebacked. Bookplate of Edwin A. Dawes. [With]: *Riddles and Jokes*. Collected by the Editor of *Every Boy's Magazine*. Third Series. London: Routledge, Warne, and Routledge, 1863. Bookplate of Stanley Collins. 150/250

166. [STODARE]. **Explication Scientifique du Sphinx et Du Panier Indien.** Bruxelles: Imprimerie de Ve Parent & Fils, 1866. Single gathering of eight pages, [1-3], 4 - 8, with diagrams explaining the angles of mirrors used in Stodare's Sphinx illusion. Ragged page edges, else very good. Not in Fechner; SCARCE. 500/700

167. SWEIRD, Dion (pseud). **Spirit Rapping Made Easy.** London: Felix McGlennon Ltd., ca. 1885. Color pictorial wrappers, upper picturing floating instruments, a tipping table, and a ghost. Illustrated with line drawings. 16mo. A few folds and tiny chips to wraps, pulp paper pages uniformly browned. Very good. 400/600



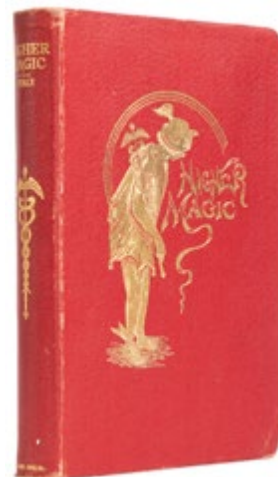
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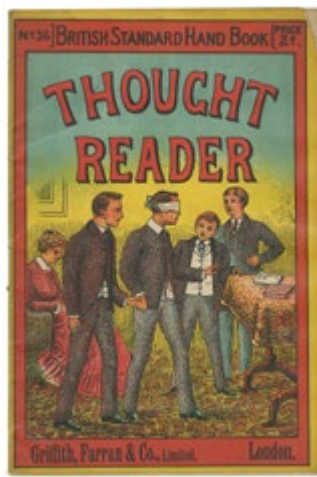
167



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169



170

168. TARBELL, Harlan (1890 – 1960). **Tarbell Course in Magic. Vols. 1 – 8. Extra-Illustrated.** New York: Louis Tannen, 1946 – 1954. Various editions, uniform cloth, Illustrated. 8vos. Vols. 1 – 6 INSCRIBED AND SIGNED by Tarbell to Dr. Edwin Dawes on tipped-in sheets, with additional caricature drawings by Tarbell of Hindu or Chinese sorcerers, and with a TLS From Tarbell to Dawes laid in presenting him with the drawings for the books. A wonderful association set.

600/1,200

169. TEALE, Oscar (1847 – 1934). **Higher Magic.** New York: Adams Press Print, 1920. DELUXE EDITION, numbered and SIGNED by the author and with the subscriber's name, Leo Rullman, inked on the limitation page by Teale. Pebbled red flexible cloth, decorated in gilt. A.E.G. Illustrated, including photographs. 8vo. Leo Rullman and Dawes bookplates. Prospectus laid in. Joints rubbed, a few bumps, very good overall.

150/300

170. **The Thought Reader. With Tricks in Second Sight, So-Called Spirit Manifestations, Etc.** London: Griffith, Farran & Co., Limited, 1890s. Publisher's color pictorial wraps. Number 36 in the British Standard Hand Book series. Illustrated. 32pp. Dawes bookplate inside front wrap. Bright and crisp, corner chip on upper wrap and two leaves, two spots of penciled marginalia; very good.

200/400

171. TRIPLETT, Norman (1861 – 1934). **The Psychology of Conjuring Deceptions.** Worcester: Reprinted from the American Journal of Psychology, 1900. Original green printed wrappers retained in handsome one-third crimson calf over marbled boards with gilt-lettered spine and matching marbled endsheets. 72 pp. Bookplates of Milton Bridges, Roland Winder, and Edwin A. Dawes. Near fine.

150/250

According to Leo Rullman, writing in *The Sphinx* for Feb. 1929, this form of Triplett's work, "was later reprinted in pamphlet form for the author's use, the edition being limited to 100 copies." The handsome binding was likely added by Winder.

172. [VENTRILOQUISM]. **The Theatrical Olio; or, Actor's Ways and Means.** [London]: Published by Duncombe, Book and Music Seller, [ca. 1824]. Original printed brown wrappers retained in handsome one-third smooth calf over marbled boards, spine titled in gilt. Hand-colored frontispiece engraving of Matthews as the "old Scotch Woman." [1 – 3], 4 – 24. Publisher's advertising slip bound in before rear wrap. 12mo. Bright and well-preserved, with minimal marginal wear and chips, and one small marginal hole to A5.

800/1,200

Matthews combined quick-changes, ventriloquism, impressions, and humor in a range of solo performances he dubbed "monodramatic entertainment." His shows were forerunners of modern ventriloquism.

173. WARLOCK, Peter (Alec Bell, 1904 – 95). **Ten Peter Warlock Magic Books, Most Signed.** Including *A Haunting We Will Go* (1971), *Black Art Well Tricks for the 80's* (1980), *The Best Tricks with Slates* (1942), *The Complete Book of Magic* (1965; two copies), *Designs for Magic* (1941; with ALS laid in), *Plans for Deception* (1942), *Warlock's Way* (1966), *Peter Warlock's Book of Magic* (1956), and *Patterns for Psychics* (1947). Laid in the latter work is a menu from the 1981 luncheon celebrating Warlock's 60 years as a member of the Magic Circle, SIGNED by the attendees, including David Berglas, Francis White, Warlock, Mac Wilson, Eddie & Amy Dawes, Leslie Cole, and others. Bindings vary; primarily illustrated 8vos. All but one volume INSCRIBED AND SIGNED by Warlock.

150/250



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174. WARREN, John. **Where the Leather Comes From.** London: R. Tomsett & Co., [1903]. Publisher's red pictorial boards, printed in black. With photographic plates. 8vo. Binding a bit canted, rear joint starting, else good. INSCRIBED AND SIGNED by the author on the front pastedown.

150/250

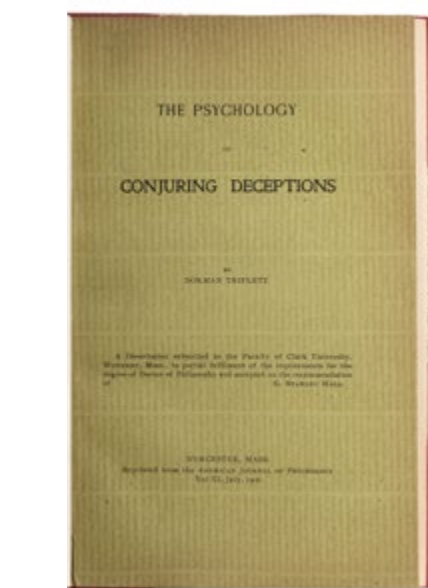
175. WILKINS, John (ca. 1614 – 72). **Mathematical Magick: or, The wonders that may be Performed by Mechanical Geometry.** London: Printed for Edw. Gellibrand at the Golden Ball, 1680. Full contemporary calf ruled blind, spine in compartments (worn). Portrait frontispiece, engravings and woodcuts in text. 8 leaves, 1 – 295 [296]. 8vo. Occasional spotting and soiling, but very good overall. Toole Stott 884.

800/1,200

176. WILKINS, John (ca. 1614 – 72). **Mercury, or The Secret and Swift Messenger.** London: Richard Baldwin, 1694. Second edition. Contemporary calf with spine in compartments, edges gilt tooled. Frontispiece portrait of author, woodcuts. 8vo. Considerably browned and foxed, frontis chipped, else very good. Toole Stott 732.

300/600

The first book on cryptography published in the English language.



171



172



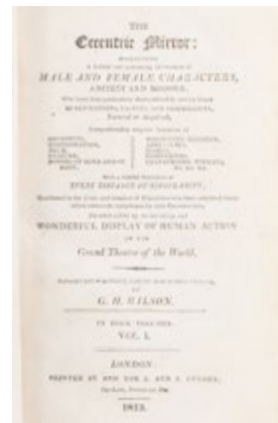
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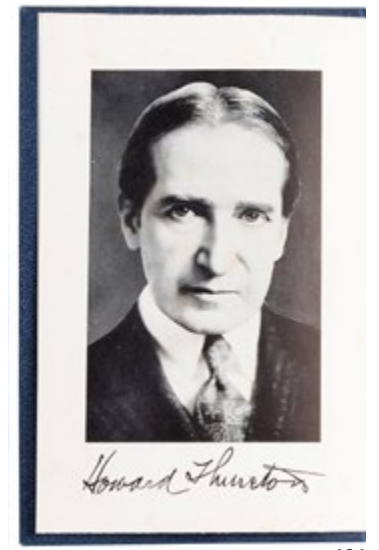
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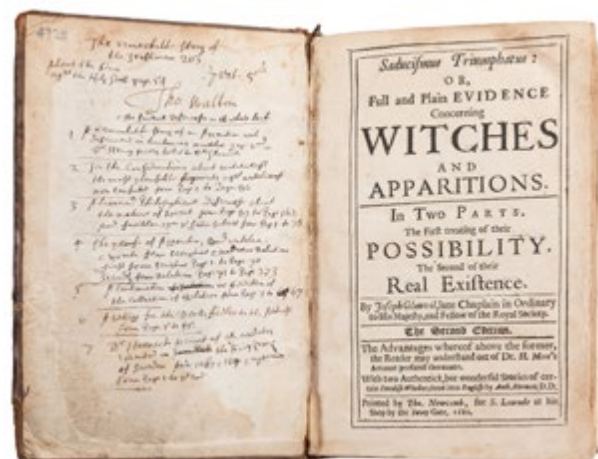
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177. WILLMANN, Carl (1849 - 1934). **Two Classic German Conjuring Textbooks.** Including: *Modern Salon Magic* and *Moderne Wunder*. Leipzig: Otto Spamer, 1891 and 1897. Both in elaborately decorated publisher's cloth stamped in gilt, black, and blind with portrait frontispieces and patterned endsheets. Profusion of illustrations. 8vos. Usual wear, with staining to the rear of the second volume; good or better. **200/400**

178. WILSON, G.H. **The Eccentric Mirror: Reflecting a Faithful and Interesting Delineation of Male and Female Characters.** London: Printed by and for J. and J. Cundee, 1813 (V1) and London: Printed for James Cundee, 1807 (V2 - 4). Four volumes in matching plain boards with paper title labels. Each volume with an extra engraved title page and paginated separately. Engraved plates picture many of the characters described. General wear and usual browning; very good or better. Not in Toole Stott. **300/600**

The first collected edition of this wide-ranging treatise on all manner of eccentric characters including Daniel Lambert the fat man, Patrick Cotter the Irish Giant, Jedediah Buxton, and dozens more of their ilk.

179. WILSON, Henry and James Caufield. **The Book of Wonderful Characters.** London: Chatto & Windus, Publishers, ca. 1869. Maroon-brown cloth decorated and lettered in gilt. Delicately hand-colored frontispiece image of The Wonderful Miss Atkinson, the pig-faced lady. Illustrated "with sixty-one full page engravings" including images of Matthew Buchinger. 8vo. Spine a bit dark, else very good. Nice copy. **200/400**

180. WINDER, Roland (d. 1970). **Check List of the Older Books on Conjuring in the Library of Roland Winder.** [Leeds], 1966. From the limited deluxe gift edition, gilt-stamped blue leather, marbled endleaves. Tipped-in frontispiece and author's portrait. Plates. Wide 8vo. Light scratches to cover, spine worn. Very good. **400/800**

181. [WITCHCRAFT]. GLANVIL, Joseph (1636-1680). **Saducismus Triumphatus: or, Full and Plain Evidence Concerning Witches and Apparitions. In Two Parts...** London: Thomas Newcomb for S. Lownds, 1682. Two 8vo parts in one, and others (see below). Second edition. Inserted frontispiece before part 2, and several intertextual woodcuts. Contemporary full calf, five raised bands. [xviii], 1-52, [x], 1-162, [vi], 78, [2, blank], [xii], 1-273, [1, blank], 67, [1 blank], 45, [1, blank], [xvi], 1-12. Binding worn, spine creased, previous owner's ink notes and signature ("Tho: Walton") on front pastedown, ffep lacking, last several leaves of ... *Kingdom of Sweden...* lacking, text toned, soiled, occasionally foxed. Good. Bound with *An Answer to a Letter of a Learned Psychopyrist* by Henry More (1681), *A Continuation of the Collection...* by Henry More (1682), *A Whip for the Droll ...* by Henry More (1682), *An Account of what happen'd in the Kingdom of Sweden... In Relation to some Persons that were accused for Witches...* by Anthony Horneck (1682). **300/500**

182. WITGEEST, Simon (pseudonym of unknown author). **Het Natuurlyk Tover-Boeck, Of't Nieuw Speel-Toneel der Konsten...** Amsterdam: Jan ten Hoorn, 1684. Second edition. Contemporary vellum with yapp-edges to fore-edge, remnant of ink title to spine. With inserted engraved frontispiece, numerous intertextual woodcut diagrams and illustrations. 12mo. [vi], 1-512, [10, Register], [1, blank] pp. Recased, binding rubbed, soiled, later endleaves, some occasional wear, mild chipping, creasing to a few text pages, a few pages with short tears or corners restored in transparent paper, frontispiece trimmed a bit close at upper margin. Fine. Dawes' bookplate; laid-in are presentation slips to Dawes to celebrate his retirement in 1990. **400/600**

183. **The Wizard's Book of Magic, or, Evening Amusements, for the Fireside.** Glasgow: Printed for the Booksellers, [ca. 1860-75]. Uncut sheet with all 24 12mo pages. Title-page with woodcut illustration of a conjuror. Sheet approximately 18 1/2 x 15". Minor marginal wear, one vertical and one horizontal crease. Fine. Toole Stott 739 [similar edition]. **600/800**

184. WORTHINGTON, Thomas Chew (1882 - 1953). **Recollections of Howard Thurston.** Baltimore: The Author, 1938. Blue cloth stamped gilt. Portrait frontispiece of Howard Thurston and plates, behind tissue guards. Introduction by Henry Ridgley Evans. 8vo. Foxed, else fine. INSCRIBED AND SIGNED on the flyleaf to Arthur Margery by Evans. **200/400**

185. ["YELLOW PERILS"]. **Collection of Pearson's "Yellow Peril" Conjuring Books.** London: C. Arthur Pearson, 1910s - 20s. A collection of over 25 volumes, each bound in Pearson's trademark bright yellow pictorial boards replete with advertising, and including the following titles: *Water Wizardry* by Arthur Ainslie, *The Pearson Puzzle Book* by Mr. "X", *Handkerchief Magic* by Will Blyth, *Ventriloquism and Juggling* by King and Clark, *New & Easy Magic* by Norman Hunter, *Money Magic* by Will Blyth, *Tricks for Everyone* by David Devant (mustache variant, pale yellow), *Impromptu Conjuring* by Will Blyth, *The Drawing Room Entertainer* by C.H. Bullivant, *Match-Stick Magic* by Will Blyth, *Modern Card Manipulation* by C. Lang Neil, *After Dinner Sleights and Pocket Tricks* by C. Lang Neil, *Conjuring with Coins* by T. Nelson Downs, *Simple Conjuring Tricks* by Will Goldston, *Simplified Conjuring for All* by Norman Hunter; and others, including several volumes on "allied arts." Uniformly bound 8vos, profusely illustrated, with condition generally good, but some wear, chipping, rubbing and foxing evident as expected. A good group. **400/800**

EPHEMERA & PRINTS



186

186. [AUTOGRAPHS]. **Magicians' Autograph and Postcard Album.** A personal autograph album kept by British magician Jim Steele, the signatures collected in the 1930s-50s, primarily in the north of England and including the autographs of, RPPCs of, drawings by, and inscriptions from many famous conjurers of the era, over 100 in all, chief among them Horace Goldin (including his celluloid business card tipped-in), Bertini, Walter C. Jeans (including unusual calling card), Jack Kodell, Robert Harbin and Dolly (with photograph), Arthur Prince, Murray Walters, Chefalo (signed RPPC), Dante (signed RRPC and separate penciled autograph), Harry Leat (with mounted photograph and humorous inscription), Les Levante (two RPPCs, both signed), John Calvert, Edward Victor, Signor Arvi, Walford Bodie, Linga Singh, Eddie Dawes, Fred Culpitt, Chris Charlton (signed RPPC), June Merlin (with self-portrait caricature), Maurice Fogel (twice), P.C. Sorcar, Cingalee, Cyraldo, Cecil Lyle (including die-cut horseshoe throwaway and separate RPPC of Lucille Lafarge), Virgil, The Great Carmo, Jasper Maskelyne (signed RP cigarette card), and dozens more. Most pages loose within the now faulty and well-worn imitation leather covers, the autographs themselves in fair to very good condition, with some enclosures and tipped-in photographs and postcards stuck down or held in place by yellowing cellotape. An impressive collection of autographs and images from famous and lesser-known magicians.

400/800



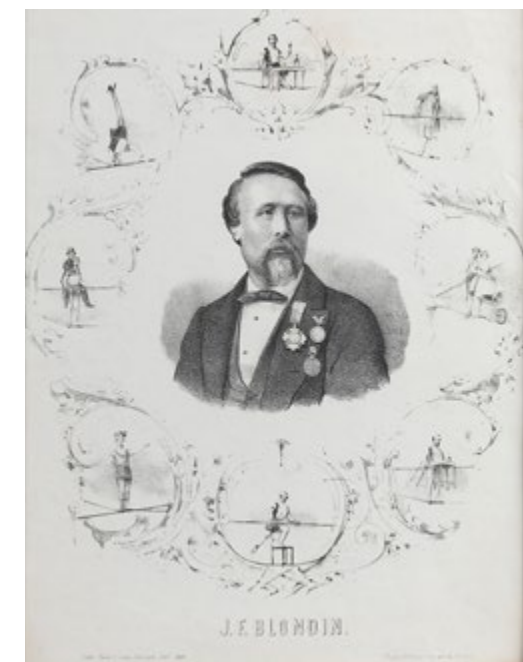
187

187. BIFFIN, Sarah (1784 - 1850). **Miss S. Biffin.** London: Published by Miss Biffin, 1821. Fine stipple-engraved portrait of the armless artists by R.W. Sievier (from a miniature portrait by Biffin herself), showing the painter seated behind a table with an easel, palette, and brushes before her, and a brush clipped to one sleeve. 14 ¼ x 11 ¾". Edgewear, general toning; very good or better. Laid down. The first we have encountered.

500/1,000

188. BLONDIN, J.F. (1824 - 97). **J.F. Blondin.** [Germany]: Lith. Deutsch Post, 1864. Engraved portrait of the famed tightrope walker and "hero of Niagara" at the center of the print, with eight vignettes of his most famous high-wire feats surrounding him. Matted; sight 13 ¼ x 10".

400/800



188



189

189. [BOOKPLATES]. **The Dawes Magic Bookplate Collection.** An impressive assembly of hundreds of custom-designed bookplates for magicians in America, England, Europe, and beyond, and including examples for Graham Adams, Paul Daniels, Eugene Bernstein, Stanley Collins, Richard Armour, John Mulholland, Chrystal Dunninger, George Hughes (said to be one of only four examples extant; the bulk of the plates were destroyed by Hughes), Harry Houdini, Frank Furkey, Germain, John Northern Hilliard, Chester Morris, Jay Marshall, Milton Kort, Louis Nikola, Rodolfo, Ralph Emerson Powell, Oscar Teale, Tagrey, John Slidell, Margaret Yates, and more. Many individuals are represented by variant plates, while some duplication of others is present in the collection. Neatly organized in display albums, with most plates loose in sleeves or mounted with photo corners. With many examples SIGNED AND INSCRIBED by the subject magician to Dr. Dawes, and a 2015 inventory of the collection. Sold together with: a mimeograph of James Alfredson's checklist of magicians' bookplates, including marginalia, and a vest pocket-size notebook in the hand of Stanley Collins related to his own collection of plates, and a box filled with duplicate bookplates. An impressive and well-organized collection, and about the largest we have offered at auction.

600/1,200



190

190. [CAGLIOSTRO]. MARCUARD, R.S. (d. 1788) **Comte de Cagliostro.** London: Torre & Co., 1786. Fine stipple-engraved half-length portrait of the famed Charlatan, occultist, self-styled mystic, and magician in an oval frame above four lines of verse in French (and its English translation). Wooden frame, 18 ¼ x 13". Minor visible foxing and short closed tears, but not examined out of frame. See BM 1868,0808.2241.

500/1,000



191

191. CANNON, Alexander (1896 - 1963). **Scrapbook and Minutes of the Isle of Man Magicians Club.** Paper-covered octavo ledger used by a short-lived magic club from the early 1950s which convened at the home (and in the "enchanted hall") of Sir Dr. Alexander Cannon at his mansion at Douglas, on the Isle of Man. Approximately 80 leaves, filled with the handwritten minutes recording activities at each meeting of the club, including its initial formation, the names of its officers (including Ken Brooke as its first president), and photographs of performances by members of the club, and visiting magicians. Among the performers pictured are Harlan Tarbell, Alexander Cannon, Ken Brooke, Thomas Morley, and Edward Victor. Handwritten records appear in two distinct scripts, the bulk of which appears to be Cannon's. News clippings and tickets to performances are also taped in. An interesting record of this short-lived club, which also casts sidelights on the activities and hobbies of the enigmatic Dr. Cannon.

250/500



192



193

192. CANNON, Alexander (1896 - 1963). **Phrenology and Medicine Scrapbook.** 1930s. Thick 4to album overstuffed with brochures, advertisements, newspaper clippings, typescripts, programs, mailing covers addressed to Cannon, correspondence, brochures, invitations, small letterpress posters (folded), and other printed ephemera, compiled by Sir Alexander Cannon, with the contents related to the various pseudo-scientific interests and cures he championed, as well as advertisements for pharmaceutical treatments, hormone treatments, and information on various ailments. Approximately 500 items in all, mounted primarily to rectos. First several leaves damaged in corners, but contents generally in good condition, with some edgewear and folds as expected.

400/800

Cannon was a trained clinician with a curious if misguided moral compass. A combination of psychiatrist, occultist, and hypnotist, Cannon used unusual and perhaps fraudulent medical practices to "cure" his patients and claimed he could bring the dead back to life. He was an ardent proponent of spiritualism, and for a time before the King's abdication, exerted some influence in the life of Edward VIII, to whom he reportedly provided hypnotic treatments for either drunkenness or sexual disfunction.



194

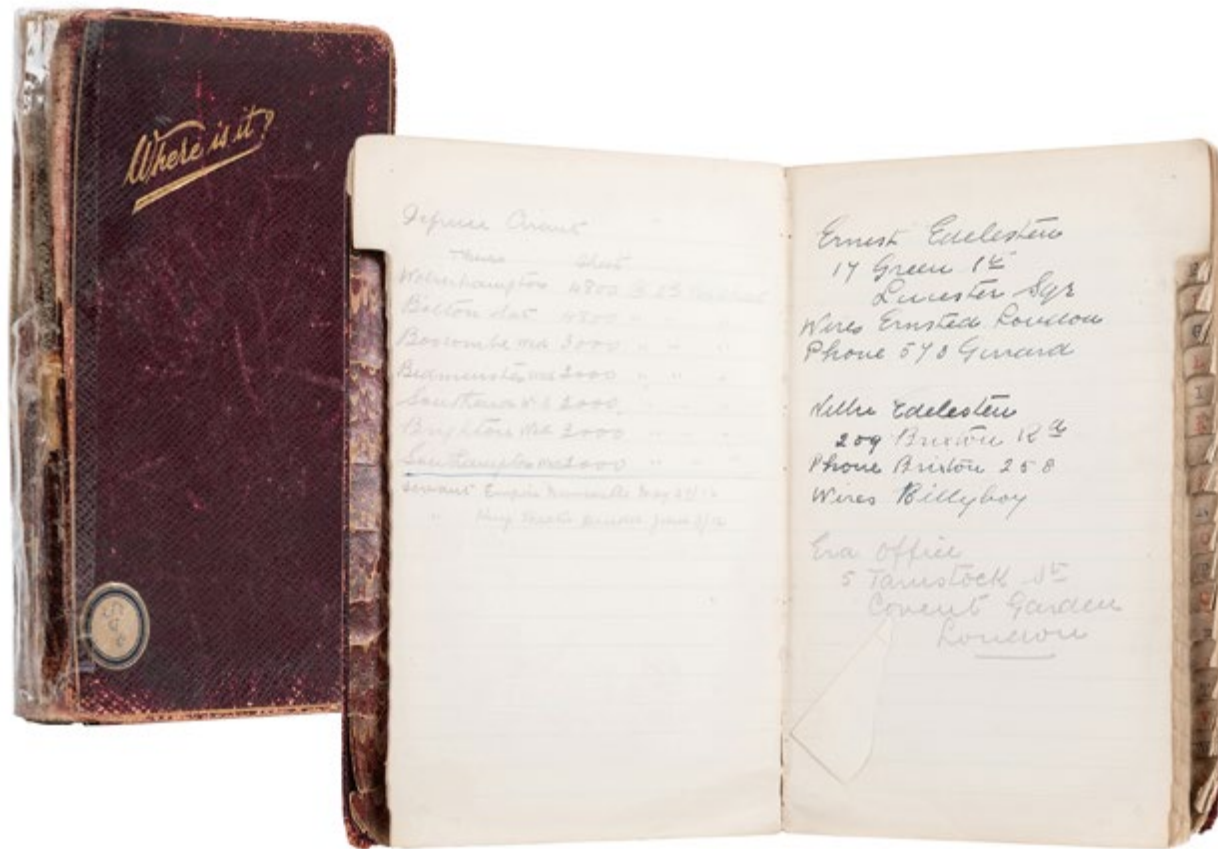
193. CARDINI (Richard Pitchford, 1895 - 1973). **Candid Photographs from Cardini's Scrapbooks.** [New York], 1920s - 30s. Nineteen images, including several unpublished, affixed to two album pages and including photographs of Dai Vernon, Max Holden in his magic shop, various theater marquees bearing Cardini's name in lights or on large banners, Harlan Tarbell, S. Leo Horowitz, Swan Cardini, Jeanne and Ted Verner, and other magicians. The largest 5 ¼ x 3". Page edges ragged. With Eddie Dawes' note stating that the pages were given to him by Cardini in 1967. An impressive grouping.

400/800

Two pictures show Vernon's silhouette booth, and in one of these, he sits with Cardini demonstrating how to cut silhouettes. Another photograph depicts Vernon with a pack of cards in hand, while a third shows Vernon with his wife and son. Cardini may have taken some if not all of these pictures, as he was an avid photographer.

194. CHALON, John James (1778. - 1854). **L'Escamoteur.** London: Rodwell & Marten, August 1 1820. Color stone lithograph after the design by Chalon depicting an itinerant magician in a long red coat and tricorne hat presenting a card trick to a woman in front of him with other onlookers in the scene. The Cups and Balls and his magic wand rest on the table in the background. Framed to 13 ½ x 10 ¾". Not examined out of frame.

500/1,000



195. CHUNG Ling Soo (William E. Robinson, 1863 – 1918). **Chung Ling Soo's Address Book.** A tab-cut "Where is It" (cover title) address book owned by the "Marvelous Chinese Conjurer," and filled with entries in ink in his own hand, including many key contacts important to his long and accomplished career as an entertainer. Among the persons and businesses noted in Soo's distinct hand are James Upton & Co., lithographers of many of Soo's posters; E.F. Albee, the vaudeville impresario; circus owner E.H. Bostock; Day's Agency; Caroly, the Parisian magic manufacturer; Charles De Vere the magic dealer; Will Goldston (two different addresses); Horrocks & Co.; G.W. Hunter, the music hall monologist and magician; Fred Karno, the music hall manager (influential in the career of Charlie Chaplin); Servais LeRoy & Co. (including its wire address, "escamotage"); Ike Rose; as well as carters, poster writers, playing card suppliers, and other parties integral to the creation and working of a successful magic show.

One entry, possibly in another hand, lists the number of sheets of advertising Soo required for a certain leg of his music hall tour. A handful of clippings, notes, and check stubs (many bearing Soo's handwriting) have also been laid into the book. Patterned roan binding ruled and lettered in gilt. Spine taped, with some chipping and wear from use especially to internal tabs and endsheets, but well-preserved overall. Small circular label to front cover bears the name "Soo" at its center, a feature of books from his library. A fascinating and revealing document that provides an inner view of the life of one of the Edwardian era's most successful conjurers.

4,000/8,000

Of particular interest is a single sheet of stationery for Jaap Van Laren, *The Jolly Dutchman*, a slack-wire artist, listing a large number of magic props acquired from the Chung Ling Soo auction at Barnes, which he is making available for sale.



196

196. CHUNG Ling Soo (William Ellsworth Robinson, 1861 – 1918). **Tivoli Theatre Grand Opening Night Silk Programme.** Birmingham: Parkes & Groves, 1900. Finely printed white silk program with fringed ends, produced for the "grand opening night" of the Tivoli Theatre, Birmingham, with acts including comedians, performing cockatoos, singers, trapeze artists, and Chung-Ling-Soo "The Marvellous Chinese Magician." 10 ½ x 9". Old fold, minor soiling. An early Soo program.

500/800



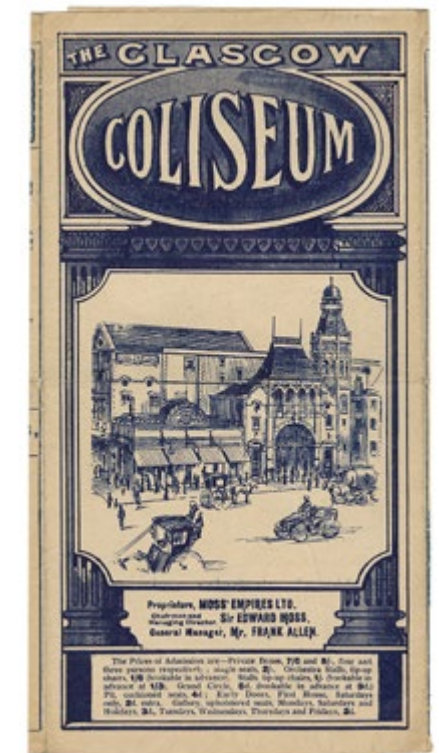
197

197. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Full Stage Photograph of Chung Ling Soo, Signed.** Circa 1910. Oversize sepia-tone full stage image of Soo, two assistants, and Suee Seen, standing on a fully-dressed stage laden with props and curtains for his illusion show. On a plain mount (considerably chipped). Image size 9 ½ x 11 ½". Three closed tears in bottom portion of image. INSCRIBED AND SIGNED on the mount, "To my friend in all sincerity, Chung Ling Soo."

1,000/1,500

198. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Glasgow Coliseum Program.** Scotland, 1911. Tri-fold program for the Chung Ling Soo Matinee at the Glasgow Coliseum, featuring his two-act show of some 40 tricks and illusions. Wear at original folds.

150/250



198



199



201

199. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Photograph and Autograph of Chung Ling Soo.** Circa 1915. Sepia-tone image of Soo, full-length, dressed in costume and holding the plate on which he would catch a marked bullet fired at him from across the stage, together with his autograph, in Chinese and English, mounted below the portrait. Framed under glass, overall dimensions 8 x 4 3/4".

500/1,000



200

verso

200. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Chung Ling Soo Advertising Beer Mat.** Ashton-Under Lyne: Horrocks & Co., ca. 1915. Gilt-edged beer mat advertising Soo's show at the Palace Theatre, Bristol, with an image of his Bullet Catching Feat on the verso ("Condemned to Death by the Boxers / Defying Their Bullets"), and a printed design of a willow-pattern plate on the recto. Diameter 4 1/2". Verso worn and rubbed. SCARCE with bullet catch image.

500/1,000

201. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Dream of Wealth Advertising Banknote.** London, 1914. Handbill printed in the form of an imitation five-pound sterling banknote, used to advertise Soo's performance of his Dream of Wealth illusion. Bearing a bust portrait of the magician in the upper left, with text advertising the effect filling the balance. 5 1/2 x 8 1/2" with wear at edges and old folds.

500/1,000

Soo produced imitation notes of a similar design in the illusion which advertised Dunville's Old Irish Whiskey. This is the first example we have offered with his image and the text advertising the illusion.

202. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Chung Ling Soo Souvenir Flag and Flower.** Circa 1910. A tiny pink silk ribbon imprinted with the text "Compliments of / Chung Ling Soo / Chinese Conjurer," and attached to the stem of a small flower, with both the leaf and bloom intact (but well worn). Printed ribbon approximately 5/8 x 1 1/2", flower approximately 3" high. A true survivor, and the only example with which we are acquainted.

500/1,000

Soo used numerous giveaways and printed promotional items to advertise his show and presented others as gifts to audience members. After producing oranges in one effect the fruit was distributed to the audience, each bearing a paper disc imprinted with Soo's portrait.



202

203. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Chung Ling Soo "Lucky Coin" and Postcard Display.** Circa 1910. Framed collage comprised of two offset printed portrait postcards, one showing Soo, the other Suee Seen, mounted together above a small brass Chinese coin with a hole in its center, the latter above a hand-lettered caption reading, "Soo Lucky Coin." Framed to 10 1/4 x 9". RARE; the first example of a Soo lucky coin souvenir we have encountered.

500/1,000

In his weekly "...About Magicians" column in The World's Fair for Saturday, September 8, 1969, Bayard Grimshaw explained how Soo's lucky coins were distributed by a young girl who worked in the act: "She was his daughter, so the press stories went, "Little Bamboo Flower." It was she with whom, at one period, Soo made his first entrance in the show, leading her by the hand down to the footlights where she shared the applause with him before she scampered back into the wings; it was she who made a second appearance immediately after the interval, carrying a Chinese "lucky coin" suspended on a ribbon, to be presented to the fortunate occupier of a particular seat in the front stalls." These objects were obtained by Dr. Dawes from Richard Ritson of Sheffield in 1968, who wrote about his acquisition in the Journal of Necromantic Numismatics.

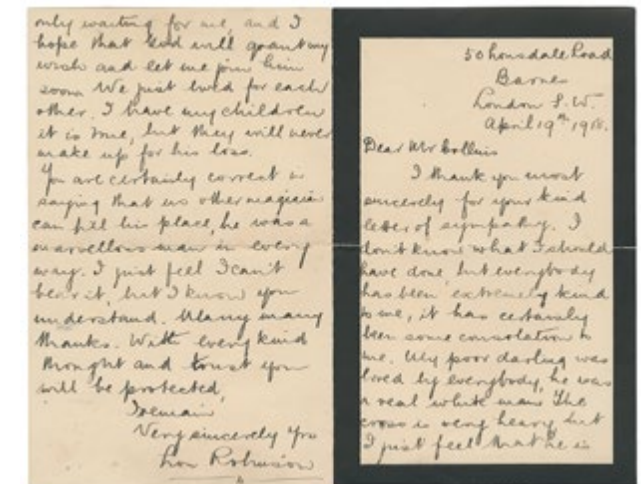
204. [CHUNG Ling Soo]. **ALS Regarding Soo's Death from His Mistress.** Dated April 19, 1918, less than one month after Soo's tragic death on stage, and written on black-bordered mourning stationery entirely in the hand of Lou Robinson, the mistress of Chung Ling Soo and mother of three of his children, she writes to magician Stanley Collins regarding the death of her beloved. In part: "My poor darling was loved by everybody, he was a real white man. The cross is very heavy but I just feel that he is only waiting for me, and I hope that God will grant my wish and let me join him soon. We just lived for each other. ... You are certainly correct in saying that no other magician can fill his place, he was a marvellous man in every way." One folded 8vo sheet, with the original mailing cover addressed in her hand to Stanley Collins. Old mailing folds and chips. SIGNED "Lou Robinson."

600/1,200

Robinson was married three times, but never to Lou, the mother of his children and the author of this letter. The details of this relationship and the many aspects of his double life (including his wife, Dot Robinson, who was known professionally as Suee Seen), are laid bare in The Glorious Deception by Jim Steinhilber.



203



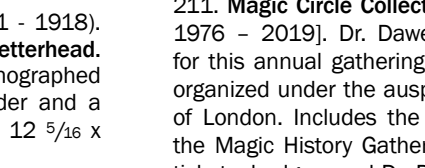
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205

205. CHUNG Ling Soo (William E. Robinson, 1861 - 1918). **Chung Ling Soo "Silhouette" Memorandum Stationery.** London, ca. 1915. Single unused sheet of 8vo memorandum paper bearing Soo's silhouette in red on a black background; sheet number 958, with the blank carbon. Slight tear along perforation line.

150/250



206

206. CHUNG Ling Soo (William E. Robinson, 1861 - 1918). **Chung Ling Soo Marvellous Chinese Conjuror Letterhead.** 1900s. Unused sheet of elaborate legal-size color lithographed letterhead for Soo, with dragon motif in the border and a medallion halftone portrait of the conjuror at top. 12 5/16 x 8 1/16". Spotting, small piece chipped lower right.

200/300



207

207. CHUNG Ling Soo (William E. Robinson, 1861 - 1918). **Chung Ling Soo Pavilion Theatre Program.** Glasgow: 2 February 1914. Soo appears as the central act at this variety theatre, which lists all 38 parts of his stage act. 11 1/4 x 13 3/4" (open). Original folds.

200/300

208. CHUNG Ling Soo (William E. Robinson, 1861 - 1918). **Souvenir Bust Portrait.** N.p., n.d. (ca. 1915). Halftone photograph on thick stock, with Soo's printed signature in faux-Chinese and English at lower right. Light spotting in margin; label remnants on verso.

200/400

209. [CIGARETTE CARDS]. **Collection of over 700 Magic, Puzzle, and Related Cigarette Cards.** Primarily complete sets of 50 cards, including Optical Illusions by Ogden's (1923), Unexplained Mysteries by Brooke Bond (1980s; featuring Uri Geller), Shadowgraphs by F&J Smith (1915), Tricks & Puzzles by Fry's Cocoa (1918), Tricks & Puzzles by Fry's Cartets (1924), Magical Series by Salmon & Gluckstein (1923), Optical Illusions by Major Drapkin & Co. (1926), and several others, including a single card for Dante the Magician, and a partial set issued by Lyons Cocoa. Most in very good condition, and neatly organized in a display album.

400/800

210. CLEMPERT, John. **Thrilling Episodes of John Clempert.** N.p., 1909. Pictorial wrappers (detached). Illustrated. 20pp., small 4to. Sold together with a one-page pictorial flyer advertising Clempert and his escape stunts (one corner torn away).

250/350

211. **Magic Circle Collectors Day Program Archive.** [London, 1976 - 2019]. Dr. Dawes' own collection of the programs for this annual gathering of magic historians and collectors, organized under the auspices of the prestigious Magic Circle of London. Includes the programs for the successor event, the Magic History Gathering at the Circle (2013 - 19), and tickets, badges, and Dr. Dawes' manuscript notes used when emceeding some of the sessions, plus two catalogs from the Magic Circle Heritage auctions. Near fine condition.

100/200

Eddie Dawes initiated these annual gatherings of magic collectors at the Magic Circle in 1976, organizing and chairing many of the events.

212. [COLLINS, Stanley]. "Nibs" (F. Drummond Niblett, 1861 - 1928). **Portrait of Stanley Collins.** London, [1911]. Gouache and photograph on board. Being a caricature-like full-length portrait of the British society entertainer holding his Penetrating Die effect in an outstretched hand. 14 3/4 x 7 1/2". Edge chipped, image scuffed. Originally published by Will Goldston, and later used on Collins' letterhead.

400/800

The apparatus held in Collins' hand in this likeness is being offered as Lot 329. "Nibs" executed many similar caricatures for Goldston, and for a short time played the role of Bosco in the Servais LeRoy show.



209



208



210



211



212



213



216

213. COLLINS, Stanley (1881 - 1966). **Magicians' Club Illuminated Presentation Address.** London, 1914. Gouache on board, being an illuminated document presented by Houdini and other members of the London Magicians' Club on May 10, 1914 to Collins, the Honorary Secretary of the organization, "as a token of our esteem and in recognition of the unfailing energy you have displayed and the great amount of time and work you have given in the interest of the Magicians' Club." Houdini's name as presenter appears in red at the bottom of the award. 16 x 12 1/4", with minor spotting and pinholes in margins.

600/1,200

The border of this finely executed artwork was used in the cover design of Dr. Dawes' biography, Stanley Collins: Conjurer, Collector, and Iconoclast (2002). Houdini presented the document to Collins at the club's annual banquet, and performed the Egg Bag on the show that followed the banquet and ceremony.

214. CONRADI, F.W. (1870 - 1944). **Signed Portrait of Conradi.** Berlin: Paul Muller, (1923). Full-length black-and-white portrait of the German magic manufacturer in evening dress, at the climax of his Glass Through Hat effect. Cabinet card format on photographer's printed mount, 6 1/2 x 4 1/4". INSCRIBED AND SIGNED by Conradi in the upper left.

200/300

EGYPTIAN HALL RELIC

215. COOKE, Alfred (1877 - 1960). **Embossed Business Card Case, Cards, and Handwritten "Comp" Pass.** Circa 1898. A leather business card case with unusual metal spring-loaded closure and ivory internal tab, together with three engraved business cards for Cooke along with the words "Maskelyne & Cooke." On the verso of one card is his inked notation to his father, George Cooke, who was Maskelyne's partner at the Egyptian Hall: "Mr. Cooke / Complimentary and will you kindly pass / Mrs. Cooke and friend / A.S.C."

250/500

A.S. Cooke's duties at the Egyptian Hall remain a mystery, though in later years he reported himself to be a "stagehand." His father was Maskelyne's first performing partner and boyhood friend from Cheltenham, the "Cooke" of "Maskelyne & Cooke."

216. [CUPS & BALLS]. **The Juggler of the Chateau d'Eau.** [L'Escamoteur, sur le boulevard, pres le Chateau d'Eau.] Paris: Marlet, ca. 1822. Hand-colored engraving from the *Tableaux de Paris* of a street magician performing the Cups and Balls for a crowd gathered around his table with a fountain behind him. 13 1/4 x 9 3/4". Marginal foxing, tiny chips and tears.

250/500



217

217. [CUPS & BALLS]. **Two lithographs from "La Caricature."** French, 1830s. Including: No. 55. *Venez, Messieurs, voici trois muscades.* Hand-colored cups and balls lithograph, by Delaporte Sr. de Langlume, published by Aubert. 10 1/4 x 14". - No. 238. *Grand Exercices de Prestidigitation. Attention! Jean Bonhomme ne travaille pas pour rien.* Lithograph, 1835, printed by Delaunois, published by Aubert. No. 238. 10 3/4 x 14". Light central vertical fold; slight creases.

200/400

218. [CURIOSITY—MUMMY]. **Wonderful Natural Phenomenon. A Specimen of a Negro Man, Preserved by Guano, no Exhibiting in the Victoria Saloon Rooms.** Lowgate, Hull: William Stephenson, Printer, Eastern Counties Herald Office, [1845]. Letterpress poster advertising the exhibition of a "human mummy" "brought from the Possession Island, in Elizabeth's Bay, Southern Africa, forty-two miles south of Ichaboe,...in an entire state of Preservation, after being buried nearly One Hundred Years." Old manuscript date top right (4 August 1845). 17 x 10 7/8". Small loss at top left; slight tears and creasing.

400/600

219. DANTE (Harry Jansen, 1883 - 1955). **Large Archive of Dante the Magician Ephemera.** 1920s - 40s, and primarily from his British and European tours, and including a small INSCRIBED AND SIGNED half-length portrait, several photographs (including one image of Dante's show in performance on stage), theatre programs, die cut table tents (two sizes), advertising postcards, handbills, advance flyers, souvenir programs, handwritten Christmas sentiments from Dante's chief assistant Moi-Yo Miller-Montes, unused pictorial and printed Dante letterheads, box office statements, and mailing covers of varying designs, a brochure bearing Thurston's endorsement of Dante as "the master," magazine and news clippings, as well as a host of material related to Allan Tipton's 1980 Dante production, copies of original material, and Phil Temple's book, *Dante: The Devil Himself*, and more. Over 100 items, in generally good condition or better.

400/600

220. DE KOLTA, Buatier (Joseph Buatier, 1847 - 1903). **Royal Aquarium Playbill.** London, 1889. Japanese-themed silk playbill for de Kolta's appearance with his Cocoon Illusion presented on a mixed bill (including acrobats, performing monkeys, etc.) at the Royal Aquarium. He also presents moving "tableaux vivants." 17 1/2 x 26". A few spots, minor wrinkling as expected. Fragile. RARE.

600/1,200



218



219



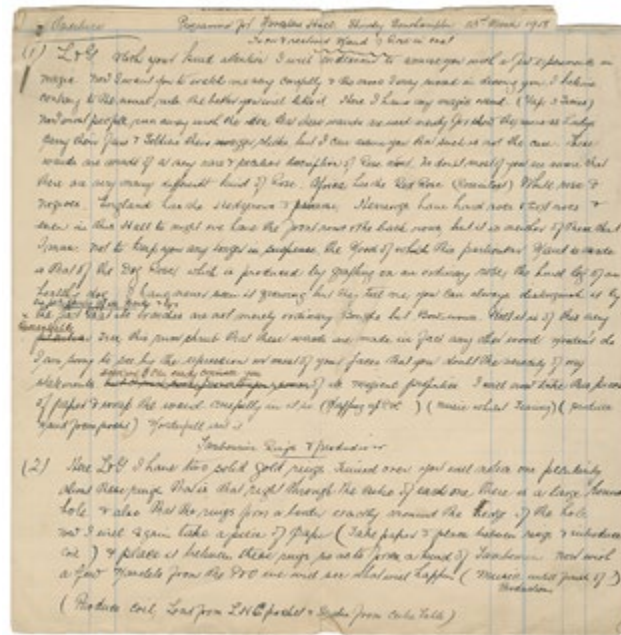
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221



224

221. DEVANT, David (1868–1941). **Maskelyne & Devant's Mysteries Program**. London, ca. 1906. Souvenir of Devant's program at St. George's Hall, presenting "a selection from his extensive original repertoire" including Beau Brocade. Oblong 8vo. Color lithographed covers. Old central fold; short tears from top edge.

125/175

222. DEVANT, David (David Wighton, 1868 – 1941). **Portrait and Autograph of David Devant**. [London], 1914. Handsome sepia bust portrait postcard of Devant at the height of his fame as England's great stage magician, mounted under glass together with an inscription and the signature of the performer, "Yours faithfully / David Devant / 1914." 8 x 4 3/4".

200/400

223. DEVANT, David (David Wighton, 1868 – 1941). **Photographic Sentiment of David Devant**. Circa 1906. CDV-size photograph of the great British magician, his bust portrait in an oval beside the printed sentiment, "Where wizards wield wands without wicked witchery man's merrily 'mazed' mid much magical mystery." 2 5/8 x 4". Mounted to a stiff card. Scrapbook remnants to verso.

300/600

224. DEVANT, David (David Wighton, 1868 – 1941). **David Devant's Handwritten Patter and Program Notes**. Dated 23 March, 1908 in a neat hand at the top of the first sheet (possibly that of Devant's secretary), the manuscript details his performance at the Foresters Hall, Shirley Southampton. The program included the Flower in Buttonhole, Vanishing & Reproduced Magic Wand, Tambourine Rings, Magical Welding, Billiard Ball Manipulation, Miser's Dream and Hat Production, handkerchief tricks Rice Bowls, and a Hat Production. Devant writes his patter in detail including numerous jokes, as well as some stage directions. Four sheets, printed rectos only, corners trimmed contemporarily, with original pin in upper left. Sold together with a typewritten transcription of the manuscript by Wu-Ling (Richard Ritson). RARE.

500/1,000



225

225. DEVANT, David (David Wighton, 1868 – 1941). **First Royal Command Performance Souvenir Program**. London: 1912. Large-format souvenir program on heavy stock, issued for the first Royal Command Variety show at the Palace Theatre, London on July 1, 1912. Featured on the bill are Arthur Prince the Ventriloquist, Charles Aldrich the quick-change artist, Cinquevalli the juggler, and David Devant. Royal coat of arms to front wrapper, A.E.G., silk endsheets 4to. Binding loose, covers soiled. UNCOMMON.

250/500

We are acquainted with two versions of this program; this is the larger of the two. This was the first Royal Command Variety Performance ever staged.

226. BOSIO, Jean François (after). **L'Escamoteur**. [Paris: Louis Charles Ruotte, ca. 1804]. Hand-colored engraving after a painting by Bosio depicting a nineteenth century magician performing with Cups and Balls and other props in an elegant drawing room. He produces a guinea pig from one metal cup. Folio (17 1/4 x 21"). A fine, crisp, and large example with wide margins.

1,000/2,000

227. EVANION (Henry Evans, c. 1832 – 1905). **Concert Party Program Featuring Evanion**. [London], 1904. Fifteen-part program for a concert party featuring Evanion in the next-to-closing spot, in the company of comedians, musicians, elocutionists, and musicians. One folded 8vo sheet printed in three colors. SCARCE.

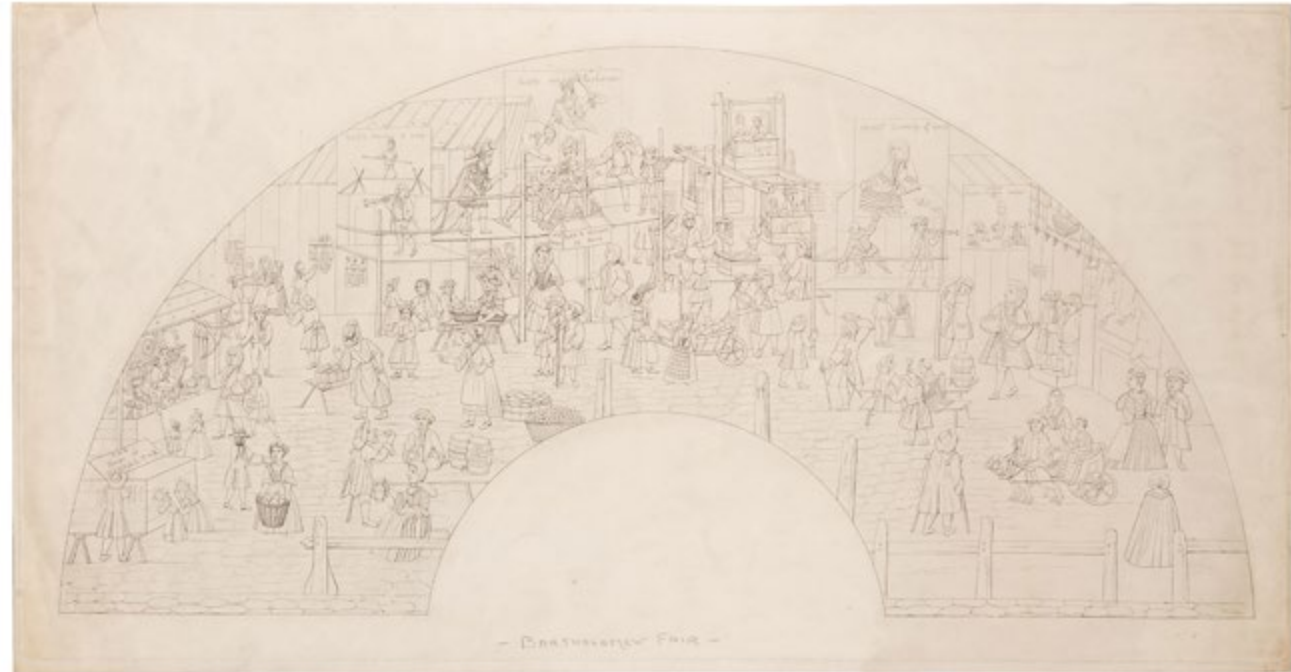
400/800



226



227



228

228. [FAWKES]. **Bartholomew Fair, 1721**. London: J.F. Setchel, [1824?]. Etched fan leaf on wove paper depicting, in outline form, the popular entertainments at this annual London fair including The Siege of Gibraltar peep show, rope dancing, the "Dexterity of Hand" and "famous posture master" of noted conjurer Isaac Fawkes, and an early form of the Ferris Wheel, among other pastimes. 11 7/8 x 22 1/2". SCARCE in any state, but generally encountered as an aquatint; this is the only example with which we are acquainted with the figures outlined.

2,500/5,000

A TLS from Edward Croft-Murray, Keeper of the British Museum's Department of Prints and Drawings, accompanies the lot. Dated 1970, it states in part, "I am afraid I know nothing about what might be termed different 'states' of the aquatint... I would be very much interested to see your outline drawing some time ... is it not possible that this is some kind of tracing after the original?" (It is in fact printed, not traced.)

229. FINDLAY, James (1904 - 73). **Printing Plate for J.B. Findlay's Bookplate**. Circa 1955. Engraved metal printing plate for the Ex Libris of pioneering magic collector James Findlay, designed by his son, David, headed by the words "On bookes to rede is my delyte." 5 1/4 x 3 1/4".

200/400

MIRACLE GONE WRONG

230. FOGEL, Maurice (1911 - 81). **Russian Roulette Bullet and X-Rays**. November, 1972. A set of five x-rays of Fogel's head, taken from various angles, showing the metal pellet lodged in his head which was fired at him on stage during a performance of his Russian Roulette routine. Sold together with the metal pellet which was extracted from Fogel's person by the doctors attending him, and two notes from the Salisbury Central Hospital (of Rhodesia) relating its findings: "Small metallic foreign body (pellet) lodged at base of left frontal mascillary sinus." Largest x-ray 12 x 10". All elements held in the original brown paper wrapper as issued by the hospital.

250/500

These X-rays give evidence of the second time Fogel was shot during a performance of this trick. In the first, before the gun was discharged, Fogel instructed the marksman to fire at his chest, having discovered his error before the guns were fired. In this case, while on an extended tour of Africa, Fogel was not as fortunate. As related in Maurice Fogel: In Search of the Sensational (2007), the authors wrote, "Maurice fell to the floor. Blood was pouring down his face. Pam Fogel, who happened to be in the audience that night, knew immediately there was something wrong and shouted for a doctor. By the strangest of coincidences, the man who had fired the gun was a doctor! He offered first aid but Maurice was determined to finish the act. An ambulance was called and after the show he was rushed to hospital." Incidentally, Fogel's first performance of the Russian Roulette routine was by the request of Eddie Dawes, for a Hull Magicians' Circle banquet in 1970.



231

231. GOLDIN, Horace (Hyman Elias Goldstein, 1873 - 1939). **Horace Goldin and his Own Company. Tiger God Poster Photograph**. [London: A.W. Gamage, 1911]. Sepia photograph of a lost three-sheet poster advertising Goldin's magical playlet, *The Tiger God*, showing the beast leaping up before a tuxedo-clad Goldin. 9 1/4 x 4 1/4". Edgewear from mounting. This is the image used in Goldston's *Magician Monthly* magazine for April 1911.

250/500

232. GOLDIN, Horace (Hyman Elias Goldstein, 1873 - 1939). **Inscribed and Signed Portrait**. Chicago, 1914. Three-quarter length sepia-tone portrait of the "whirlwind illusionist" dressed in a tuxedo. Photographer's rubber stamp to verso. One corner creased, else good. INSCRIBED AND SIGNED, "On my word as a conjurer I am yours in 1914. Horace Goldin."

200/400

233. GOLDSTON, Will (1878 - 1948). **Archive of Will Goldston Photographs and Ephemera**. 1900s - 40s. Including candid photographs of Goldston and his wife, several TLSs from Goldston on various company letterheads, prospectuses for Goldston publications, RPPCs advertising Goldston as a performer (one mounted in a printed presentation folder), a Goldston Christmas sentiment, three issues of the *Goldston Bulletin*, an early advertising cover addressed to Arthur Margery, newspaper and magazine clippings (either containing stories about or by Goldston), blank letterheads including one unusual example for The Goldston Publicity Service, a prospectus for Will Goldston Ltd. together with the form letter inviting investors to purchase shares in the company, two TLSs from Will Ayling recording his memories of Goldston and his shop, an ALS from Geoffrey Buckingham with similar memories, and more. Over fifty items, some SIGNED by Goldston, the largest 8 1/2 x 11". Generally good condition or better.

400/800



231

232



233



234



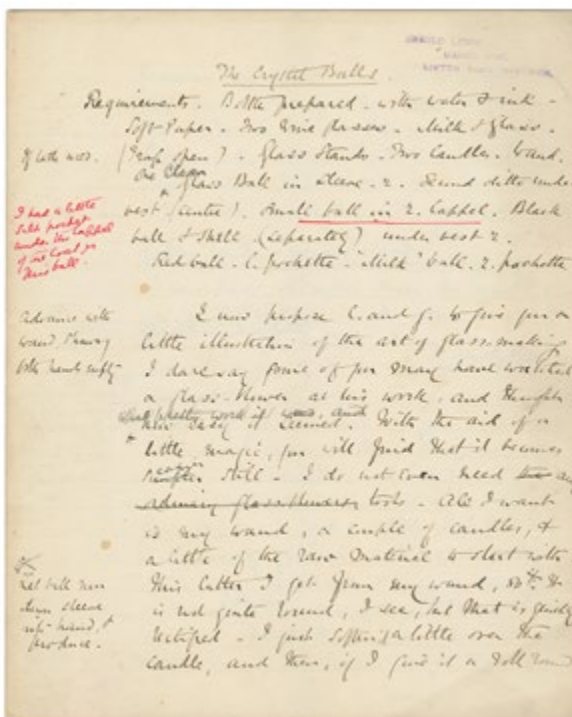
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236

234. [GOLDSTON]. **Original Photographic Collages for Who's Who in Magic.** [London: Will Goldston Ltd., 1934.] Nine collages used as the photographic plates to illustrate Goldston's directory of magicians, comprised of stiff boards decorated with trimmed black-and-white photographs of the great magicians of the "golden age," including Houdini, Chung Ling Soo, Max Malini, T. Nelson Downs, Harry Kellar, Howard Thurston, Okito, and dozens more. At the center of one board is an image of novelist Sax Rohmer, a member of Goldston's Magician's Club of London, INSCRIBED AND SIGNED by the author to Goldston. Each sheet is accented with original pen-and-ink frames and decorations. The largest image 20 x 11 1/4". Edgewear and penciled notations to margins and versos, but very good overall.

800/1,200

HARBIN ILLUSION MODEL

235. HARBIN, Robert (Ned Williams, 1908 - 78). **Harbin's Jig-Saw Lady Model.** London, 1971. Balsa wood model crafted and decorated by Harbin, being the model for both his Aztec Lady and Jig-Saw Lady illusions; in performance a woman in the cabinet is jig-sawed into four sections, and the cabinet is folded into various configurations to show she is gone; the process is reversed, and the lady is shown unharmed. Height approximately 9". One old paper hinge separates, many parts fragile. SIGNED and dated by Harbin on one wooden "blade," and with his penciled measurements on various portions of the model indicating the size and shape of the finished stage illusion. Accompanied by a letter of provenance from Bayard Grimshaw, executor of Harbin's estate, explaining the history of the model and presenting it to Eddie Dawes.

500/1,000

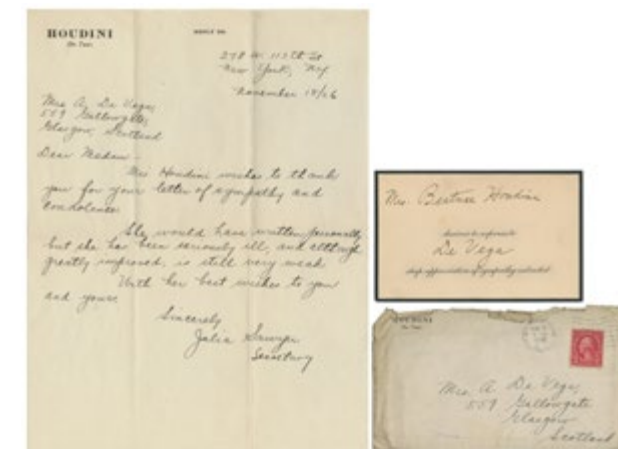
236. HELLIS, Robert (1835 - 95). **Archive of Victorian Magic Trick Instructions.** [London], 1875 - 81. A group of handwritten and illustrated instructions on approximately 36 leaves (most filled with notes on both sides) of his printed 8vo stationery bearing the address of Hellis's "Magical Athenaeum" at 13 Silver Street, Kensington W., all addressed in his hand to an anonymous magic pupil and describing the workings of a wide range of close-up and parlor magic tricks including card effects, blood writing on the arm (with reference to Dr. Lynn), gimmicked dictionaries, Handkerchief and Soup Plate (incorporating a pull for the vanish), and more. Some notes mention the enclosure of props used to perform the tricks described. Most missives SIGNED "Yours faithfully / Robert Hellis." Age-related wear as expected, with some sheets significantly browned or worn, but generally good or better condition overall.

300/600

Among Hellis's pupils were Dr. Holden and Professor Hoffmann. Interestingly, one of these notes describes the secret behind Hoffmann's Cigar Trick.

237. [HOFFMANN, Professor (Angelo Lewis, 1839 - 1919)]. DELAND, Theodore (1873 - 1931). **TLS to Professor Hoffmann, and two Advertisements.** The letter dated April 4, 1914, and written on DeLand's elaborate color letterhead and reading in part, "Dear Prof. Hoffman [sic]: I am sending you my catalogue ... and the directions for my coming dollar deck. As soon as the deck is finished I will make you a present of one. It is my lifes [sic] work and makes me think back in years to the days when I spent so many happy hours reading Modern Magic etc." SIGNED "Theodore L. Deland." Accompanying the TLS are the Dollar Deck instructions, disbound but complete, INSCRIBED AND SIGNED in the upper margin of the first leaf, "To Prof. Hoffman from Theodore Deland of Philadelphia 4/4/14." Sold together with: A DeLand Card Locator oversize postcard mailed to Hoffmann by DeLand in June of 1914.

600/1,200



240

238. HOFFMANN, Professor (Angelo Lewis, 1839 - 1919). **Prof. Hoffmann Autographed Christmas Postcard.** Postmarked Dec. 22, 1903 and addressed in Hoffmann's hand to magic dealer and publisher Ellis Stanyon, the recto of the card bears a color lithographed cartoon of a magician pulling a rabbit from a hat, the image titled "The Hat Trick." Hoffmann's inscription on the recto reads, in full, "With hearty good wishes for a happy Xmas and a prosperous New Year, from Angelo Lewis."

400/800

'HOW TO' IN HOFFMANN'S HAND

239. HOFFMANN, Professor (Angelo Lewis, 1839 - 1919). **Autograph Manuscript Explaining the Crystal Balls Trick.** Circa 1900. A lengthy explanation of how to produce glass balls from empty hands, change their colors, and cause them to vanish and visibly multiply. Hoffmann provides sample patter for the routine, describes all required props (including "pochettes" in the performer's costume), and technical details. Three folded sheets, rectos only, with numerous strikeouts, corrections (several in red), underlining, marginal notes giving stage directions, and corrections, all in Hoffmann's hand. With Hoffmann's rubber-stamped address in the upper right corner of the first leaf. RARE; the first explanation of a magic trick by Hoffmann we have offered.

1,500/2,500

Hoffmann first published methods for this trick in Modern Magic (1876) at page 426. This manuscript, while essentially describing the same effect, does so in different language, and with differences in method from those published in the book.

240. HOUDINI, Beatrice (1876 - 1943). **Houdini Condolence Card and Secretarial ALS.** Dated November 18, 1926 and written by Julia Sawyer, Houdini's niece and Bess's secretary. Addressed to De Vega (Alex Stewart), it reads in part, "Mrs. Houdini wishes to thank you for your letter of sympathy and condolence. She would have written personally but she has been seriously ill..." Accompanied by the original mailing cover and an engraved mourning card with black border, completed in ink with the name "Beatrice Houdini" and De Vega's name. Mailing cover worn, ALS with original folds.

500/1,000



241



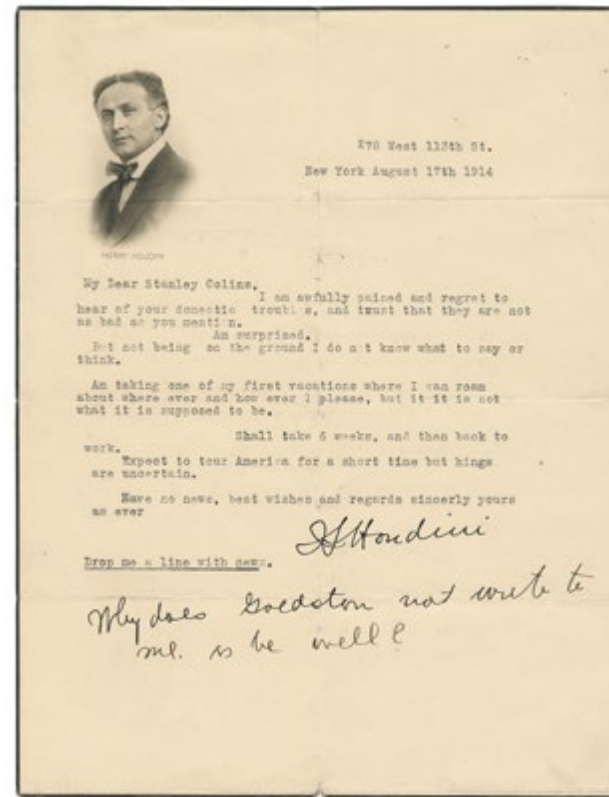
242



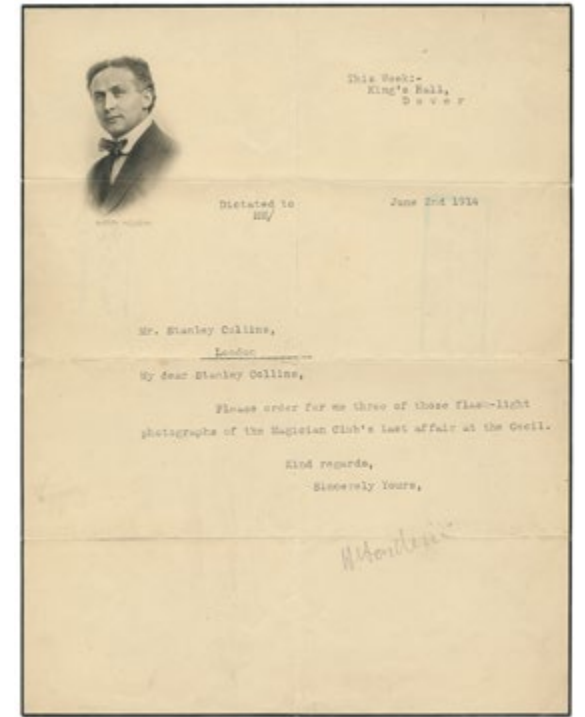
243



244



245



246



247

241. HOUDINI (Erik Weisz, 1874 - 1926). **Houdini Portrait Postcard.** Circa 1906. Offset pictorial card in green ink bears a three-quarter length image of youthful Houdini, seated in a sturdy chair. Caption reads, "Harry Houdini / the famous handcuff king and jail breaker." Divided back, postally unused. First example we have offered.

500/1,000

242. [HOUDINI]. **How Handcuff Tricks Are Done by Imposters!** Edinburgh: John Fairley, Printer, ca. 1904. Letterpress handbill for an exposé of handcuff secrets by the "celebrated illusionist of Vienna," Franz Kukol, and the "magician of London" Geo. Vickery, who were Houdini's most trusted assistants. 11 x 8 3/4". Minor chips at edges. SCARCE.

400/800

243. HOUDINI, Harry (Erik Weisz, 1874-1926). **News Clipping Pertaining to David Devant, Signed by Houdini.** Indianapolis, 1911. Full broadsheet from the *Indianapolis Star*, 31 December 1911, with two columns and a reproduced photograph of David Devant, under the headline "Devant Is King of Magic." SIGNED next to the headline in black ink, "Regards/Houdini." 23 1/2 x 16 1/2". Slight tears at edges and folds.

900/1,300

244. HOUDINI (Erik Weisz, 1874 - 1926). **Mr. and Mrs. Houdini Greeting Card.** Stuttgart: Carl Ebner, [n.d.]. Heavy cream-colored folded cardstock, interior bearing fine facing photo-engraved portraits of Harry and Beatrice Houdini. Day's Agency address to front panel. Near fine.

600/1,200

245. HOUDINI (Erik Weisz, 1874 - 1926). **Houdini TLS to Fellow Magician Stanley Collins.** Dated August 17, 1914, and written on Houdini's engraved mourning stationery, the missive reads, in part, "I am awfully pained and regret to hear of your domestic troubles, and trust that they are not as bad as you mention. ... Am taking one of my first vacations where I can roam about... Shall take 6 weeks, and then back to work. Expect to tour America for a short time but things are uncertain." The latter reference to the brewing World War. One 4to sheet, with strong original folds. Collins' notation ink to verso. Boldly signed in ink, "H. Houdini" and with Houdini's holographic note below the message reading, "Why does Goldston not write to me, is he well?"

1,500/2,500

246. HOUDINI (Erik Weisz, 1874 - 1926). **Houdini TLS, Secretarially Signed.** Dated June 2, 1914, and written on Houdini's engraved mourning letterhead with his portrait in the upper left, the message reads: "Dictated to HM / Mr. Stanley Collins, London. My Dear Collins, Please order for me three of those flash-light photographs of the Magician's Club last affair at the Cecil. Kind Regards, Sincerely Yours, [signed in pencil secretarially] H Houdini." One 4to sheet, with old mailing folds.

500/1,000

Collins served as secretary of The Magicians' Club, a London-based organization of conjurers founded by Will Goldston. Houdini served as its president. See also Lot 213.

247. HOUDINI (Erik Weisz, 1874 - 1926). **Engraved Houdini Letterhead.** Circa 1915. Blank letterhead bearing an engraved bust portrait of Houdini in the upper left, his name and New York address at 278 W. 113th Street below. Wear and folds at corners and edges.

400/800

A note in Dr. Dawes' hand states, "This was the letterhead that John Mulholland decided to use for the bookplate for Houdini's books, after Houdini's death. H.H. had several designs done but didn't like them & Beatrice asked J.M. to have a suitable bookplate made."



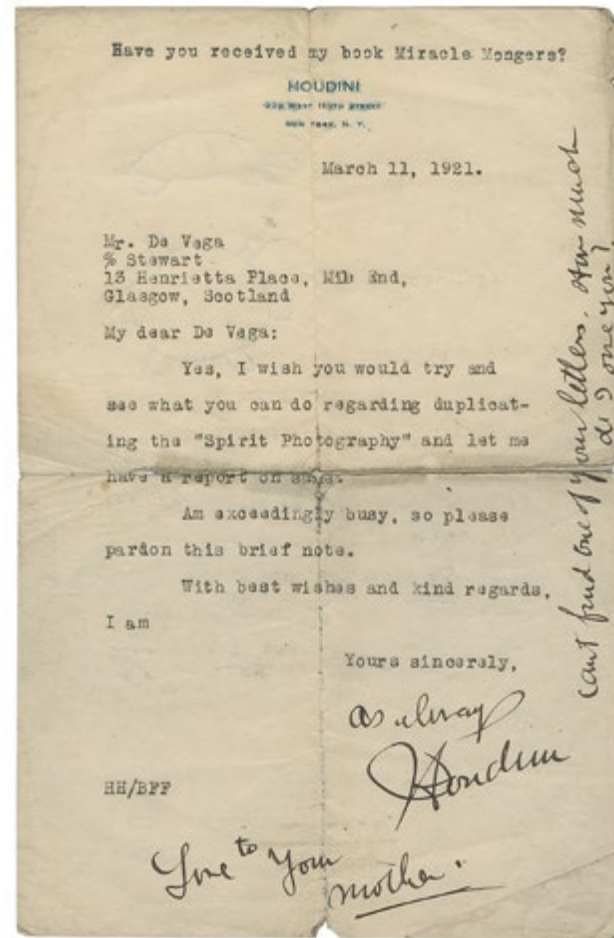
248

248. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Group of News Clippings Sent to De Vega, Several Signed by Houdini.** V.p., 1922-6. Nine cuttings from American newspapers with content related to Houdini, including three clippings SIGNED ("Regards/Houdini"), two in graphite, one in ink. These clippings were sent by Houdini to his friend and contemporary magician De Vega (Alexander Mackay Stewart, 1892 - 1971). The last clipping, from the *Knickerbocker Press*, 13 October 1926, contains an article on "grit," and relates to Houdini's accident at the Capitol Theatre in Albany, two days earlier, when Houdini broke his ankle while performing the Chinese Water Torture Cell: "the name Houdini assumes a new equivalent—grit." Other clippings from the *New York Herald Tribune*, *Wisconsin State Journal*, *Los Angeles Times* and *The Sun* (New York), and include reporting on Houdini's escapes, Houdini and Conan Doyle, debunking spirit mediums, a Houdini book review, and more. Clippings folded and with scattered nicks, tears, and losses.

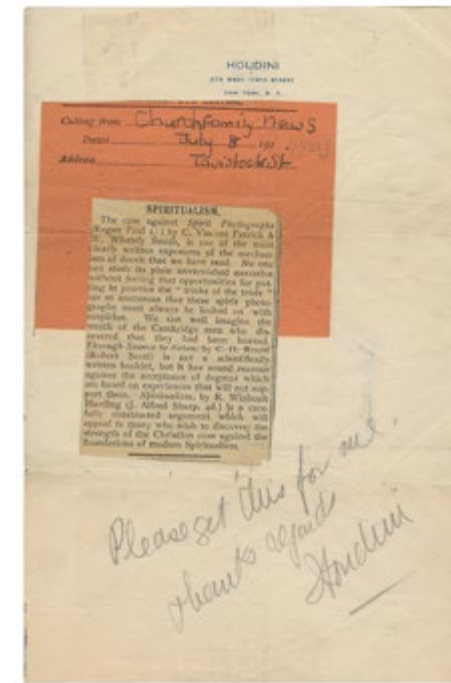
2,000/3,000

249. HOUDINI (Erik Weisz, 1874 - 1926). **Houdini TLS to De Vega.** Dated March 11, 1921, Houdini writes on his printed stationery with his Harlem address at the top to fellow magician De Vega: "Yes, I wish you would try and see what you can do regarding duplicating the 'Spirit Photography' and let me have a report on same." A typed note at the top reads, "Have you received my book *Miracle Mongers?*" Splitting at old folds. Penciled notations and drawings to verso. INSCRIBED AND SIGNED in ink, "As always, Houdini" and with additional notations in Houdini's hand stating, "Can't find one of your letters. How much do I owe you?" and "Love to your mother."

1,500/2,500



249



250

250. HOUDINI (Erik Weisz, 1874 - 1926). **Houdini Autograph, Letterhead, and Clipping.** A news service clipping from the *Church Family News* of July 8, [1921], regarding the publication of a work exposing fraudulent spirit photographs, this being pasted to Houdini's lettered notepaper bearing his New York address, underneath which he has written in pencil, "Please get this for me. Thanks regards / Houdini."

1,000/1,500

251. HOUDINI (Erik Weisz, 1874 - 1926). **Signed Portrait of Harry Houdini.** [New York], ca. 1922. Black and white bust portrait of the "elusive American" gazing directly at the viewer. 6 1/2 x 4 3/4". Boldly SIGNED by Houdini in green ink in the upper left.

1,500/2,500



251



252

252. JEANS, Walter C. (Walter Janes, 1877 - 1942). **Group of W.C. Jeans Ephemera.** Eleven items, including the prospectus for his *Blown to Atoms* illusion and a stiff advertising card for the effect, a pamphlet advertising *The Silver Hat*, Jeans' letterhead, a cigarette card-size portrait of the magician, two handbills (one advertising Jeans under his birth name of Walter Janes), an advertising slip for *The Silver Hat*, a small program for the *Million Dollar Mystery* presented by Selbit, and more. British, 1900 - 20s. The largest 11 x 9". A good group of uncommon items from the career of the inventor of *The Million Dollar Mystery* and other innovative effects.

300/600

253. [WALTER JEANS]. **Harry Marvello Silver Hat Billboard Poster Photograph.** Circa 1920. Oversize black-and-white photograph of the rare poster depicting *The Silver Hat*, an effect invented by Walter Jeans and incorporating the *Million Dollar Mystery* principle. Penciled caption to verso describes the image and states that it was a "six-sheet" poster. Secondary notation states: "Please return to Harry Marvello...." 18 3/4 x 8 1/2". Two pieces, mounted to stiff card, reinforced with paper tape at verso.

150/250



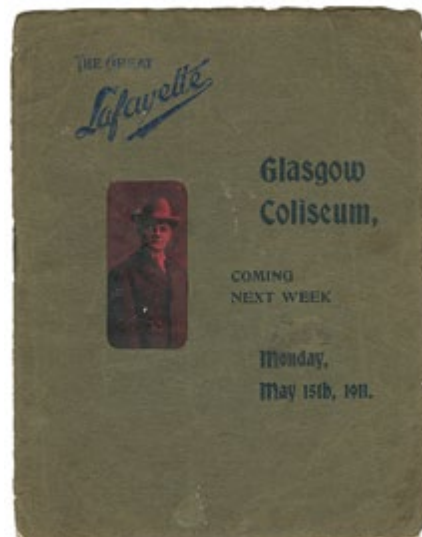
253



254



255



256

254. KALANAG (Helmut Schreiber, 1903 – 63). **Archive of Kalanag Ephemera and Programs.** 1930s – 50s, and including souvenir programs (several different), Christmas and New Year's cards, postcards, advertising flyers, theater programs (including two for his Detroit appearance), a mourning card from Gloria De Vos (Kalanag's co-star and widow) issued upon his death, handbills, business cards, photographs, TLSs and ALSs to J.B. Findlay, and clippings. Several items INSCRIBED AND SIGNED by Kalanag or Gloria, including a handsome souvenir program with levitation artwork on front wrapper. Over 50 items, generally in very good condition or better. A very good group.

400/800



257

255. **Legerdemain.** London: T. Hughes, 1826. Hand-colored frontispiece from a nineteenth century conjuring textbook, depicting a magician behind his table and wearing a hat topped with a giant feather, nailing a chosen card to the wall with a pistol shot. Laid down and matted in a gilt frame to 15 ¼ x 16 ¼". Gift message to Dr. Dawes affixed to verso. Not examined out of frame.

400/600

256. LAFAYETTE (Sigmund Neuberger, 1871 – 1911). **Lafayette Illustrated Theatre Program.** 1911. Illustrated souvenir program with die-cut cover revealing a photograph of Lafayette, and inside, illustrated pages (bound out of sequence, as issued), describing and picturing an artists' interpretation of the quick changes and illusions in Lafayette's show. Overprinted for an appearance at the Glasgow Coliseum for the week of May 15, 1911. 12pp. Wraps worn and chipped. Uncommon.

250/500

The week following this appearance, Lafayette died tragically in a theatre fire in Edinburgh. While a small number of unused programs from the Edinburgh show were recovered by magician Chris Charlton, most (if not all) lack the centermost pages. This complete program, issued for the performance one week prior to Lafayette's death, is the first complete example we have encountered.

257. LANE, Theodore (1800 – 28). **Caroline Fair, or Mat Pudding and his Mountebank.** London: George Humphrey, 1821. Satirical scene set on an English fairground with Queen Caroline ("the most wonderful conjureess seen at home") presenting conjuring tricks (a sign in front of her advises "Juggling taught in all its branches") as John Bull points up at her from the gathered throng before the platform. 14 7/8 x 11 1/2". Laid down. A fine and bright impression. BM Satires 14170.

250/500



258

258. LEROY, Servais (1865 – 1953). **Photograph of LeRoy, Talma, and Bosco.** Breslau: Paul Fischer, ca. 1904. Full-length portrait of the three "Comedians de Mephisto Co." LeRoy and Bosco (the original) hold gloves and crushed opera hats in their hands. Talma wears a long black dress with her arms half-bare. Boudoir card format (8 ½ x 5 ¼") on photographer's printed mount. Four cello tape marks, old inked notation to verso.

1,000/1,500



259

259. LEROY, Servais (1865 – 1953). **Photograph of His Illusion, A Flying Visit.** Circa 1905. Image shows the famous Belgian illusionist in a curtained cabinet on four short legs; beside him is a much taller cabinet. 4 ¾ x 3 ½" (a trimmed RPPC). Dusty and worn, but good. Apparently unpublished; the first we have encountered. See Lot 411 for posters advertising this illusion.

100/200

Mike Caveney and William Rauscher described this illusion in their biography of LeRoy as follows: "LeRoy would enter the lower cabinet, pull a small curtain across the front to hide the interior and then duck down. Suddenly, Talma would appear in his place. She opened the front curtain and stepped out revealing the cabinet to be otherwise empty. LeRoy immediately popped up in the hanging cabinet and responded 'I am here!' Without hesitation, he again ducked down out of sight. Talma rushed across the stage and flung open the curtain which concealed LeRoy only to reveal an empty cabinet! She again called out, 'Where are you?' and at that instant, LeRoy appeared rushing up the center aisle of the theater shouting 'I am here!'" This photograph shows a slightly later incarnation of the illusion.

260. LYNN, Dr. H.S. (J.W. Simmons, 1836 - 99). **Dr. Lynn Brixton Handbill.** London: Geo Stevens, Steam Printer, 1876. Letterpress bill on blue stock for Lynn's appearance at the Angel Town Institute, Brixton, presenting his "Eastern and European Novelties," including "Spirit Manifestations Extraordinary." 5 ¾ x 9". Laid down, edges worn. Dawes label to verso.

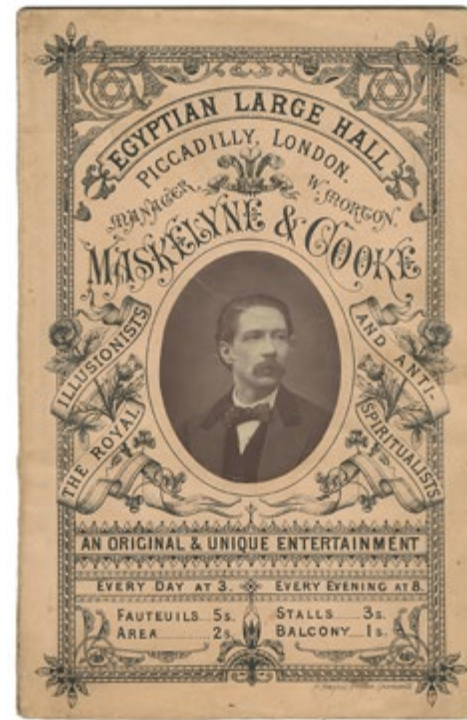
400/800



260



261



264

261. LYNN, Dr. H.S. (J.W. Simmons, 1836 - 99). **Dr. Lynn Evening Program.** Keighley: The Herald Office, 1870s. Folding program on yellow stock describes Lynn's tricks with curious and intriguing titles, including "The Lost Head," "The Sealed Packet Marvel," "The New Light Séance," and more; press notices and advertisement for his book on rear panel. 8vo.

500/1,000

The name of Felicien Trewey, the great French variety artist, has been pasted over contemporarily in the program.



262

262. MASKELYNE, J.N. (1839 - 1917). **John Nevil Maskelyne Complimentary Card.** [London]: H. Bettam, ca. 1875. Attractive illustrated card from early in Maskelyne's career bears a central bust portrait of the conjurer surrounded by spirits, ringing bells, and dancing household items. 4 7/16 x 2 15/16". The first example we have seen.

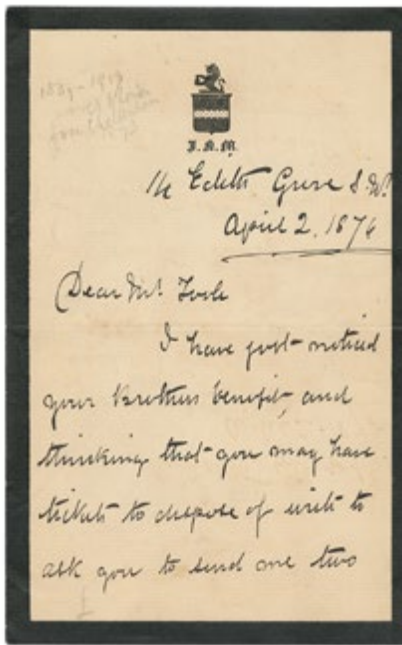
400/800

263. MASKELYNE, J.N. (1839 - 1917). **John Nevil Maskelyne ALS.** Dated April 2, 1876, and written entirely in the magician's hand on black-bordered mourning stationery. Maskelyne writes to Mr. Toole regarding a benefit show for Toole's brother, requesting a pair of tickets, and also discussing the health of his wife, who is "much better." One folded 8vo sheet, boldly SIGNED on the rear panel, "J.N. Maskelyne."

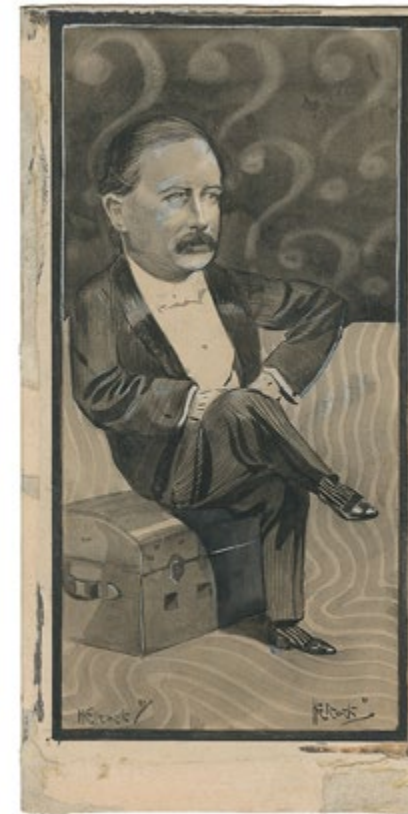
400/600

264. MASKELYNE & COOKE. **Maskelyne and Cooke. The Royal Illusionists and Anti-Spiritualists.** London: E. Baynes, ca. 1877. Pictorial wrappers with real photo of J.N. Maskelyne tipped to front cover as issued. Lithographs illustration of Psycho to rear wrapper. 40pp. 8vo. Splitting at spine, else very good. See Toole Stott 1126. SCARCE. An early and elaborate program that gives a biographical sketch of Maskelyne and includes a lengthy discussion of his famous whist-playing false automaton, Psycho.

800/1,200



263



265



266

265. [MASKELYNE]. ELCOCK, H.K. **Gouache Portrait of John Nevil Maskelyne.** London, 1911. Full-length image of the doyen of British magic, and the proprietor of the Egyptian Hall seated atop his famous trunk escape (the Maskelyne "Box Trick"), legs crossed before him. Signed twice by the artist. 8 1/2 x 4 1/4". Edges worn from mounting, else very good.

800/1,200

This likeness was published by Will Goldston in his *Magician Annual for 1911 - 12*.

266. [MASKELYNE]. **Phantom Shadows 3-D Glasses.** [London, 1929]. Paper spectacles with one blue and one red lens, overprinted with the text "Maskelyne's Theatre. Use for Phantom Shadows." Length 5 1/2". Wear around edges. RARE; the first example we have encountered.

250/350

The Billboard for March 2, 1929 carried this report about the illusion: "An excellent program is being offered at Maskelyne's Theater. The real novelty is the "Phantom Shadows," presented by Percy H. Boggis, being screamingly funny and great sport. With the aid of colored spectacles, the spectators see shadows come out from the screen and into the house, ladders crash into the orchestra, people are hit in the face with brooms, have water flung at them. The act is the best fun experienced by visitors to Maskelyne's for many days."



267



268

267. MASKELYNE & COOKE. **Maskelyne & Cooke The Royal Illusionists ... Egyptian (Large) Hall.** London: W.H.&L. Cooingridge, Printers, [1873]. Letterpress handbill advertising the "mystery, music, comedy, and scientific illusions," of this duo, with press-notices reprinted below. Contemporary inked notation in upper margin states, "These bill[s] were distributed on Friday June 13, 1873." Dawes label to verso, small chips.

500/1,000

Maskelyne's run at Egyptian Hall lasted for more than 30 years. This handbill was distributed less than one month after his debut (on the ground floor, in the "large" hall), on May 26, 1873.

268. MASKELYNE & DEVANT. **Mascot Moth Debut Performance Handbill.** London: The Dangerfield Printing Company [1905]. Letterpress advertisement for the premier of Devant's famous illusion at St. George's Hall, the playlet headlining the performance which will conclude with Will, the Witch & the Watchman. The verso printed in green ink with the text "OH!" and a Maskelyne & Cooke logo in the upper right. RARE.

400/800



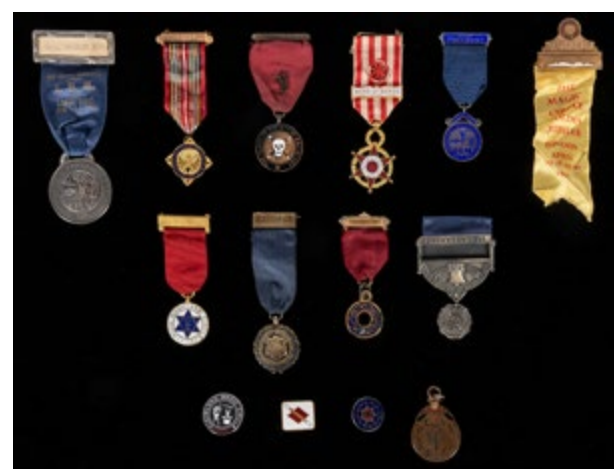
269



270



271



272

269. MASKELYNE & DEVANT. Die-Cut "Pillar Box Mystery" Handbill. London, [1913]. Stiff advertising card printed in the form of a miniature London "Pillar Box" (mailbox) with the initials "MD" to its front; the verso advertising shows at St. George's Hall featuring Frederic Culpitt, Leolin the juggler, and Lauri Wylie. Height 6". First we have encountered.

100/200

270. MARCHAND, Floram. Floram Marchand. Water Spouter & Juggler. [London: George Jones, ca. 1816?]. Full-length wood engraved portrait image of the Frenchman who could drink gallons of wine and water, then regurgitate it in wide streams from his mouth at will. The image captures him in mid-spit, with three streams of wine falling into as many goblets on the table beside him; he holds another in his extended hand, and in the background, many more cups can be seen in a basket on the ground. Wide margins, 16 7/8 x 10 1/2". Faint staining to right side, else a bright, crisp impression.

500/1,000

271. [MEDALS & BADGES]. DAWES, Edwin A. (1925-2023). Eddie and Amy Dawes' Collection of I.B.M. British Ring Convention and Other Convention Badges. Collection of approximately 125 pins and badges spanning a half century, belonging to Eddie and Amy Dawes, including pins and badges from the annual I.B.M. British Ring convention beginning in 1949 up to 2000 (a set belonging to Eddie runs consecutively 1949-2000 except 1962; a set belonging to Amy runs 1950-1999 except 1956, 1960, 1962, and 1979). Lot also includes 28 duplicate British Ring pins from other members or blank; several Yankee Gathering; Magic Collectors' Weekend; Northern Magic Circle; Magic Circle Golden Jubilee; and various other pins.

500/700

272. [MEDALS]. Collection of Thirteen Magic Society and Convention Medals and Badges. American and English, 1910s - 50s. Including examples for the Hull Magicians' Circle, Scottish Conjurers Association (J.B. Findlay's badge), Glasgow Society of Magicians, Newcastle Conjurers, Cleveland Magic Circle, The Wizards of the Silver Star, I.B.M. (third annual convention badge), Society of American Magicians (1931 convention badge), The Mystic Twelve (likely J.B. Findlay's badge, and one of only twelve manufactured), Association Prestidigitateurs Paris, Magic Circle Golden Jubilee badge, The Magic Circle M.M.C. badge issued to DeVega in 1919, and others. Most with cloisonne badges suspended from silk ribbons, the longest 4 1/2". Generally good or better condition.

200/400

273. MURRAY (Norman Walters, 1901 - 88). Collection of Murray Ephemera. Thirteen items plus clippings related to the career of this Australian escapologist and illusionist, including a handsome bust portrait photograph, INSCRIBED AND SIGNED, theater programs, two large-format advertising flyers, a RPPC of Murray with George Bernard Shaw (a later printing, with Murray's typed caption in the lower margin), photographs (two INSCRIBED AND SIGNED to Eddie Dawes by Murray), and more. The largest 14 x 10".

250/500



273

274. NEIL, Patrice (Augusta Neil, d. 1927). Two Mdlle. Patrice Programs and one ALS. [London, 1900s - 10s]. Including one 4to printed program for Mdlle. Patrice's Entertainment, and including the humorist Alfred Leslie; a small folding handbill for her appearance at the Niagara Hall, St. James' Park billing her as "The Queen of Magic" and "Mrs. C. Lang Neil"; and an ALS from Patrice to Will Goldston dated October 10, 1911, thanking him for a book she has just received, inviting him to tea at her home, and SIGNED on behalf of herself and her husband C. Lang Neil, "With our kind regards, yours sincerely, Patrice Neil." Sold together with a copy of the prayer card from her funeral. A RARE grouping of ephemera from the career of this accomplished performer.

300/600

Patrice first worked as an assistant to Charles Bertram, as the lady who vanished in his presentation of the De Kolta Chair. She studied sleight-of-hand with Bertram and Trewey and came into her own as an entertainer not long thereafter. See "A Rich Cabinet of Magical Curiosities" no. 67 for further information.



274

275. O'DELL, Dell (Della Newton, 1897 - 1962). Collection of Dell O'Dell Magic Memorabilia. 1930s - 50s, and comprised of over 25 items, including novelty advertising brochures, two TLSs (one to Stanley Collins), one ALS on a Plantation Supper Club (Moline, IL) advertising card, an INSCRIBED AND SIGNED 8 x 10" portrait of O'Dell's husband Charles Carrer to Stanley Collins, various advertising novelties used to advertise O'Dell and her show (including puzzles, gag booklets, cardboard mustaches, and optical illusions), a hand-colored postcard with O'Dell's holographic message on the verso, memorabilia and flyers related to her Friends of Magic Club, a set of her Buddha Papers, and more. The largest item 8 1/2 x 11". Neatly organized, with all items in good condition or better.

200/400



275

276. [LEARNED PIG]. ROWLANDSON, Thomas (1756 - 1827). The Wonderful Pig. [London]: S.W. Fores, 1785. Black-and-white etching depicting a "sapient" pig spelling chosen words with alphabet cards. A placard above the gathered crowd states, "The surprising PIG, well used in all languages. Perfect arithmetician, mathematician & composer of music." Trimmed unevenly to 9 3/4 x 13 3/4". See BM Satires 1868,0808.5248.

400/800



276



277



278

277. POWELL, Frederick Eugene (1856 - 1938). **Portrait of John Petrie and Frederick Eugene Powell.** [New Haven, CT, ca. 1930]. Very large three-quarter-length matte-finish sepia-tone photograph of the proprietor of the magic manufacturing firm P&L and the Dean of American Magician standing beside each other on the floor of the Petrie & Lewis factory. 14 x 11". A striking image, possibly unpublished.

150/250

278. RAMSAY, John (1877 - 1962). **John Ramsay Souvenir Matchbook.** England: Bryant & May, 1930s. Custom photographic souvenir matchbook picturing the famed Scottish sleight-of-hand magician on the flap, and the text "Sleights and Lights from Ayr" on the verso. Phone number 3867 on exterior fold. Unused, with minor rubbing to finish; near fine. SCARCE; the first we have offered.

100/200

RENAISSANCE MAN

279. SCOTTO, Hieronymus (ca. 1569 - 1610). **Portrait of Hieronimi Scotti (Hieronimi Scotti Placentini Vera Effigies Illustris Comitit).** Aug[sburg]: Dominicus Custodius, 1592. Copperplate engraved oval portrait of the Italian court conjurer after a likeness by Antonio Abondio, dressed in a ruffled collar, neat hat, and court dress above a medallion depicting a hand holding writhing snakes and the Latin motto "Ut cumque" at its apex. 8 7/8 x 6 1/2". Tissue reinforcements to verso at old central fold. RARE.

2,000/4,000

Dr. Dawes wrote extensively regarding Scotto in his "Rich Cabinet," stating in part, "This Renaissance court conjurer seems first to have been noticed by Sidney Clarke (1924) who, in The Annals of Conjuring, observed that he was one of the foreign jugglers in England during the reigns of Elizabeth and James. ... He is said to have been a knight of the Piacenza in the Italy Duchy of Parma ... He travelled as an envoy to various courts in Europe where he often performed with a repertoire of card tricks and mentalism. Scotto also had a magic mirror in which images could be produced by some optical means. ... he was mentioned by Thomas Nash in The Unfortunate Traveller, or the Life of Jack Wilton (1594) who wrote, 'Scotto that did juggling tricks here before the Queen.' ... Scotto is deduced to have performed for Queen Elizabeth on 12th May 1602; he is not named but referred to simply as 'an Italian at court that doth wonderful tricks up on the cards.'"



279



280



281



282



283

280. [SCRAPBOOK]. **Scrapbook of Magic Ephemera and Photographs.** 1940s - 60s. Wire-bound sketchpad converted into a scrapbook of magic memorabilia, likely by Dr. Edwin Dawes. Approximately 125 items, including clippings, clipped autographs, and business cards, but primarily composed of postcards and photographs of many performers. Many items SIGNED and INSCRIBED by the subjects. Magicians represented include Jay and Frances Marshall, Chris Van Bern (including a variety of postcards, some SIGNED), Ken Brooke, Dai Vernon (photograph from his British lecture tour in the late 1950s), Tom Harris, Channing Pollock (SIGNED RPPC), Sooty, Chris Matheson (presenting a blindfold drive), Harold Taylor, Richardi Jr. (SIGNED photograph), Dante, Servais LeRoy and Talma (portrait postcards), Oswald Williams (SIGNED photograph), Walford Bodie (RPPC), John Ramsay (signed RPPC and several photographs), Les Levante, David Devant (SIGNED portrait postcard), De Vega, Bill Stickland, Celeste Evans, Emillie d'Alton (Mrs. Carl Hertz), Edgar Benyon, Jasper Maskelyne, Will Goldston, and many more. Most items well-preserved and neatly mounted with photo corners. Largest 7 x 9". An impressive collection of mid-century magic memorabilia, with many desirable items.

600/1,200

281. [SHADOWGRAPHY]. WILKIE, David (after). **The Rabbit on the Wall.** London: London Fine Art Association, 1877. Four children gathered in a country kitchen marvel at the hand shadow of a rabbit thrown on the wall by their father, who uses the light of a taper to create the illusion. 21 x 16". Browned, tears and chips in margins. A large and attractive version of this popular image.

400/600

282. [SNAKE CHARMERS]. DOYLE, John (1797 - 1868). **Serpent Charmers, exhibiting their astonishing feats.** London, 1836. Lithograph, hand-colored, depicting a group of politicians as snake charmers, published by Thomas McLean, 26 Haymarket St; printed by A. Ducote, Lithographer, 70, St. Martin's Lane. HB Sketches No. 439.

200/300

283. SORCAR, P.C. (1911 - 71). **Large Archive of Sorcar Ephemera.** 1950s - 70s, and including over 100 items from the career of this successful Indian magician. Includes many souvenir programs, tickets, postcards, news stories, theater programs (at least one SIGNED), printed and typed press releases, booklets, handbills (some related to the All India Magic Circle), magazine and newspaper clippings, photographs (including one full-length portrait INSCRIBED AND SIGNED to Stanley Collins by Sorcar), TLSS, and two scrapbooks of clippings compiled by Sorcar's staff. Together with a number of related items (a small quantity) from the career of his son and successor, P.C. Sorcar Jr. Generally very good condition. A substantial lot.

300/600



284

284. STEELE, J.H. (compiler). **Two Volume Scrapbook and Notebook of Magic Ephemera**. Circa 1910s - 70s. Comprising three volumes, including two volumes with several hundred pieces of magicians' ephemera including programs, playbills and small posters, throw cards, autographs, stage money, letters, letterhead, bookplates, cartoons, clippings, postcards, and related ephemera. Performers include Dante, Sorcar, Alexander "The Man Who Knows," Bill Neff, Harry Blackstone, Al Flosso, George Jenness, Al Koran, Chung Ling Soo, Les Levante, Horace Goldin, Will Goldston, Karl Germain, Maurice Rooklyn, Lyle, Professor Herwin, Hugal Benedict, David Devant, and many other conjurers, mainly British, plus ephemera from magic magazines, cartoons, societies and fraternities. The third volume is Steele's personal magic notebook, "Magical Effects Devised and Presented by J.H. Steele," with his "Comedy Conjuror & Ventriloquist" letterhead pasted on the preliminaries. 120 pages, neat manuscript, plus index, with original ink illustrations. 4tos. Navy cloth/boards, gilt-stamped titles by Steele.

900/1,300



285

285. TALMA (Mary Ann Ford, 1868 - 1944). **Three Pictorial Souvenir Postcards**. Circa 1920. Trio of sepia images show the "Queen of Coins" posing for the camera beside a bouquet, and manipulating stacks of English crowns. Handsomely matted and framed to an overall size of 9 x 15 3/4".

100/200

286. [THURSTON], ELCOCK, H.K. (1886 - 1952). **Portrait of Card Manipulator Howard Thurston**. London, 1911. Gouache on board. Full-length image of Thurston springing a pack of cards from hand to hand, dressed nattily in white tie and tails. Approximately 8 1/2 x 4 1/4".

800/1,200

This likeness was published by Will Goldston in his *Magician Annual for 1911 - 12*.



287

287. VERNET, Carle (after) (1738 - 1836). **Escamoteur**. Paris: Depech, ca. 1822. Hand-colored engraving of a street magician behind his heavily draped table presenting the Cups and Balls, a gibecière around his waist, a wand in one hand, and one tiny ball in the other. Plate 91 from the *Cris de Paris*. 13 3/4 x 10 1/8". Faint spotting.

400/800

288. VONETTA (Etta Paul, 1878 - 1964). **Vonetta Parade Photograph**. Circa 1910. Attractive sepia-tone image shows Vonetta seated in a carriage behind a touring car before a stand of her lithographs, with boys gathered on the sidewalk next to the procession. Pencil notation reads "Vonetta on parade at Leeds." 7 x 11 3/8". Mounted to stiff card, with wear at edges.

250/500

289. WOODIN, W.S. (1825 - 88). **Programme of Mr. W.S. Woodin's New Entertainment. The Cabinet of Curiosities**. [London]: (Judd & Glass), [1862]. Publisher's pale blue pictorial wraps. Three folding plates depicting the many characters Woodin played at his "polyphonic" production. 32pp. Wraps chipped and worn, tear at foot of spine, tear to one folding plate. SCARCE. See also Lot 445.

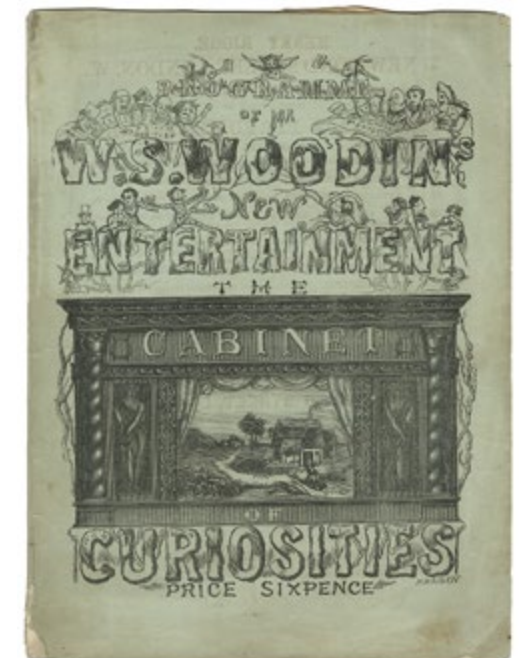
200/400

290. YOUNGER, Edmund. **Conjuring Ephemera and Postcard Scrapbook**. A disbound gathering of various loose scrapbook pages assembled by Younger, a British magician, including dozens of RPPCs and photographs, many SIGNED AND INSCRIBED, and including images of Stanley Marelle, Gilly-Gilly Davenport, Horace Goldin, Will Goldston, Walter Jeans, Max Andrews, John Booth, Zina Bennett, Bernard Zufall, John Snyder Jr., Arthur Dowler, G.T. Raynor, Chefalo, Li Chung Soo, and many more. Also included are news clippings, programs, and advertising brochures. Over 100 items in total, dating from the 1930s - 60s (bulk 1940s - 50s).

500/1,000



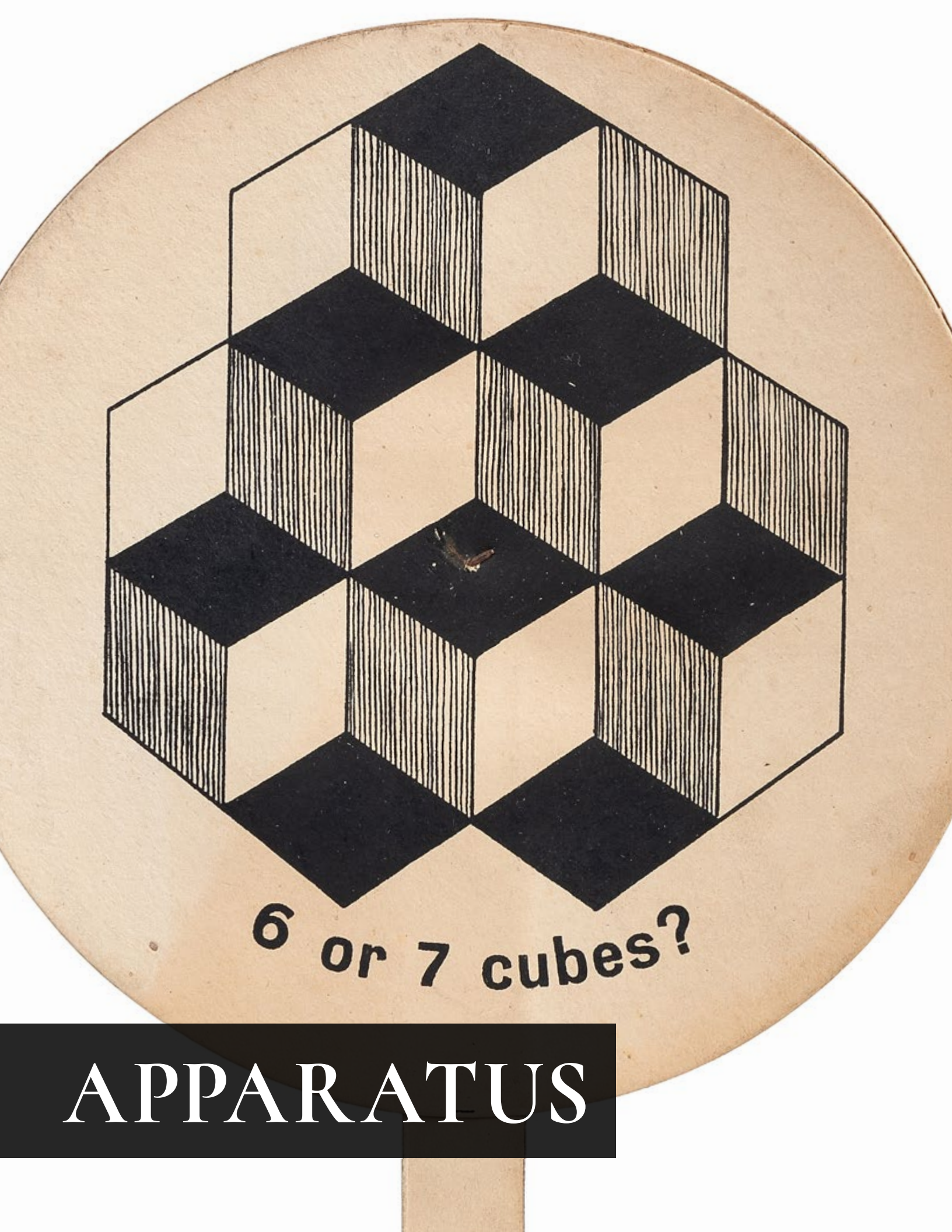
288



289



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291



292



293



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296

291. **Davenport Cabinet.** Circa 1880. Small mahogany cabinet with gabled roof and ivory finial. A coin placed in the drawer at the front vanishes from inside. Height 5 1/8". Repaired chips at rear.

300/600

292. **Melting Coin Vase.** English, ca. 1880. A small coin is dropped into the turned boxwood vase, which is covered. The lid is lifted again and the coin is seen to be melted in the bottom of the vase. The coin is then reformed into its original state. Height 3 1/8". Finely turned.

200/400

Mercury was used in the lower compartment of the vase to provide the "melting" effect.

293. **"Pepper Shaker" Coin Vase.** English [?], ca. 1880. Turned boxwood vase simulates the appearance of a pepper shaker. A coin is placed inside, and the lid is screwed on. It is heard rattling about, yet vanishes from the interior. Height 4 1/2". Handsome example. Uncommon.

300/600

294. **Vanishing Egg Cup.** Circa 1880. Turned boxwood egg cup with black lacquered accent to base. A small white egg vanishes from or appears inside the cup at will. Height (inclusive of egg) 4". Near fine.

150/250

295. **Nesting Egg Cup.** Circa 1900. Remarkable turned set of lacquered wooden imitation eggs, eleven in all, which nest together and rest in an ebonized turned wooden egg cup. Remarkably tight tolerances, the largest egg diameter 1 3/4", the smallest 5/16". Generally very good condition.

200/400

Similar to a set of nesting Matryoshka dolls, but crafted with much tighter tolerances.

296. **Millet Vase.** European, ca. 1890. Handsome boxwood vase from which a quantity of millet vanishes, then reappears. Double-plunger gimmick. Height 5 3/4". Upper spring requires replacement.

400/600

APPARATUS



297



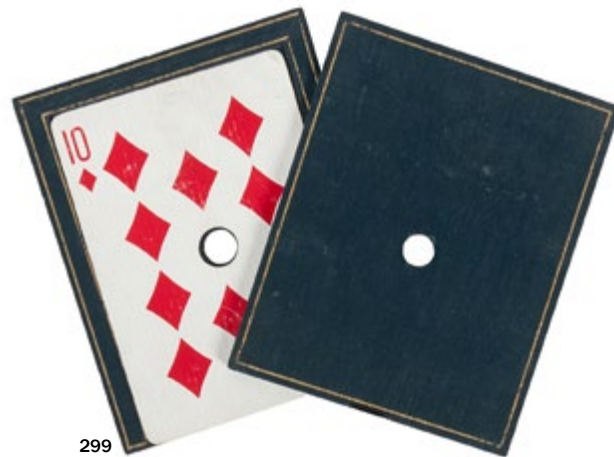
300



301



298



299

297. **Card Through Cork.** Holland: Eddy Taytelbaum, 1960s. When a cork is pushed through the wooden frame, it passes through a card, but appears unaffected. Gilt and green wooden card frame approx. 3 1/2 x 1 7/8". Fine. In all other versions of this trick, the wooden frame is hinged in two separate pieces; for this unusual example, the frame is in one piece.

250/350

298. **Enchanted Card Slide.** Holland: Eddy Taytelbaum, 1960s. A playing card instantly and visibly transforms into the spectator's selection when pushed into the slide. 2 x 3". Hand painted frame in brown with gilt pinstriped borders.

200/400

299. **Card Penetration.** Holland: Eddy Taytelbaum, ca. 1970. A card visibly penetrates a pencil running through a two-piece wooden holder with a hole at its center. Green finish with gold pinstripe painting. 3 3/4 x 3".

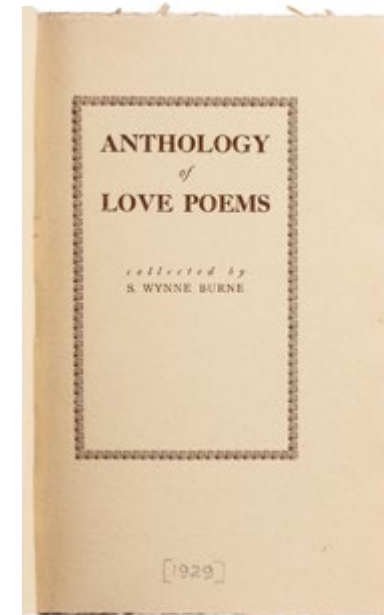
200/300

300. **Die Tunnel.** Holland: Anverdi, ca. 1970. A black collapsible etched Lucite tunnel is shown. Each time a die travels through the tunnel, the numbers on the die change position. Tunnel 2 3/4".

100/200

301. [MINIATURES]. **Tiny Playing Cards.** Philadelphia: Theodore DeLand, ca. 1914. Deck of wee "smallest in the world" playing cards in round paper-covered box with manufacturer's labels to top and bottom. Each card approx. 3/8 x 1/4". Box diam. 1 3/4". Short tear to top label. Hargrave, p. 365.

150/250



302



303



304

302. [FORCE BOOK]. **Stanley Collins' Transcendental Book Mystery.** London: Kent & Surrey, [1929]. From an unstated limitation of the first edition. Brown/buff printed boards. 8vo. Dawes bookplate. Extremities rubbed, else very good. With original printed instructions and routine.

200/400

A finely made book, this volume allows the user to determine a word thought-of by any spectator holding the volume. Later reprinted as a paperback, this, the first edition, was produced in extremely limited quantities.

303. **Card Rise Box.** [Oldham: Michael Heriot, 1909]. Small wooden chest with brass handles finished in brown and green, into which a pack of cards (from which several have been chosen) is dropped. The box opens of its own accord minutes later, and the chosen pasteboards rise from within. With original key. 5 1/2 x 4 x 5 1/4". Refurbished to working condition in the 1970s and accompanied by a letter of provenance explaining the history of the prop and the repairs conducted.

300/500

304. **Crystal Rising Card Houlette.** London: Hamley's, ca. 1900. Chosen cards rise of their own volition while the pack is isolated in an elegant cut crystal holder resting atop a fine nickel-plated wand. Length 10 1/4". With the original packs of N.Y. Consolidated Card Company Mascotte Squeezers, their original wrappers rubber stamped by Hamley's; one pack prepared, the other ungimmicked. Original Hamley's box with address rubber-stamped (and the notation "late Bland's") inside the lid. An unusually well-preserved and finely made example.

600/1,200

A truly fine prop with two plungers (one used to disguise the hole in the houlette, one the motive power behind the card rise effect), and a fitted cap used to plug the end of the wand when the prop is not in use. Even the packing box retains its original cotton packing material.



305

305. **Card Tripod.** British, ca. 1890. Short pedestal supported on three legs on which a torn card is placed. The lid is used to cover the pieces, and when removed, the card has been made whole. Gilt and red toleware with floral details, acorn finial to lid. Height 6 1/2". Paint chipped; good working condition.

400/800



306



309



311



307

306. **Flyto Bird Cage.** London: J. Bland (attr.), ca. 1890. A metal bird cage vanishes from a handsome metal box, reappearing in a short stand, or vice-versa, at the will of the performer. Toleware props with hand-painted floral decorations, height of stand 11". Minor paint chipping, dents, and scratches, but good condition overall.

800/1,200

307. **Card Ladle.** Circa 1890. Attractive toleware receptacle on a long metal handle which switches, vanishes, or produces billets or cards dropped inside. Floral motif to front panel with gilt accents to borders. Length 20 ¼". Minor wear to paint on handle.

400/800



308

308. **Magic Chafing Dish or Dove Pan.** Circa 1900. Heavy brass saucepan is filled with eggs, flour, and ingredients which are set ablaze; the lid is clamped on the pan then removed to reveal two live doves inside. Heavy wooden screw-on handle. Pan diameter 10". Exceptionally sturdy construction.

200/400

309. **Changing Canister.** European, ca. 1890. Handsome hand-painted toleware canister changes liquid to dry silks, or any object placed inside into another small article. Height 5 ½". A well-preserved example with only minor chips to the handsome finish in red, black, and gilt.

200/400

310. **Changing Canisters.** European, ca. 1890. Millet placed in one canister vanishes, changes into other objects, or appears in the other matching vessel. Height 3 ¾" each. Lacquer finish rubbed; working well, and precisely made.

250/500



310



312



314

311. **Tray of Proteus or Changing Tray.** London: J. Bland (?), ca. 1890. Handsome hand-painted toleware tray with spring-loaded mechanism for vanishing or switching objects placed on top. With a sliding side door at one side for secondary coin tray (Multiplying Money Tray) feature. Width 9 ½". Some paint chips and wear as expected. A handsome Victorian prop.

600/1,200

312. **Coffee, Milk, and Sugar Trick.** British, ca. 1920. A plated coffee service transforms paper shavings into lump sugar, cotton balls into hot coffee, and confetti into milk. Set of three gimmicked vessels and original stamped metal tray, height of largest object 8 ¼".

500/1,000

313. **Coin Shooting Gimmick.** English, ca. 1950. Bench-made brass and wooden spring-loaded gimmick secretly shoots into the magician's waiting hand when the cord is pulled. With leather arm straps and original box. Length 3 ½". Good working condition. Uncommon.

300/600



313



315

314. **Coin Wand.** German, ca. 1930. Mechanical wand produces a plated metal coin at its tip, ad infinitum. With fitted end plug that disguises the gimmicked end of the wand. Produces a Bartl-type "Magic Coins" palming coin/token. Length 13 ¾". Paint worn.

150/300

315. **Coin Wand.** London: J. Bland (?), ca. 1890. Black metal wand produces a silver one-florin coin at its tip. Clever internal mechanism with clamshell tip. Length 14". Minor paint chips. Works well.

200/400



316



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318



319



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323

316. CARDINI (Richard Pitchford, 1895 – 1973). **Wristwatch Reel.** Jamaica, N.Y.: Richard Cardini, 1962. Specially-crafted Berg Parat wristwatch with expandable band modified by Cardini to conceal a spring-motion reel inside the case. SIGNED by the maker and dated on the verso of the watch case. Accompanied by a typed note by Dr. Dawes stating, "Cardini wrist-watch reel made for Eddie Dawes in August 1964, Jamaica, N.Y." **800/1,200**

317. CARDINI (Richard Valentine Pitchford, 1895 – 1973). **Gimmicked Coin Set.** Jamaica, N.Y., 1960s. A gimmicked set of coins comprised of a tight-fitting (but not locking) 1962 Half Crown shell, and the matching copper/silver insert manufactured from a Half Crown and old English Penny. With a note in Dr. Dawes hand stating that the coins were made by Cardini. RARE; The first gimmicked coins manufactured by Cardini we have encountered. **200/400**

318. CARDINI (Richard Valentine Pitchford, 1895 – 1973). **Gold Peau Doux Playing Cards, Inscribed and Signed to Eddie Dawes.** Chicago: Walgreen Co., ca. 1934. Deck of bridge-size fanning cards favored by Cardini in his famous act. This deck presented to magician Edwin A. Dawes, INSCRIBED on the Ace of Clubs: "To my good friend Eddie/All the best/Sincerely/ Cardini/1962/N.Y. City U.S.A./at home." 52 + J + 2EC. **300/500**

319. **Diminishing Coin.** British, 1950s. Finely crafted gimmick allows the magician to make a coin, held at his fingertips, to diminish in size from a thick five shilling (one crown) piece some six times, until the small coin, a 1p coin, vanishes entirely. Includes wooden shims for storage. Finely constructed and the first of its type we have encountered. With a note indicating the prop was used by Graham Adams, a noted sleight-of-hand expert. **250/500**

320. **Boston (Coin) Box.** London: Jon Martin, 1940s. Turned aluminum box with loose-fitting lid, based on the Okito creation. Coins vanish from, appear inside of, or pass through the bottom of the closed box. Made for English half-crowns. Hallmarked by Martin three times. RARE; the first example we have encountered. **300/600**

321. **Coin Casket.** London, J. Bland [?], ca. 1880. Handsome plush-covered casket vanishes English half-crowns one at a time as the lid is opened and closed. 3 x 3 x 3 1/2". Cast ornaments in the shapes of Egyptian sarcophagi; good working condition, with red plush well-rubbed. **1,000/1,500**

322. **Crystal Coin Casket.** British, ca. 1880. A stage effect modeled on the trick popularized by Robert-Houdin. A rectangular wooden box with six glass panels framed in embossed gilt decorative brass, with ring handles at either short side is suspended from short, braided cords. The magician vanishes several silver coins which instantly and visibly reappear in the casket, which has been on display throughout the performance. 9 1/2 x 4 3/4 x 6 3/4". Minor rubbing and wear to exterior; spring-loaded mechanism in good working order. The first example we have seen in this form. **500/1,000**

323. **Cups and Balls.** Circa 1900. A large and handsome set of tapered brass cups with a single bead, manufactured specifically for the "oldest trick in the book." Height 4 3/4", mouth diameter 3 1/2". **200/400**



324



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328

324. "Vernon" Cups. London: Unique Magic Studio (Harry Stanley), ca. 1960. Three spun copper cups with double bead design, manufactured following Vernon's influential lecture tour of the U.K. in the late 1950s. Height 3", mouth diameter 3 1/8". With a leather carrying case and four white balls. Chip in one rim, else good.

200/400

Stanley also offered a "super deluxe" engraved set of these cups, and another model made of a "special light weight metal" with a chrome finish. The design approximates the shape of the Paul Fox cups Vernon preferred.

325. Change Bag. Circa 1910. Red plush bag suspended from nickel-plated frame and wooden handle changes, vanishes, or produces objects. With spring-loaded aid incorporated into switching mechanism; the first we have seen with his addition. Length 21". A fine example of this classic prop.

200/400

326. Demon Wonder Box. London: L. Davenport & Co., ca. 1939. The box is clearly shown empty by opening three doors, yet silk handkerchiefs are produced from within. Height 3". Hallmarked with the demon head logo. The first example we have seen in copper.

150/250

327. The Devil's Fan. Circa 1900. Circular fan with moveable handle/tongue based on Sam Loyd's "Get off the Earth" puzzle; when the handle is rotated, one of the thirteen devils printed on the fan disappears. Height 10 1/2". Optical illusion printed on verso. The first we have encountered.

100/200

328. Die to Flower Tray. London, J. Bland (?), ca. 1880. A small metal die is placed on a round toleware tray, where it visibly transforms into a bouquet of flowers, or any other small object. Finely hand painted with a floral pattern. 2" die, tray diameter 8 1/2".

400/800



329



330



331



332

329. Penetrating Die. London: Will Goldston, ca. 1914. A large black die placed in a wooden frame visibly changes places with a silk handkerchief placed in an opera hat. 3 3/4" die. Mechanical frame and gimmicked die in good working order.

200/400

This is the "depot" version of the Stanley Collins Die and Handkerchief transposition as described in (and pictured on the cover of) his book A Conjuring Mélange (1947).

330. Giant Divination Chest. British, ca. 1890. Handsome mahogany chest with brass fittings is opened to reveal six numbered blocks inside. These are rearranged by a spectator while the magician's back is turned, then the box is locked. Even so, the conjurer instantly knows the order of the blocks. Handsome hardwood case with attractive pattern to lid, 9 x 6 x 3 1/4". Includes gimmick and original key. A few scratches to lid, else very good. The largest and perhaps finest example we have encountered.

800/1,200

This effect is frequently encountered in a significantly smaller format and made from lesser materials, as it has been an effective and popular pocket trick for over 100 years.

331. Drawer Box. London: J. Bland, ca. 1890. A hardwood box with sliding drawer is shown open, closed, and when reopened, is filled to overflowing with flowers, handkerchiefs, and even livestock. Finely constructed with brass, wood, and mother-of-pearl inlay surrounded by brass trim on the upper panel. Hold-back tab underneath. 9 1/4 x 5 1/2 x 4 1/4". Age-related wear, but very good overall. A handsome example of this classic magic prop.

400/800

332. Selbit's Magic Bricks. Circa 1910. The order of four lettered blocks in a wooden tube changes in sympathy with four numbered cards on an adjacent stand. Wooden shells, mechanical tube with inlaid pattern. Height 12 1/2". An early model of an effect now commonly known as Cuba Libre.

200/400



333



337

333. **Electric Handkerchief and Cards.** French, ca. 1920. Four playing cards arranged in a metal framework create a box, which is placed on a metal pedestal. A handkerchief in the performer's hand then changes into the four cards; when the stand is uncovered, the handkerchief has replaced the cards, filling the framework. Includes a gimmick to transform a silk placed in the hand into the cards seen in the framework. Height 6 3/4". Minor splitting to outer cover, else very good. SCARCE.

500/1,000

An interesting combination of principles, and rare; only the second we have encountered, and this model includes the gimmicks (well worn, but intact) for the transformation. A detailed explanation of the routine using this prop can be found in Secrets of Modern Conjuring by Horace Albert Walker.



335

334. **Magical Flower Growth.** Circa 1880. Hand-painted toleware tube is shown empty and used to cover a black metal pedestal. Earth and seeds are dropped into the opening and when the cover is lifted, a small bouquet or plant has appeared on the stand. Spring-loaded mechanism. Height 11 1/4". Paint chipped on one side. First example we have encountered.

400/800

Several elements of this prop have been incorporated into the workings of the modern flower production prop known as the Botania.

335. **Magic Funnel.** Circa 1880. Hand painted toleware funnel in red and gold allows the magician to produce streams of water from the elbow or armpit (or elsewhere) of a spectator. Height 6 1/4". Wu-Ling collection label pasted inside. Paint worn. The first we have offered from this era.

300/600

336. **Passe Passe Ink, Water, and Goldfish.** British, ca. 1905. A large glass goblet is filled with water and covered with a cloth. A matching vessel is full of ink. On command, the ink visibly changes to clear water with goldfish swimming inside, while the water in the other goblet has changed to black ink. With two specially constructed hand-blown glass goblets (height 9 1/4"), ink gimmick, two specially made Ink Cards, and a container of ink lozenges. The props held in a specially constructed wooden packing case with padded compartments for carrying all glass elements of the apparatus, Stanyon's instructions for the performance of the effect ("As performed with tremendous success by the Chinese Magician Chung Ling Soo"), and original instructions for the gimmicked cards and ink lozenges. A remarkably well-preserved set and the first of its type we have offered.

500/1,000

337. **Ink Ladle.** London: J. Bland [?], ca. 1880. Long-handled tin toleware ladle, hand painted in green and gilt, used in the Ink to Water effect. Cleverly gimmicked to change a cup of water to black ink. Length 11 1/4". Paint well worn. A fine early example.

400/600

IF I HAD MY WAY...YOU WOULDN'T SING



338. MARSHALL, Jay (James Ward Marshall, 1919 - 2005). Jay Marshall's "Lefty" Glove Puppet. Glove puppet rabbit crafted from two white dress gloves by Jay Marshall himself, with black buttons sewn in place for eyes, black lips drawn in by hand, and a stiff cardboard form in a second glove to simulate the look of the rabbit's ears. Accompanied by an ANS in Marshall's hand to Eddie Dawes stating, "Dr. Dawes, This is the Lefty made and used at the IBM 1975 convention in Southport. Betty Davenport Roy sewed on the buttons. [signed] Jay Marshall." A photograph of Marshall and Dawes in the Dawes library is also included, with Marshall displaying the Lefty puppet on his hand and Dr. Dawes looking on.

3,000/5,000

During World War II, Jay Marshall entered the special services, entertaining troops in the Pacific Theater. It was then that he realized a full-size vent dummy "wouldn't carry a suitcase," so he replaced his full-size puppet with a khaki army glove decorated with eyes and lips. After the war, a fellow entertainer suggested Marshall change the single glove into a white one, and add ears to approximate the look of a rabbit. And so "Lefty" was born. He would travel the world with Marshall for decades thereafter, playing nearly every major theater on nearly every continent, from New York's Palace to the Palladium in London and as the opening act for Frank Sinatra. Marshall starred on almost every major television variety show in America (performing on Ed Sullivan's show some 14 times), and too many conventions, private functions, and tradeshow to count. While a magician first and foremost, it was, ultimately, the song Jay sang with Lefty, combined with jokes and asides, of course - the act was really a seamless feat of acting, with Marshall talking to his own left hand - that put the pair in the spotlight over and over again. Jay and Lefty became an institution of sorts, and in point of fact, one of Marshall's puppets is now enshrined in the permanent collection of a famous American institution as well: the Smithsonian in Washington, D.C.



Dr. Dawes
This is the Lefty made
and used at the IBM 1975
convention in Southport. Betty
Davenport Roy sewed on the
buttons.
Jay Marshall



339



340



342



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339. MARSHALL, Jay (James Ward Marshall, 1919 - 2005). **Group of Jay Marshall Ephemera.** 1930s - 80s, and including a INSCRIBED AND SIGNED 8 x 10" portrait with Lefty, an early advertising brochure advertising Marshall as a "versatile artist," several brochures for "Jay Marshall Day" at the American Museum of Magic in August 1983 (two INSCRIBED AND SIGNED) and printed ribbons for said event, a humorous ALS written to Dr. Dawes by Marshall in 1974, advertising flyers (including one for a performance of Marshall with Doug Henning in Chicago), Marshall's handwritten notes regarding Isaac Fawkes and his son, plus various clippings and news stories.

150/250

340. **Mirror Casket.** Los Angeles: F.G. Thayer, 1920s. Four-sided glass-paneled casket rests on a turned wooden base. Objects inside vanish or appear, including a large white die with black spots that fills the interior. Height 9". Hallmarked. An uncommon early model.

400/800

341. **Nest of Boxes.** British, ca. 1880. A borrowed ring, watch, or coin vanishes from the performer's hands, only to reappear in the smallest in a nest of seven locked hardwood boxes. An audience volunteer unlocks the boxes himself. Outer box crafted from burl wood, the inner boxes plain. With the original key. Outer box dimensions 7 1/4 x 6 1/2 x 5 1/4". Front panel of outer box chipped and marred, but very good overall.

800/1,200

A handwritten sign by Dick Ritson (Wu Ling) accompanying the boxes states they were manufactured and used by Professor Norris "of Crystal Palace Fame." He was a British conjurer who, in his later years, constructed apparatus for Hamley's and Joseph Bland. In his performing days he wore a long flowing robe and conical hat in the style of an antiquated wizard. When interviewed, Norris related that the costume was a practical matter, as he could slip it over his everyday clothes instead of changing his attire entirely before giving a show.

342. **Nic's Napkins.** Los Angeles: F.G. Thayer, 1930s. One of six different napkins is chosen by selecting a bead of a corresponding color from an abacus-like device on the table. This napkin vanishes from the rest and appears inside a stacked set of brightly colored wooden napkin rings. Original instructions. A scarce Thayer-made prop, invented by Charles Waller of Australia.

250/500

345. **Mechanical Handkerchief Pistol.** Circa 1900. When the trigger is pulled, a silk handkerchief draped over the barrel of the gun visibly vanishes. Length 11". Load chamber may be concealed by twisting the barrel. With original winding key. Finely made.

600/800

343. **Ink to Goldfish (Tinten Pokal).** London: Inzani-Henley, 1964. An etched glass vessel on a nickel-plated base is seen full of ink. Visibly, the black liquid becomes clear water with two goldfish swimming about inside. Based on the Klingl design. Original instructions. Height 8 3/4". Near fine.

600/800

346. **Animated Rabbit.** London: Max Andrews (Vampire Magic), ca. 1954. A clockwork mechanism allows the rabbit puppet (crafted from real rabbit fur) to rise up and down in the magician's hat (with a delay between each animation) or from a small wooden "hutch," throughout the performer's act. Sturdy metal mechanism in good working order, with original winding key, and a folding opera hat that will accommodate the gimmick. Sold together with a matching Vampire Production Rabbit puppet. The only example of this mechanical prop we have encountered.

400/800

344. **Handkerchief Pistol.** Circa 1900. Long-barreled pistol over which the magician drapes a silk handkerchief. On pulling the trigger, the cloth vanishes (only to reappear elsewhere). A very large example, length 17" with unusual elastic arrangement and double trigger, which cause the hanky to disappear.

400/600



347



348



349

347. **Rod, Ball, and Ring.** British, ca. 1890. A ball threaded onto a wooden rod held by two spectators changes places with a borrowed ring held in the performer's hand. Rod and outer spheres made from boxwood. Length 13 3/4". A finely made example.

200/400

348. **Three Sphinx Puzzle Sets.** New Haven: Petrie & Lewis (P&L), ca. 1930s - 40s. Attractive cardboard boxes with lithographed labels and die-cut trays filled with paper, wooden, and metal puzzles. With instruction booklets. Two largest examples 12 1/4 x 8 3/4 x 1". Boxes in varying states of wear; one bears a variant label which is the first we have encountered. Toys mostly clean and unused.

300/600

349. [MAGIC SET]. **Memphis Cabinet of Accessories.** London: "Memphis" Magical Academy, ca. 1920. "Leatherette"-covered paper box with illustrated label, filled with accessories for the Memphis Magical Course issued by Claude Chandler, and including paper strips, a Jumping Peg paddle trick, card and coin effect, decorated paper covers, The Chameleon Candle, and more. With the original packing paper, as issued; props appear unused. Sold together with: The *Memphis Magical Course*, ca. 1920, being a 4to printed on handmade paper in original publisher's silkscreened wraps; and an offset printed advertising sheet for the course. Box dimensions 10 3/4 x 8 1/4 x 2 1/4". Only minor wear from handling. SCARCE.

200/400

Dr. Dawes' account of the Memphis Magical Course and a picture of the set offered here appeared in A.B.C. of Magic Sets, Volume 3, Number 8 (1982). This cabinet of accessories was sent free to all subscribers to the mail-order magic course but is the first and only example we have encountered. Chandler's enterprise was apparently short-lived.



USED BY CHUNG LING SOO

350. CHUNG Ling Soo (William E. Robinson, 1861 - 1918). **Chung Ling Soo's Smoke Vase.** Circa 1910. In effect, the glass vase was covered with a cloth as the magician stood across the stage, well away from the apparatus. Wisps of smoke emanating from the performer's mouth were blown toward the vessel which, when uncovered moments later, was seen filled with the smoke. Subtly prepared glass vase with lid stands 10" high. With Dr. Dawes' note of provenance tracing the ownership of the vase from Soo to Professor Hoffmann, Oswald Williams, and Dick Ritson, and then to Dr. Dawes.

4,000/6,000

Further details regarding the provenance of the Smoke Vase were published in "A Rich Cabinet of Magical Curiosities" in 2008. The anthologized columns appear in Volume VI of the collected works, at page 2233.



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352



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351. CHUNG Ling Soo (William E. Robinson, 1861 - 1918). **Chung Ling Soo's Brass Coin Tray.** Hammered brass tray with decorative punchwork edge gimmicked to secretly add a small number of coins into the cupped hands of a spectator when the tray is tipped forward. Felt-covered base, diameter 6 ¼". Accompanied by a note in Dr. Dawes' hand stating, "Ex Dick Ritson Collection Stated to be the former property of Chung Ling Soo."

500/1,500

352. **Talking Skull.** Circa 1940. Papier-mâché skull mounted on a glass column atop a wooden plinth clicks its jaw in answer to questions, once for "yes" and twice for "no." With unusual camera/flashbulb trigger mechanism in the base used to operate the device. Height 11 ¾". Chipping to paint at top of head, else very good.

400/800

353. **Transformation Canister.** Circa 1880. An elaborately hand-painted toleware canister is filled with millet or paper shavings, then the lid is clamped on. When the cover is removed again, a pint bottle is produced that is taller than the canister. A drink is then poured from the bottle. Height 7 ¼". Expected paint wear, but good working condition. First example we have seen.

400/800

354. **Watch Mortar or Changing Canister.** London: J. Bland, 1890s. A borrowed watch, placed in a calico bag, is smashed to pieces in the handsome hand-painted metal container. A paper cover is lowered over the container and when removed, the watch in the bag is restored to working condition. Finely made example with original paper cover, height 4". Includes duplicate bags, watch parts, and a vintage Hook Watch. A fine example of this Victorian magic trick with exceptionally well-preserved paint.

500/800

355. **Ticking Watch Box.** British, ca. 1880s. A borrowed watch is locked inside the finely crafted wooden jewelry box, and can be heard ticking inside. When reopened, the timepiece has vanished. Ticking mechanism concealed in lid behind mirrored back; box finely crafted with mother of pearl, brass, and burl inlays. 4 x 3 x 2 ½". Includes winding and locking keys and vintage pocket watch for display. Mirror loose.

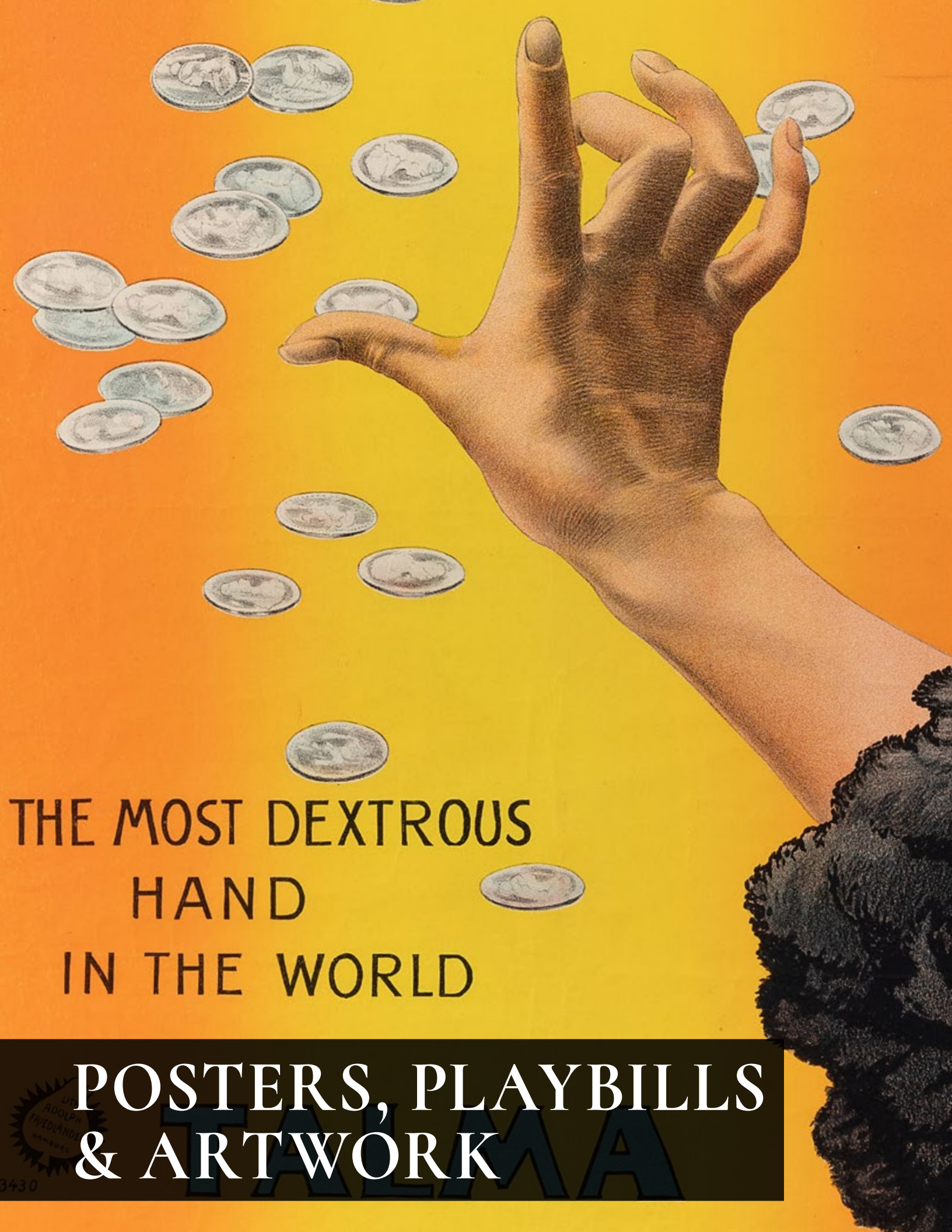
800/1,200

356. **The Wonderful Watch Mortar.** London: J. Bland, ca. 1890. A borrowed watch is ground to pieces in the oversized boxwood mortar and pestle set yet reappears - unharmed - inside a loaf of bread produced from a borrowed hat. A very large example finely turned from boxwood with lacquer-accented rim, and a matching ungimmicked pestle. Height of mortar 7 ½", mouth diameter 6 ½", pestle length 10 ¾". Expected wear, one loose joint, but very good overall. The largest example of this prop we have encountered, and the first we have seen with the duplicate pestle. RARE IN THIS FORM.

2,000/4,000



356



THE MOST DEXTROUS
HAND
IN THE WORLD

POSTERS, PLAYBILLS
& ARTWORK



357

357. ALVATA (Franz Willy Hiltermann, 1911 - 41). **The Mysterious Alvata and his Own Big Company**. Circa 1935. Colorful panel-size poster bears a full-length image of the magician in tuxedo and tails standing before a fiery scene including a large cannon, a stallion, Satan flying overhead, and an ethereal woman springing forth from the barrel of the weapon. Snipe for an appearance at Amsterdam's Carré Theatre affixed at top. 42 x 14". Old folds, small losses in corners; A-. Unmounted. 300/600



358

358. ANDERSON, John Henry (1814 - 74). **Arrival of the Great Wizard of the North**. [London?], 1840. Pictorial letterpress playbill for Anderson's performance at the New Strand Theatre, his stage filled with "gorgeous and costly apparatus of solid silver." The show will conclude with his version of the Gun Trick (or Bullet Catch). At the foot of the bill in small type, Anderson also advertises magic lessons and the sale of magic apparatus to interested parties. Framed to 30 ¼ x 10 ½". Brownd, with a few chips and small losses visible, but not examined out of frame. 2,500/5,000



359

359. ANDERSON, John Henry (1814 - 74). **The Modern Miracles of the Great Wizard of the North**. [Hull], 1846. Letterpress broadside for the Scottish conjurer's appearance at the Music Hall, Jarrett Street, Hull. The flowery language announces his "ambidexterological powers," "superb apparatus of papier mache, pearl, and solid silver," and describes his program in detail. An endorsement from Sir Walter Scott appears in the upper third. 29 ¼ x 9 ¾". Dawes collection label to verso, corner folds, minor soiling; A-. Unmounted. 800/1,200
The lowermost text on the bill advertises Anderson's appearances at private parties, his lessons in conjuring, and the eleventh edition of Anderson's Hand-Book of Parlour Magic.



360



362



363



365



361

360. ANDERSON, John Henry (1814 - 74). **Magic & Mystery ... by Professor Anderson.** [London], 1855. Pictorial letterpress double bill for Anderson's appearance at the Royal Lyceum Theatre for the week of October 29, 1855. Anderson presents twelve acts, including an expose of spirit rapping; the right side of the bill features a lengthy letter from D.D. Home regarding his mediumship below a wood-engraved image showing table-tipping, a divining pendulum, and other inexplicable phenomena. 20 x 19 3/4". A few tears and tiny losses reinforced at verso, minor browning and old folds. A-

1,500/2,500

361. ANDERSON, John Henry (1814 - 74). **Professor Anderson's Great Carnival Benefit.** London: R.S. Francis, 1856. Large letterpress poster for Anderson's performance at the Covent Garden Theatre Royal, and advertising other acts including "The Drury Lane Farce of the Great Gun Trick" starring Charles Matthews. Anderson's Bal Masque is also advertised at the foot of the bill. Flowery language advertises the show in the upper third. 29 1/2 x 19 1/2". One closed tear at top repaired on verso with old paper tape, Dawes collection label to verso. 1,000/2,000

As has been recorded by Dr. Dawes in his "Rich Cabinet of Magical Curiosities," it was after Anderson's Bal Masque, advertised on this poster, that the Covent Garden Theatre Royal burned to the ground. The fire took with it Anderson's fortunes. And yet, despite the crippling setback, he rebuilt his show and was again treading the boards less than three months later.

362. SIGNOR ARVI (Edwin Hargreaves, d. 1952). **Arvi Mysteries. Signor Arvi.** Moody Brothers, ca. 1915. Bright and colorful three-sheet poster advertising the music hall and vaudeville magic act in which Arvi materialized "living statues" in the form of scantily clad (or bare-breasted) women. Here, a nymph-like creature appears in a ray of light. 87 x 39 3/4". Minor over-coloring at old folds, A-. Linen backed. A RARE poster.

1,500/2,500

363. BELLACHINI, Fredo. **Schweizer Bellachini.** Frankfurt: Maingau Drucherei, ca. 1915. Panel poster bears vignettes illusions performed by Bellachini and his wife, including the Vanishing Gramophone, Rising Cards, and Palanquin illusion. 32 3/4 x 11 3/8". Marginal chips and very short tears; unmounted. A-

250/500

364. BENYON, Edgar (1901 - 78). **Six Benyon Posters and Playbills.** 1940s - 60s. Including letterpress half-sheet bills and pictorial panel-size posters for Benyon's Bam-Boo-Zalem show and as the headliner and producer of variety shows. The largest 30 x 20". One poster INSCRIBED AND SIGNED by Benyon in 1968, and with two imitation bills pasted down on the poster. All with old folds and edgewear, but generally good condition.

150/250

365. BLACKSTONE, Harry (Henry Boughton, 1885 - 1965). **Blackstone. Oriental Nights.** Erie: Erie Litho., ca. 1920s. A Hindu boy climbs a rope suspended in mid-air, a dromedary floats in the center of the image, and Blackstone is tied to a burning stake on the right side of the poster as imps prod his feet with pitchforks. 27 x 41". Border chips and two small losses in image restored, B/B+. Linen backed.

2,000/4,000



364



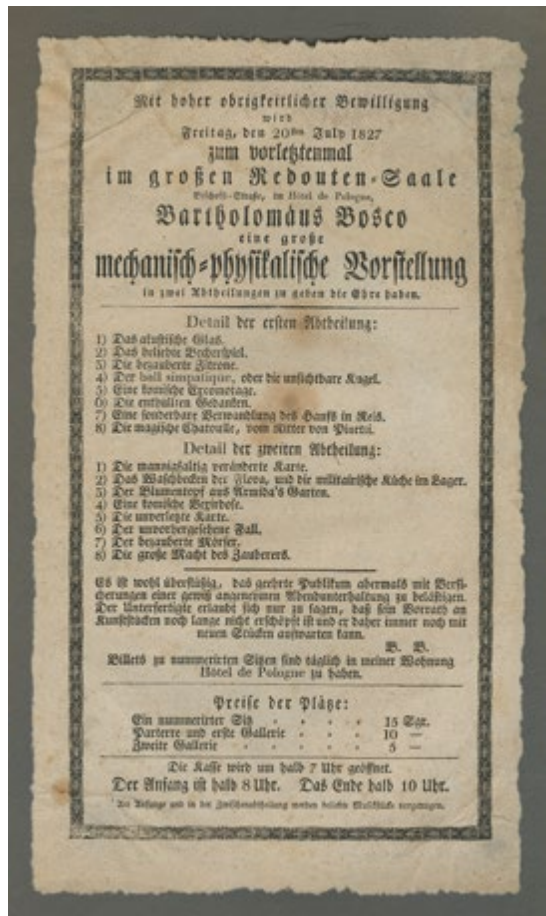
366



367



368



369

366. BLITZ, Signor (Antonio Van Zandt, 1810 – 77). Signor Blitz Emperor and Grand Arch Master. (Brighton): Forbes, Typ., 1832. Letterpress theatre broadside for a three-night performance of Blitz at the Old Ship Assembly Rooms, including the dancing dinner plates presented by his eleven-year-old "son," Signor Blitz Jr. The bill also advertises Blitz's apprenticeship to Philadelphia the French conjurer. Framed to 18 x 8". Visibly browned, but not examined out of frame.

700/900

The eleven-year-old Blitz Junior advertised here was likely not Van Zandt's son.

367. BLITZ, Harry [?]. Extraordinary Feat!!! Sig. Blitz Jun. Leicester: Hammersley, Printer, 1851. Attractive letterpress broadside with the text inside a floral border, heralding the performance of this magician and equilibrist, who will spin on a "revolving cask," run up a ladder, and present his Dancing Dinner Plates routine as a finale. 14 3/4 x 9 3/4". Central tear reinforced with old paper tape at verso, chips and browning.

600/1,200

368. BLITZ, A. Herr A. Blitz the Celebrated Conjurer and Illusionist. Birmingham: J. Upton, ca. 1895. Attractive pictorial poster for Blitz at the Masonic Hall, New Street, with the descriptive text in a frame held by a grinning and winged demon. Vignettes of the performer appear in the corners of the image. 15 1/4 x 10 3/8". Old folds, one loss in lower left not affecting graphics.

400/800

This bill advertises one of the many imitators of the original Signor Blitz.

369. BOSCO, Giovanni Bartolomeo (1793 – 1863). Bosco Conjuring Broadside. Leipzig [?], 1827. Letterpress broadside with ornamental border advertising Bosco's appearance at a German hotel in July, 1827. The sixteen-part program is listed below the heading. 15 1/2 x 9". Loosely affixed to mat board, scattered browning.

800/1,200



371



370

370. CANASTA, Chan (Chananel Mifelew, 1920 – 99). Finsbury Park Empire Window Card. London & St. Albans: Tribe Bros Ltd., 1950s. Three-color hanging advertisement advertising the variety show at this London theater; Canasta "the most discussed artist of the year" shares the bill with singers, comedians, jugglers. 14 7/8 x 10". A few short tears; good.

150/250

371. CARMO (Harry Cameron, 1881 - 1944). Carmo. Opening the Door of Mystery. Bradford: W.E. Berry, ca. 1910. Three-sheet lithograph in two colors bears a full-length portrait of Carmo, a giant key held in one hand, his body somewhat transparent. His shadow appears on the door beside him as a horned devil, and behind the portal is a menacing demon. 88 x 40", with over-coloring at old folds, sheet breaks, and in margins; B/B+. The only example of this poster with which we are acquainted. This poster was used as the frontispiece illustration for *The Great Illusionists* (1979).

3,000/6,000

Carmo's career began as a juggler in his native Australia, but after developing a relationship with Servais LeRoy (and working on his show), he moved to England, added stage illusions to his act, and became a magician of some note. Eventually, Carmo developed a full evening's show and began incorporating animals into the production. This rare poster was produced before the final stage of his career began. In the late 1920s, Carmo established his own mammoth circus. Sadly, the show was plagued by one tragedy after another, including a devastating fire that nearly ended his career, and despite more than one effort to restart the venture, Carmo ended up performing at the end of his life as he had at the beginning – as a single or double act at fairgrounds and in circus tents.



372



373



374

372. CARTER, Charles (1874-1936). **Carter the Great. "Carter on the Camel."** Cleveland: The Otis Lithograph Co., ca. 1930. Carter rides a dark brown camel led by a man, with The Sphinx in the background and devils, and spirits circling about them. Approx. 41 x 27". One tear into camel's neck mended on verso with tissue; A-/B+. Unmounted. 1,200/1,800

373. CARTER, Charles (1874 - 1936). **Carter the Great. Carter Beats the Devil.** Cleveland: The Otis Litho. Co., 1930s. Bright stone lithographed window card shows a turban-and-tuxedo-clad Carter playing poker with Mephistopheles, and holding the winning hand. 22 x 14". Minor chipping in margins; A. Unmounted. 200/300

374. CAZENEUVE (Maurius Cazeneuve, 1839 - 1913). **Grande Matinée. Soirée Extraordinaire. Représentation Magique.** Alger: Charles Zamith et Cie, 1896. Pictorial broadside for a production at the Theatre-Salon Cazeneuve bearing a bust portrait of the Commander Cazeneuve and his wife at the top, above two images of his stage performance; the upper shows him presenting a peacock automaton and in the lower he performs the Bullet Catch. 22 1/2 x 9 7/8". Tear at old fold in lower quarter, faint spotting. Unmounted. 800/1,200

375. CAZENEUVE (Maurius Cazeneuve, 1839 - 1913). **Le Commandeur Cazeneuve.** Paris: Ch. Levy, 1890s. Quarter-sheet stone lithograph in colors bearing a central bust portrait of the "magician, illusionist, and scientific encyclopedist" surrounded by the trappings of a magician, astronomer, and occultist. The book in the foreground reproduces quotes from Dumas and Victor Hugo. Framed to 21 x 15". Folds visible, else good; not examined out of frame. RARE; the first we have encountered. 1,500/2,500

376. CHANG (Juan José Pablo Jesorum, 1889 - 1972). **Chang. Half Devil Half Man.** Sydney: F. Cunninghame & Co., ca. 1930. Three-color panel poster bearing a charcoal-type bust portrait of the Panamanian illusionist at its center on a purple field. 40 x 14 5/8". Minor edge chips and old folds; A-. Unmounted. 250/500

377. CHARLES, W.H. Royal Adelphi Theatre Playbill. Hull: Peck and Smith, Printers, 1833. Letterpress playbill for "the internal orator and comic lecturer" who will "represent every possible illusion in this astonishing gift of nature, of which the human voice is capable..." Framed to 15 1/4 x 10 1/4". Not examined out of frame. 200/400

A very early ventriloquist's bill, describing the ways Charles will modulate his voice to "deceive the senses of the audience," as opposed to conducting a dialogue with a variety of puppets as is common today. 250/500

378. CHEFALO (Raffaele Chefalo, 1885 - 1963). [Extravagant Magic Ball.] Tokyo, ca. 1920. Half-sheet offset poster in Japanese bears photos of Chefalo and his wife Palermo, advertising their appearance in Tokyo in the Ginza district at the Yuraku-za Variety theater with their stage-filling production including the Secret Garden illusion. 25 1/4 x 18 1/2". Old folds and soiling, with small tears; B+. Unmounted. 250/500



378



379

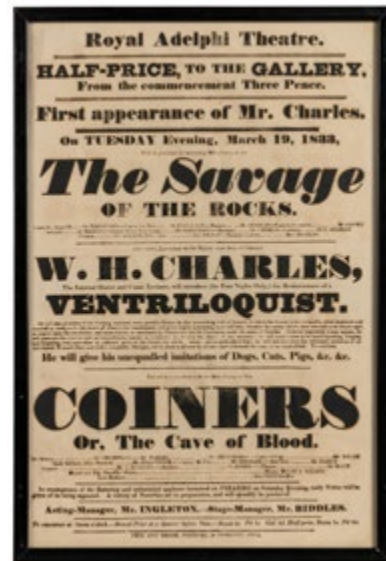
379. CHING Ling Lauro (1806? - 40). **Ching Ling Lauro.** Hull: Goddard and Brown, Printers, 1836. Letterpress broadside advertises the feats of strength, ventriloquial turn, and magic tricks presented by this faux Asian magician. 14 7/8 x 10". Old folds, chips, tears, and losses. Laid down. Sold as-is. RARE. 500/1,000



375



376



377

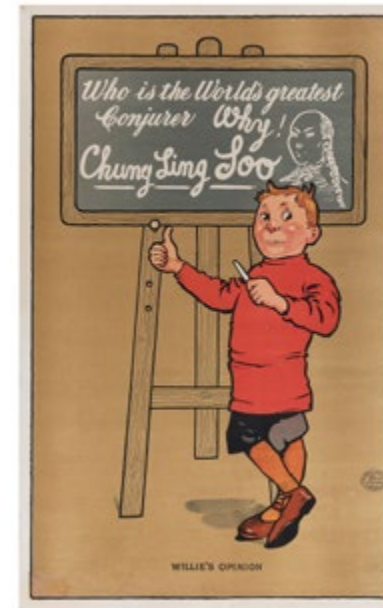


RARE SOO THREE-SHEET

380. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Chung Ling Soo. Chinese Conjuror.** Ashton-Under-Lyne: Horrocks & Co., ca. 1910. Three-sheet lithographed poster in blue, white, and black bearing a central full-length portrait of Soo, flanked by Chinese characters on either side and text at the top and bottom in English. With a three-dimensional shaded effect, giving the look of a photograph. 84 ½ x 39", with over-coloring to old folds throughout, and at sheet breaks; B. Linen backed. The only example of this poster with which we are acquainted.

8,000/12,000

A half-sheet poster with a similar design was also produced by Horrocks. This is one of only a handful of three-sheet Soo posters extant, of any design.



381



382

381. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Who is the World's Greatest Conjuror Why! Chung Ling Soo.** Birmingham: James Upton Ltd. Art Colour Printers, ca. 1910. Half-sheet color lithograph depicts a schoolboy, Willie, giving his "opinion" as to the name of the greatest magician on earth in a message and drawing on a chalkboard on an easel behind him. 30 x 20". Chips in borders and lower left corner restored; B. Linen backed.

1,500/2,500

382. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Chung Ling Soo.** Birmingham: J. Upton Ltd. Lith., ca. 1915. Horizontal half-sheet lithograph shows Soo, seated between two giant flags, with vignette bust portraits of his parents in the upper corners of the poster. 20 ½ x 30". Faint discoloration and restoration below Soo's robe, one closed tear. A-. Linen backed.

2,000/3,000

Both of Soo's parents were of Scottish descent, though this poster depicts his mother as Chinese in an attempt – perhaps tongue-in-cheek – to maintain the story that he had Chinese ancestors.

383. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Chung Ling Soo ["Smoke Letters"].** Ashton-Under-Lyne: Horrocks & Co., ca. 1910. Half-sheet color lithograph of Soo performing his Smoke Vase effect, in which the clouds emanating from his cigarette appeared inside a covered glass vase across the stage. Here, his name is artistically spelled out in white wisps of smoke. 30 x 20". Image a bit dark; A-. Unmounted.

3,000/6,000

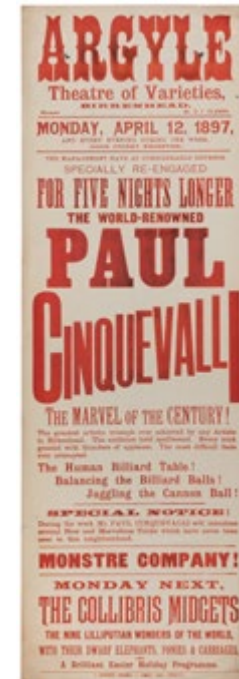


383



384. CHUNG Ling Soo (William E. Robinson, 1861 – 1918). **Chung Ling Soo. Spellbound They Gathered...** London: J. Weiner Ltd., ca. 1910. Horizontal color lithograph shows Soo on stage, captured from a backstage perspective, with the wide eyes of his audience prominent in the design, as smoke and a bat rise from a cauldron before the performer. 20 x 30". Short tears and marginal chips restored; A-. Linen backed.

5,000/10,000



385

385. CINQUEVALLI, Paul (1859 – 1918). **The World-Renowned Paul Cinquevalli.** Liverpool: E Griffith, Printer, 1897. Letterpress playbill in red ink on cream stock advertising the special "re-engagement" of the famed juggler who will present his Human Billiard Table routine, among other feats. 30 x 10". Small puncture holes at top, marginal tears; A-. Unmounted.

300/600



386

386. DANTE (Harry Jansen, 1883 - 1955). **Dante.** [London: Great Western Printing, 1930s]. Striking bust portrait of the Danish-American illusionist, his likeness surrounded by a skeleton, snakes, demons, and bats, with his name prominent in white script below the images. 60 x 39 3/4". Lacks lower sheet with "Sim-Sala-Bim" text and images. A. Linen backed.

1,000/2,000

387. DANTE (Harry Jansen, 1883 - 1955). **Magic Revue. Dante. Sim Sala Bim.** [London: Great Western Printing?], ca. 1940s. Six-sheet billboard poster features vignettes from Dante's Spirit Cabinet (Cabinet de la Mort) scene. Devils, goblins, and a bewildered audience volunteer jump from the curtained cabinet. Dante looks down from the upper left. 81 x 80". Original folds, chips and wear; B. Unmounted.

800/1,200

388. [DECAPITATION ILLUSION]. **Le Coupeur de Tetes au British Circus Impérior.** Paris: Louis Galice, ca. 1915. Color stone lithograph depicting a grisly decapitation scene from a macabre magic show. Mephistopheles holds the severed head. 22 3/4 x 15". Faint stain in lower margin, old central fold. A/A-

300/600



388



387

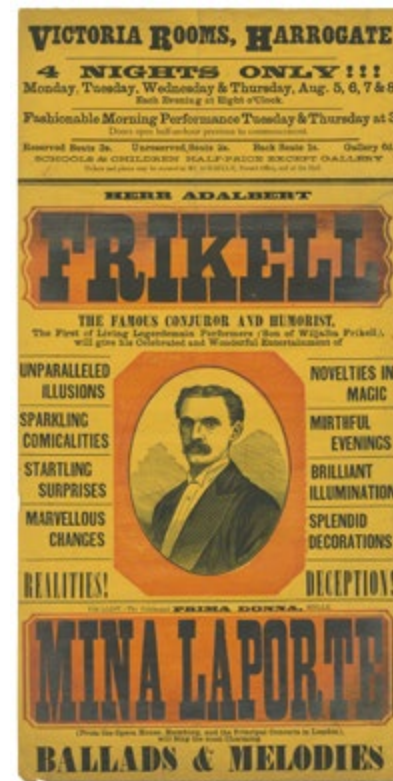


389

389. FASOLA, Gustave (Fergus Greenwood, 1870 - 1929). **Gustave Fasola The Famous Indian Fakir.** [Leeds]: Wal[ter] Mallyon Lith., ca. 1900. Half-sheet stone lithographed portrait poster of the British magician and illusionist in costume, with a bejeweled turban on his head, the likeness positioned at the center of a golden medallion. 29 ¼ x 19 ¾". Restoration at old folds and tiny chips around the border; A-/B+. Linen backed. RARE; the first example we have encountered.

3,000/6,000

Fasola is credited as the inventor of the Lady to Lion illusion and devised other effects for his own show, as well as that of Howard Thurston. In fact, Fasola built props for many other magicians, having issued a catalog to the trade selling the illusions he'd invented, as well as a line of standard apparatus built by Willmann. He also toured extensively, but never became a star. After years of struggle with only limited triumphs, Fasola died at his own hand on January 12, 1929 in a flat in Brixton.



391

391. FRIKELL, Adalbert (1839 - 89). **Frikell The Famous Conjurer and Humorist.** Circa 1880. Three-color letterpress broadside advertising Frikell's appearance at the Victoria Rooms, Harrogate, promoting the illusions he will present at the top of a bill shared with the Prima Donna Mina Laporte. The poster bears a fine wood-engraved bust portrait of the conjurer by Day & Collins at the center of an oval medallion. 20 x 10". Two tears repaired with old paper on verso, dusty and toned, but good overall.

800/1,200



392

392. GOLDIN, Horace (Hyman Elias Goldstein, 1873 - 1939). **Horace Goldin Royal Illusionist. Capt. Potato Jones.** Burnley: Central Printing Co. (Chas. Sowden Ltd.), ca. 1938. Half-sheet color poster picturing the topical illusion invented by Goldin to play on the story of Captain Jones, who snuck through a blockade at Santander to deliver a ship full of food to starving soldiers. 30 x 20". Minor chipping in margins, old folds; A-. Unmounted. RARE; one of only a handful of these posters with which we are acquainted.

1,500/2,500

Goldin described the working of this illusion in the fortieth anniversary issue of The Sphinx (March, 1941). In effect, a suitably garbed member of Goldin's troupe vanished from a crate filled with potatoes, only to reappear in the audience seconds later.

393. GYNGELL, Joseph Gellini. **A Grand Display of Fireworks. Mr. Gyngeell.** Letterpress broadside advertising the elaborate fireworks display put up by Gyngeell, the conjurer, at the Banbury Marketplace on Tuesday evening, January 15, 1850. Gyngeell will give his "much-admired Fashionable Entertainments" including "practical illusions" at the conclusion of the pyrotechnic display. 22 ¾ x 8 ¾". Bright and crisp; remarkably well preserved.

600/1,200



393



390

390. FOGEL, Maurice (1911 - 81). **Two Fogel Theatre Posters.** British, 1950s. Letterpress printed bills in three colors, including one bearing Fogel's portrait and advertising his appearance at the Pavilion Theatre, Onchan Head (Isle of Man) in June, 1953, boldly billing Fogel's Bullet Catching as a feature effect (see Lot 230); and a second poster on which Fogel headlines a variety bill. Each 30 x 20", the latter with one loss in the upper left; both unbacked.

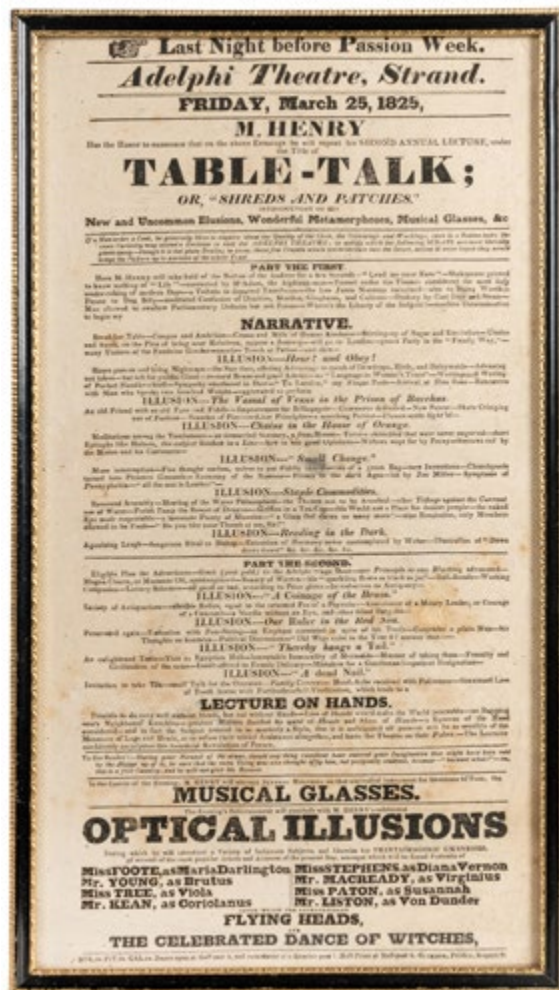
150/250



394



395



396

394. HARDEEN (Theo. Weiss, 1876 – 1945). *On the Stage – In Person. Hardeen. Brother of Houdini.* Philadelphia: Triangle Poster Printing Co., ca. 1937. Oversize two-sheet three-color poster for Hardeen’s performance co-starring Princess Yvonne “The Mystery Girl.” The Milk Can escape appears below Hardeen’s likeness in the upper portion. 51 x 46”, with tiny losses and separations at old folds, some marginal soiling. Unmounted. First example we have seen.

400/800

395. HART, J. Michael. *The English Necromancer. Transparent Magic.* [London]: J. Founshe [illegible], 1859. Letterpress double bill on thin paper for “Professor” J. Michael Hart, presenting his conjuring feats at the Standard Theatre, Shoreditch, “in the midst of the audience” and “without the aid of confederates,” and including apparatus made from glass. The bill also advertises Christy’s Minstrels. Bottom edge ragged, marginal soiling and chips.

500/1,000

Curiously, the bill claims Hart will “explain some of the illusions to his auditors.”

396. HENRY, M. *Table-Talk; or “Shreds and Patches.”* [London]: Glindon, Printer, 1825. Letterpress bill for Henry’s appearance at the Adelphi Theatre, Strand, presenting his “second annual lecture” described in great detail on the broadside, which names ten illusions Henry will intersperse with his discussion on a range of topics including a humorous discussion of the necessity of hands, a performance on musical glasses, and a display of optical illusions. Framed to 17 x 9 ¼”. Visibly browning; not examined out of frame.

700/900



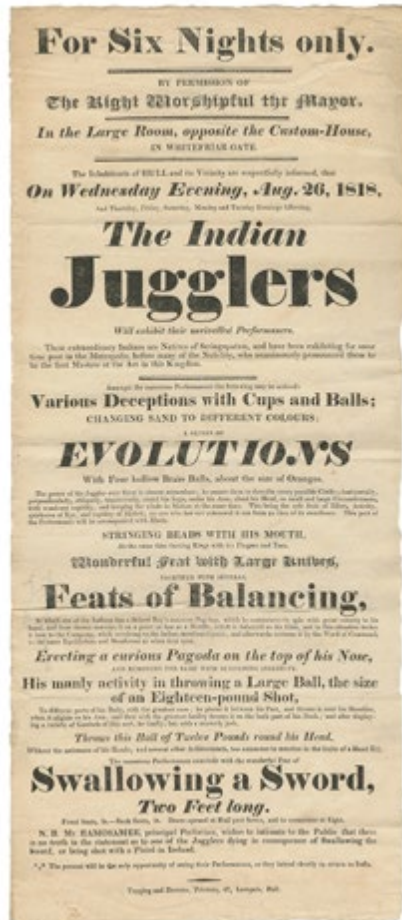
397. HERRMANN, Adelaide (1853 - 1932). *Adelaide Herrmann and Company. The Flight of the Favorite.* New York: The Metropolitan Printing Co., ca. 1905. Bright one-sheet stone lithograph for the transposition effect presented in Mme. Herrmann’s vaudeville magic show. A Geisha character in one cabinet vanishes, only to reappear in a similar box some distance away. Adelaide Herrmann stands at the front of the scene. Framed with Plexiglas; sight 39 ½ x 29 ½”. Visible folds, chips, and wear, but intact. The only known example of this poster.

10,000/15,000



398

398. HERRMANN, Carl (1816 – 87). **Morning Performances. Matinées Magique.** [London]: W.S. Johnson, "Nassau Steam Press," 1848. Letterpress double-bill for Compar Herrmann's appearance at the Hay-Market, where the "premier prestidigitateur of France" will present a varied program including Second Sight, the Ethereal Suspension, and other classic feats of conjuring. Includes wood-engraved image of the suspension trick. Framed vertically (originally issued side-by-side) to 40 x 10". Small punctures in margins, visibly browned, but not examined out of frame.



399

399. [INDIAN JUGGLERS]. **For Six Nights Only. The Indian Jugglers.** Hull: Topping and Dawson, Printers, 1818. Letterpress broadside for the magicians and jugglers presenting feats of balancing, sword swallowing, "Various Deceptions with Cups and Balls," "Stringing Beads with his Mouth" (an early version of Houdini's needle trick), and many other feats. 17 ¼ x 7 ¼". Old folds, Dawes label to verso, very good or better. A very well-preserved, early conjuring bill.

2,500/3,500



400

400. INGLEBY, Thomas (d. 1832). **Ingleby, Sen. Emperor of All Conjurers.** Wolverhampton: J. Smart, Printer, 1822. Letterpress broadside advertises the magician's appearance at the Castle Inn, where he will change "sea sand" into various colors by blowing on it, reanimate dead animals ("under the size of a calf"), cook "well-made pancakes" in a borrowed hat, and will produce a child from a "new-laid egg." 17 ½ x 7 ¼". RARE.

800/1,200



401. IONIA (Clementine DeVere, 1888 – 1973). **Ionia. Goddess of Mystery.** Birmingham: Moody Bros., ca. 1910. Full-color half-sheet stone lithograph shows Ionia beside a trunk decorated with Egyptian iconography, from which a woman appears. 30 x 20". Restoration at old folds and closed tear at top, B+/A-. Linen backed.

4,000/6,000



402

402. JACOBS, Joseph (1813 - 70). **Mr. Jacobs, The Royal Ventriloquist, Great Modern Magician, and Wizard of all Wizards.** Greenwich: Helyer, Printer, 1842. Letterpress poster bordered with wood-engraved images of the magician and ventriloquist presenting a wide range of conjuring tricks (including the production of a rabbit from a top hat), and a central image showing him on stage before a set filled with apparatus. Framed to 27 1/2 x 15 1/2". Losses at corners inexpertly restored, folds visible, but not examined out of frame.

1,500/2,500

403. [JUGGLERS]. **Sixteen Variety BroadSides Featuring European Jugglers.** [Hull, 1940s - 50s]. Three-color letterpress broadsides for the New Tivoli Theatre, Hull, each poster featuring a juggler or juggling act. Among the performers represented are Gaston Palmer, Danny Gray, Martyn & Cooke, the Martell Sisters, Krandon & Karna, Suma Lamonte, The Mongadors, Kay Kortz & Eugene, and others. Each 35 x 11", most with marginal wear, old folds, or small chips, but generally very good or better.

300/600



404



406

404. [JUGGLING]. **Geraldo the College Boy at Practice.** [Leicester?]: Willsons, ca. 1903. Horizontal color lithograph advertises a club juggling act of Geraldo dressed in a white tennis outfit and standing at the center of a British grass tennis court with eight vignettes of his tricks and a central image of the performer and his props laid out on the court at the middle of the poster. American flags flank the central scene. Pastedown for an appearance at Transfield's Hippodrome, hand dated March 1903 at center. 20 x 30". Old folds reinforced with paper tape at verso, a few losses and short tears in margins, wrinkled.

1,000/2,000



405

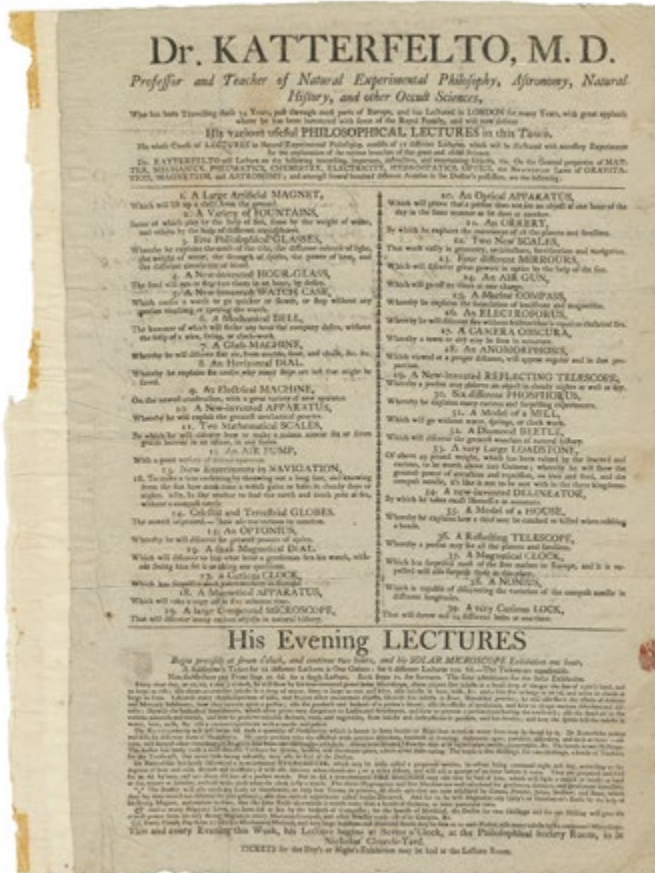
405. KASSNER, Alois (1887 - 1970). **Der Mann in Der Kanne. Direktor Kassner.** Altona: Henrich Barkow, ca. 1918. Large two-sheet color lithograph depicting "the Thurston of Germany" in a large metal can à la Houdini, his escape assisted by a winged devil and two imps. 72 x 27". Few folds visible, age-toned margins, light scattering of scuff marks. A-/B+. Unmounted.

1,000/2,000

CONJURER & QUACK

406. KATTERFELTO, Gustavus (c. 1743 - 99). **The Wonderful Most Wonderful Dr. Kate-he-felt-ho ...** London: H[annah] Humphrey, March 1783. Black-and-white satirical etching shows the famed eighteenth century magician and quack doctor with his giant microscope/peep show/magic lantern strapped to his back, his devil-like wife and children trailing behind him. 9 7/8 x 13 3/4". Laid down. See BM Satires 6326.

1,000/2,000



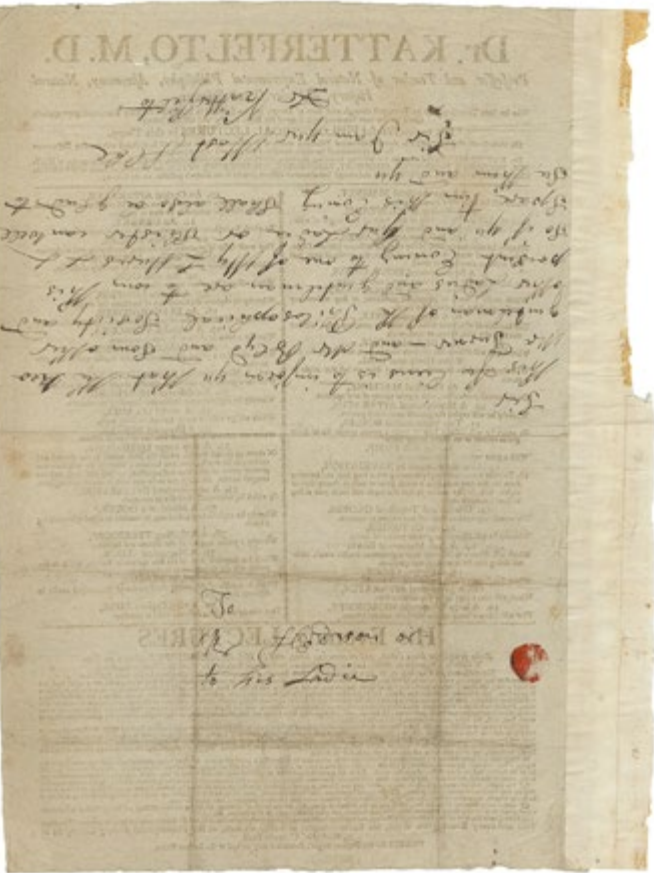
recto

407. KATTERFELTO, Gustavus (c. 1743 - 99). **Dr. Katterfelto, M.D. Professor and Teacher of Natural Experimental Philosophy.** Newcastle-Upon-Tyne [?], ca. 1780. Letterpress broadside advertises the appearance of this “doctor” who was also a noted conjurer and is considered by some historians to be the first presenter of the Bullet Catching trick. Thirty-nine parts of the program are described in detail, including various mechanical devices (orreries, optical apparatus, camera obscura, his famous solar microscope) and natural phenomena (gravity, pneumatics, magnetism, electricity) that will be demonstrated.

Partially affixed to an old album page in the left margin, with old folds and minor staining, but very good condition overall for a bill of this age. The verso of the bill bears an ALS in Katterfelto’s hand, as the bill was formed into a Stampless Folded Letter (SLF), and a portion of the original sealing wax is retained.

It reads, in full (original spelling preserved): “Sir, This fw liens is to inform yu that the Rev Mr Turner – and Mr Boyd and som other gentleman of the Philosophical Society and other Ladies and gentleman are to com this Present Evning to one of my Lettures &c &c So if yu & your Ladie or Shister can well wpare tim this Evning shall also be glad to see yu. Sir, I am your Most Hbl Dr. Katterfelto.” All Katterfelto material is RARE; this is perhaps the ONLY KNOWN SURVIVING letter written by this early and influential conjurer.

Dr. Dawes wrote extensively about Katterfelto and these objects in his “Rich Cabinet of Magical Curiosities,” in 1974 and 1989. We can do no better than to quote him directly:



verso

“Gustavus Katterfelto has, understandably, attracted the attention of many writers, both magical and non-magical. His claim to fame stems not only from his conjuring activities but also from his role as a quack doctor and late eighteenth century forerunner of “Doctor” Walford Bodie. Katterfelto appears to have been one of the first conjurers to style himself “Doctor”, and he used “Colonel” too, thus antedating Stodare and others of the nineteenth century.

“Of Prussian origin, Katterfelto appeared at Cox’s Museum in Spring Gardens, London, in the Spring of 1781 when he featured, besides conjuring, an expose of cheating with cards and dice.

“His later years represent a sorry tale of misfortune and the glory of his London seasons faded into the insignificance of an itinerant performer barely eking out an existence. He is generally believed to have died at Bedale in Yorkshire in 1799.

“However, Katterfelto’s fame in the annals of conjuring is secure and it is sufficient to recall that his impact on contemporary London Society was such that not only the cartoonists but also that unhappy poet William Cowper (1731-1800) mentioned him in his poem, The Task (1785).

*And Katterfelto, with his hair on end
at his own wonders,
Wondering for his bread.”*

3,000/6,000



408

408. KELLAR, Harry (Heinrich Keller, 1849 - 1922). **Kellar the Great Magician.** Cincinnati and New York: Strobridge Litho, 1894. Half-sheet bust portrait lithograph showing bright red devils perched on the magician’s shoulders, whispering into his ears. 30 x 20”. Minor chips and tears repaired; A-. Linen backed.

2,500/5,000

This is the first poster to employ the “whispering imps” motif.



409

409. KHRUSE, Kia Khan (fl. 1810 - 20). **Kia Khan Kruse, the Celebrated Indian Juggler.** Brighton: Fleet, Printer, 1818. Letterpress broadside with royal coat of arms at top advertising the magician’s appearance at the Old Ship Rooms, Brighton, where he will turn a small ball into a live toad, “fry a number of eggs on a sheet of writing paper,” extract a child from an egg, “walk on his hands with his foot in his mouth,” among other conjuring tricks and juggling feats. 17 ¼ x 7 ¼”. A few old folds.

800/1,200



410. LEROY, Servais (Jean Henri Servais LeRoy, 1865 – 1953). **Comedians de Mephisto Co. The Devil Gets the Worst of it.** Hamburg: Adolph Friedlander, 1905. One-sheet stone lithograph shows LeRoy, Talma, and Bosco, in the basket of a hot air balloon outfitted with a cannon (and piloted by an imp), and firing on the balloon of Mephistopheles, who looks on in horror as he falls to earth. 37 ½ x 28". Minor restoration to old folds and short tears in margins, A-. Linen backed. SCARCE.

8,000/12,000

While it was printed in the same year as the flamboyant orange, red, and yellow Friedlander lithos used by LeRoy, this poster is entirely different in style and makeup. Only a handful of examples have crossed the auction block in the last fifty years.



412



411

411. LEROY, Servais (Jean Henri Servais LeRoy, 1865 – 1953). **A Flying Visit by Servais LeRoy.** London: Edward Weller, ca. 1900. Color lithographed poster depicting LeRoy's transposition illusion, The Flying Visit. 17 ½ x 11 ¼". Minor wear to right edge; A-. Unmounted.

1,000/1,500

412. LEROY, Servais (Jean Henri Servais LeRoy, 1865 – 1953). **Comedians de Mephisto Co. LeRoy-Talma-Bosco.** Hamburg: Adolph Friedlander, 1905. Half-sheet color lithograph depicting one of LeRoy's inventions, the Flying Visit illusion, a transposition effect. 18 ¼ x 27". Marginal soiling, old folds; A-. Unmounted.

1,000/2,000



413

413. LEROY, Servais (Jean Henri Servais LeRoy, 1865 – 1953). **LeRoy Talma Bosco: New Illusions, Original Secrets.** Hamburg: Adolph Friedlander, ca. 1912. Half-sheet color stone lithograph advertising the famous Belgian illusionist and his London-based magic manufacturing concern. 27 ½ x 18". Dawes collection label to verso, a few old chips. Unmounted. A.

800/1,200



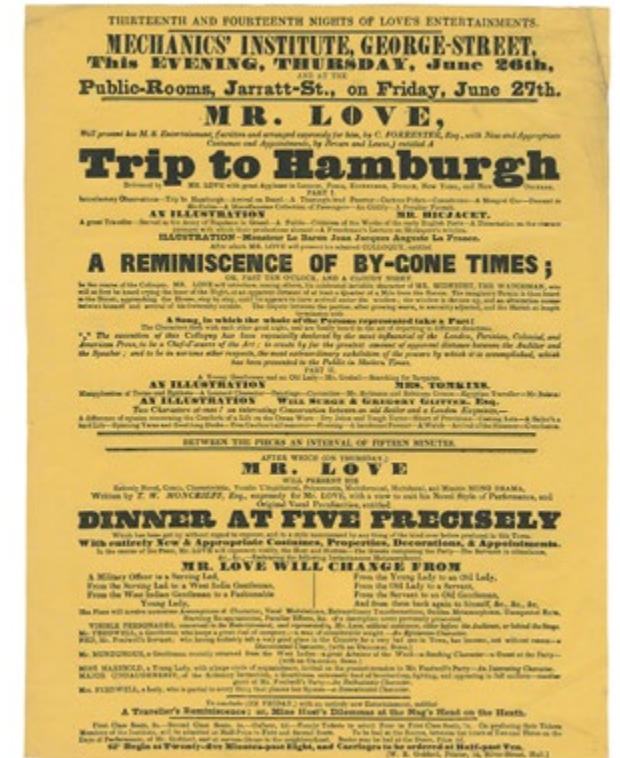
414



416



417



418



415

414. TALMA (Mary Ann Ford, 1861 - 1944). **Comedians de Mephisto Co. The Most Dextrous Hand in the World. Talma. Queen of Coins.** Hamburg: Adolph Friedlander, 1905. Half-sheet lithograph bears a close-up view of Talma's right hand, poised to catch coins floating in the air before it. Overprinted for an appearance at the Queen's Theatre, Longton. 30 x 20", with minor wrinkling, chips, and soiling in the borders; A-. Unmounted. RARE; the first example we have offered.

2,000/4,000

415. BOSCO, Leon. **Comedians de Mephisto Co. Bosco.** Hamburg: Adolph Friedlander, 1905. Handsome color lithograph depicts Bosco in a comic scene from the Servais LeRoy show, with livestock gathered around him, including a flying duck and snow white rabbits. 28 x 18". Clean, bright, and crisp; a few border chips and tears repaired. A-. Linen backed. UNCOMMON.

2,000/4,000

416. LEVANTE (Leslie Cole, 1892 - 1978). **The Great Levante. The Famous Australian Illusionist and his Wonder Show.** Birmingham: Moody Bros., ca. 1940. Three-sheet lithograph shows Levante's portrait in place of the visage of the Egyptian Sphinx, while rays of light emanate from the burning sun at the upper right. With the printed tag line, "Something new under the sun" in the upper left. Designed by Robert Kemp. 88 x 40". Original folds; unmounted. A. The first we have offered.

600/1,200

417. LONG Tack Sam (Lung Te Shan, 1884 - 1961). **The World Renown Long Tack Sam.** Hamburg: Adolph Friedlander, 1929. Three-quarter length color lithographed portrait of the famous Chinese magician, acrobat, and theatrical impresario in a highly decorative Chinese robe, a pagoda scene in the background. 37 1/2 x 28 1/4". Old folds and border wear expertly restored; A-. Linen backed. SCARCE.

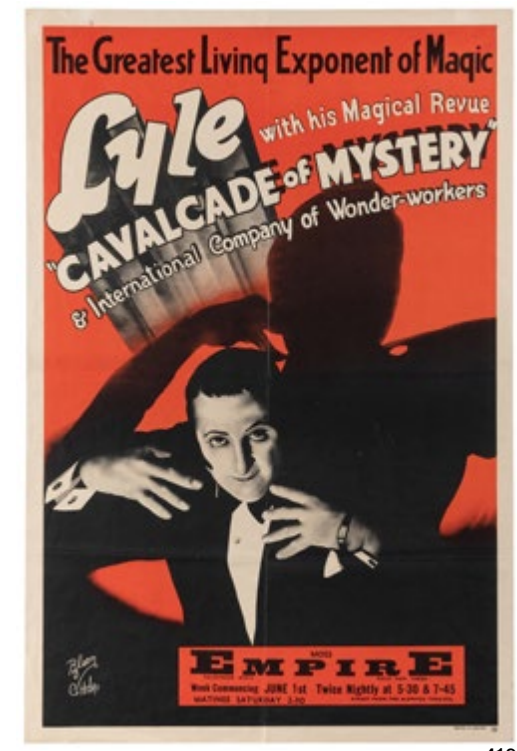
2,500/5,000

418. LOVE, William Edward (1806 - 67). **Three Ventriloquism BroadSides.** Hull: W.R. Goddard, Printer, 1845. Trio of letterpress broadsides for the "polyphonist" and proto-ventriloquist, advertising successive performances of Mr. Love, at the Mechanics' Institute, Hull, spanning June 19 - 27 of 1845. Each 11 1/4 x 8 3/4". An important grouping from the earliest years of ventriloquism before figures were introduced; broadsides for successive dates at the same venue are rarely encountered.

800/1,200

419. LYLE, Cecil (Cecil Cohen, 1889 - 1955). **Lyle with his Magical Revue Cavalcade of Mystery.** British, 1930s. Half-sheet color offset poster in red and black, bearing an imposing portrait of the great British magician, after the original portrait by Bloom of Chicago. Moss Empires overprint at bottom. Old central fold, corner pinholes; A. Unmounted.

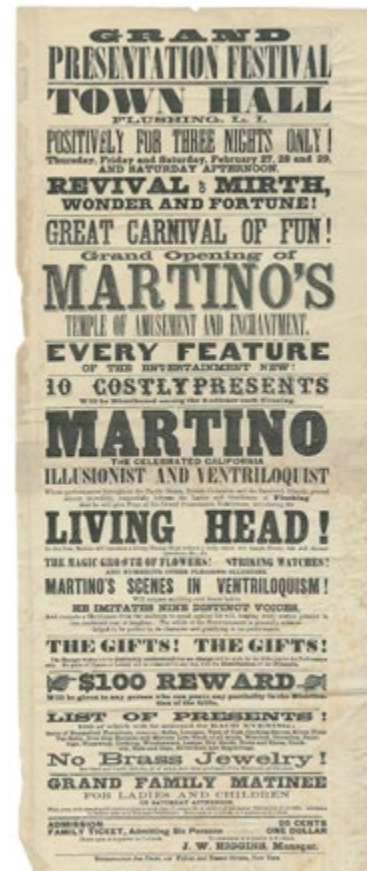
250/500



419



420



423



421



422

420. LYLE, Cecil (Cecil Cohen, 1889 – 1955). **Lyle With his Magical Revue. Cavalcade of Mystery.** British, 1930s. Half-sheet color lithograph shows several illusions including the Goldin Buzz Saw, Indian Rope Trick, and Life in a Balloon. 30 x 20". Gift inscription in ink to lower banner, old folds, short tears and chips around lower perimeter. Unmounted. A-/B+.

200/400

421. MACCABE, Frederic (1831 – 1904). **Maccabe & Mlle Minnia. The Magic Statue.** Burnley: Nuttall & Co. Ltd., ca. 1880. Quarter-sheet lithograph shows a statue at the center of the scene also depicting Maccabe and Minnia presenting various characters. 15 x 20". Marginal soiling, old folds. A. Unmounted. First example we have seen.

600/1,200

422. [MARBRUS]. **La Femme Fantome.** [Paris?], ca. 1930. Half-sheet poster shows a performer piercing his assistant with dozens of swords and three wide blades while she stands in a tall cabinet, with a smile on her face. A green devil lurks in the background. 23 ¼ x 18 ½". Restoration at old central folds with some tiny losses, upper margin reattached. B. Linen backed.

300/600

423. MARTINO. **Grand Opening of Martino's Temple of Amusement and Enchantment.** New York: Metropolitan Job Print, [1868]. Letterpress broadside advertises the gift show of this "California Illusionist and Ventriloquist" in Flushing, Long Island. Featured is his Living Head illusion, most likely a version of Stodare's Sphinx. 21 ¾ x 9". Stained, reinforced with old paper tape at rear and one edge, a few chips. Contemporary news clipping affixed to verso being a letter to the editor of a local paper reviewing Martino's show advertised on this bill.

500/1,000

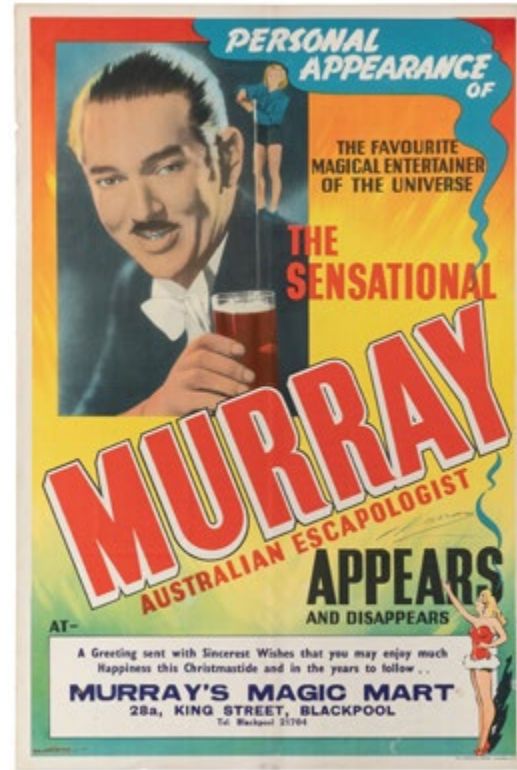


424. MASKELYNE, J.N. (1839 – 1917). **Maskelyne & Cooke's Marvellous Entertainment.** London: Culliford & Sons, ca. 1880. Evocative half-sheet color lithograph with a headless dancing skeleton at the center, surrounded by vignettes from the table-tipping and spirit cabinet scenes from the stage show originating at London's Egyptian Hall. Framed to 23 x 16". Visible folds tears, and puncture marks, but not examined out of frame. RARE.

6,000/9,000



425



427

425. MERLIN. *The Master of Mystery*. Merlin. London: Western Posters Ltd., 1939. Colorful half-sheet poster features vignettes from the illusion show of this British magician, including *The Human Rocket*, *Magician's Shower Bath*, and *Enchanted Organ*. 29 3/4 x 19 3/4". Old tape repair at top, else very good. Unmounted. First example we have encountered.

200/400

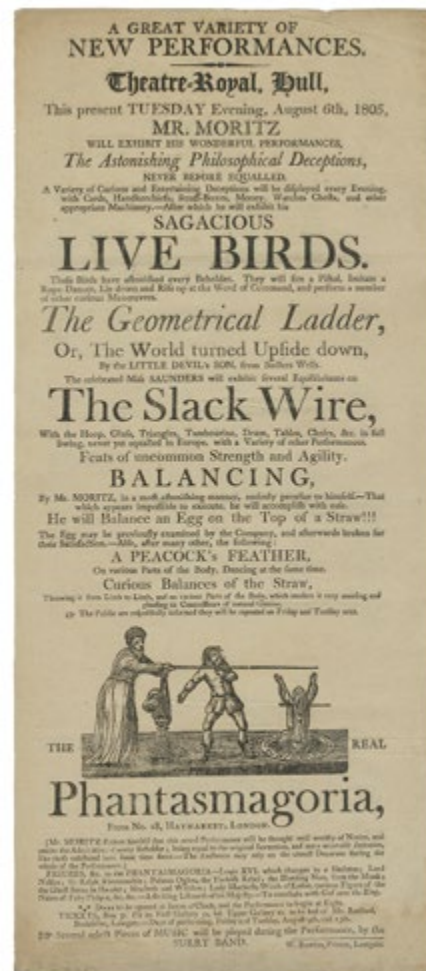
426. MORITZ. *Mr. Moritz Will Exhibit his Wonderful Performances*. [Hull]: W. Rawson Printer, Lowgate, 1805. Letterpress playbill for the mixed bill presented by Moritz, including card tricks, trained birds, a slack wire act, and "The Real Phantasmagoria," the latter illustrated by a woodcut of a specter vanishing into a circle ringed by signs of the zodiac on the floor below it. 17 1/2 x 7". Provenance: Henry Evanion and J.B. Findlay collections; the bill bears Evanion's signature and initials on the verso and was offered as part of the Findlay collection at Sotheby's on July 4, 1980. Dawes Collection label to verso.

1,500/2,500

Findlay described a quarrel between Moritz and Ingleby in his Sixth Collectors Annual (1954) using this bill to illustrate the tale.

427. MURRAY (Murray Walters, 1901 - 88). *The Sensational Murray*. London: The Perfecta Press, ca. 1946. Full-color offset half-sheet poster bears a portrait of the escape artist and self-styled "rival of Houdini" holding a pint glass in one hand. Overprinted in the lower banner for his Blackpool-based magic shop. 29 1/2 x 19 7/8". SIGNED by Murray. Marginal chips and soiling; A-/B+. Unmounted.

150/250



426



428. OKITO (Tobias Bamberg, 1875 - 1963). *OKITO*. Paris: Catscha, ca. 1930. Magnificent half-length portrait lithograph of the Dutch magician pictured in a finely embroidered robe with peacock feather-accented hat. 63 x 47 1/4". Minor chips in borders at bottom right, original folds. Bright, crisp, and vibrant. A. Unmounted. SCARCE.

5,000/10,000



429

429. OKITO (Tobias Bamberg, 1875 – 1963). **Okito**. Marseille: Nicolitch, ca. 1935. Vibrant panel poster bears a full-length image of the Dutch conjurer in an elaborate dragon robe and headdress, against a vibrant orange background. 27 x 10". Crisp, bright, and unblemished; A. Linen backed.

2,500/3,500



430

430. OKITO (Tobias Bamberg, 1875 – 1963). **Okito**. [Floating Ball]. Marseille: Nicolitch, ca. 1920. Striking small panel-type poster bears a full-length image of Okito in costume performing his trademark feat, the Floating Ball, said to be one of the greatest mysteries in his stage show. 27 x 10". A. Linen backed.

2,000/3,000

Though the basic Floating Ball performed by Okito was invented by an Omaha loan shark, David P. Abbott, it was a combination of the ingenuity and stubbornness inherent in Okito's nature that transformed what was a parlor trick (quite literally) developed for Abbott's "House of Mysteries" into a stage spectacle choreographed like a ballet performance.



431

431. OVERTON. **Overton! The Funniest Ventriloquist!** Hartlepool: J. Procter, 1871. Attractively composed two-color letterpress broadside advertising a variety show on which Overton headlines, and also features a "Man With 3 Heads." 22 x 11". Old folds; A. Unmounted.

200/400



432

432. PHILIPPE (Jacques Talon, 1802 – 78). **Philippe's Modern Miracles!!** [London]: Crozier & Mullin, Printers, [1846]. Letterpress theatre broadside for the "mixed bill" headed by the French conjurer, including the lighting of 250 candles "by a single pistol shot" à la Doeblér, various "Indian and Chinese Feats," the American Brothers named Ohio, Missouri, and Arkansas presenting feats of agility, etc. Hand-dated to 1846. Framed to 17 x 9 1/4". Not examined out of frame.

800/1,200



433

433. RUBINI (Philip Prentice Anderson, 1844–1920 [?]). **Rubini. Beheading a Lady.** [London]: Williams and Strachan, 1867. Two-color letterpress playbill for Rubini's performance at the Egyptian Hall, London, presenting this grisly illusion and "his cagliostromantheum of wonders." 22 x 10 3/8". Chipped, torn, with one corner lacking, old reinforcements to verso. Sold as-is.

800/1,200

434. SAVREN, James (ca. 1821 – 91). **Soirees Mysterieuses. Mr. J. Savren.** Lambeth: Turner & Harrison, 1855. Letterpress playbill bearing a woodcut illustration of the "barber magician" posed à la Philippe in the upper half, wearing flowing robes and standing atop a platform having just produced a bowl of water from a shawl. Original date snipe pasted down at top, as issued. Framed to 23 x 9"; not examined out of frame, but visibly worn.

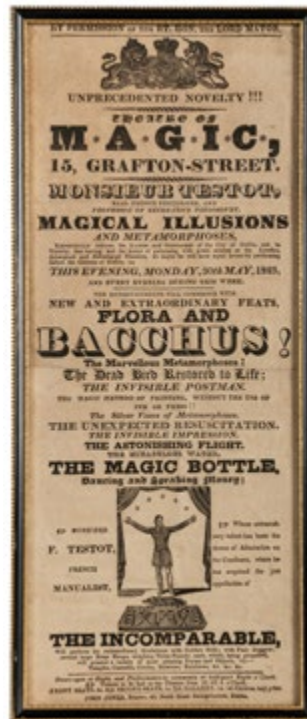
800/1,200



434



435



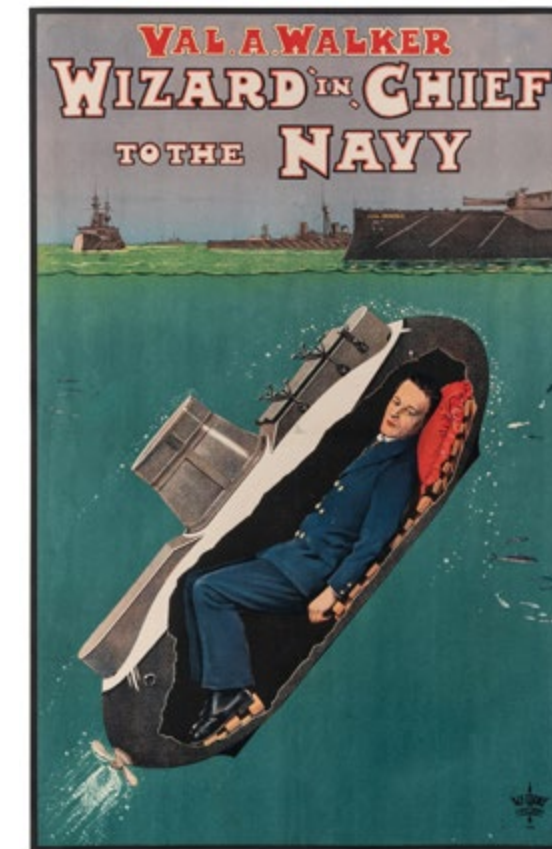
437



439



440



441



436



438

435. [STOCK POSTER]. **The Amazing Alma Levitation Stock Poster.** [Newport, KY]: Donaldson Litho, 1930s. Half-sheet color lithograph based on the Strobridge/Kellar design shows a magician levitating his assistant before him, while a devil whispers in his ear. Overprinted for the show of Australian magician Will Alma. 28 x 20". Unmounted. Marginal tears, old folds; B. Unmounted.

150/250

436. [STOCK POSTER]. **Harry Gold Presenting Bombay Mysteries.** Birmingham: Moody Bros., ca. 1920s. Vividly colored lithograph depicts a serpent and devil in a sky turned red by an erupting volcano. 29 x 19 3/4". Short tears, toning, unmounted. B+/A-

250/500

437. TESTOT, Felix (c. 1799 - 1879). **Unprecedented Novelty!!! Theatre of Magic.** Dublin: John Jones, Printer, 1825. Pictorial letterpress broadside for the French magician's performance in the Irish capitol, presenting a range of feats including restoring a dead bird to life, Dancing and Speaking Monkey, The Magic Bottle, and a range of juggling feats. Wood-engraved full-length image of Testot at the bottom of the bill shows his juggling apparatus laid out before him with seven balls in an arc over his head. Framed to 18 1/4 x 7 3/4". Not examined out of frame.

600/1,200

438. THURSTON, Howard (1874 - 1936). **Thurston the Great Magician. [Devil's Head.]** Cleveland: Otis Litho, ca. 1930. Panel-size color stone lithograph bearing a striking devil's head above a skull, cat, and the devil's hands. 40 3/4 x 13 1/2". Old folds, corner pinholes. A-. Unmounted.

1,000/2,000

439. [VENTRILOQUISTS]. **Eight Variety Broadsides Featuring Music Hall Ventriloquists.** [Hull, 1940s - 50s]. Three-color letterpress broadsides for the New Tivoli Theatre, Hull, each poster featuring a vent act. Among the performers represented are, Terry Hall, Archie Elray, Nelson Lloyd, Johnson Clark, and others. Each 35 x 11", most with marginal wear, old folds, or small chips, but generally very good or better.

250/500

440. VONETTA (Etta Paul, 1878 - 1964). **Two Lithographed Window Posters.** Belfast: David Allen & Sons, ca. 1910. Two color stone lithographs, including a portrait after a photograph by Charles & Russell of Belfast, with mischievous imps floating above the likeness; and a depiction of one of the illusions, "By Fire & Sword," with demons looking on as Vonetta burns and impales a male assistant reclining in an open-sided casket. Each 15 x 10" with strings affixed at their tops for hanging. Trifling marginal wear and chips to both cards. Dawes collection tags to versos.

500/1,000

441. WALKER, Val (1890 - 1969). **Wizard in Chief to the Navy.** Leeds, London & Glasgow: Alf Cooke, ca. 1919. Half-sheet color stone lithograph advertising the underwater escape devised by Walker in which he escaped from a miniature steel submarine which thrown into a tank of water on stage. 29 3/4 x 19 1/4". Restoration to old folds; A-. Linen backed. SCARCE.

1,500/2,500



442



444



443

442. WANDAS, Suzy (Jeanne Van Dyk). **The Wanda's In Their Illusion Mysterious Hand.** Paris: Louis Galice, ca. 1912. Portraits of Suzy Wandas and her mother, billed as the "only lady illusionists" and "the cleverest in the world," appear in this poster as images on giant coins, on a gray background. 46 x 30". Restoration at old folds through image, a few small chips; B. Linen backed.

1,000/2,000

443. WARLOCK, Peter (Alec Bell, 1904 - 95). **[Shelves of Conjuring Books.]** 1982. Oil on Masonite. A *trompe l'oeil*-type painting of two bookshelves filled with classic works on magic tricks and the history of conjuring, including titles by Warlock himself, and Edwin A. Dawes, for whom the scene was painted. Wooden frame, 25 1/2 x 31 1/4". Signed and dated by the artist in the Magic Circle club badge hanging from one shelf.

500/1,000

444. WOOD, William (c. 1862 - 1908). **Wood's Great Sensation Edna.** Newport: Donaldson Litho Co., ca. 1900. One-sheet color stone lithograph depicting a dramatic and fiery scene from Wood's show with a devil, lightning, the magician dressed in tails, and a gorgeous girl. A medallion bust portrait of Wood appears in the upper right. The Edna illusion advertised here was a levitation devised and patented by the performer. 41 1/2 x 27". Small losses in borders restored, a few short tears in margins. A-. Linen backed. SCARCE.

3,000/5,000



445



446



447

445. WOODIN, W.S. (1825 - 88). **W.S. Woodin's Cabinet of Curiosities.** [London]: Judd & Glass, Printers, [1862]. Letterpress playbill for the ventriloquist's performance at the Polygraphic Hall, presenting "an entirely new and original musical, mimetic, pictorial, graphical, polygraphical & anthropological entertainment." 19 1/2 x 10". A few old folds, soiling in margins, unmounted. See also Lot 289.

300/600

446. PRINCESS YVONNE. **Princess Yvonne the Mystery Girl.** American, 1930s. Three-color window card shows the mind reader gazing into a crystal ball, flanked by devils, with bats below the central text. 22 x 14". Corner and edge wear.

150/250

447. ZANCIGS, The (Julius and Ada). **The Zancigs. Two Minds with but one Single Thought.** London: Charles & Read, ca. 1919. Offset black-and-white half-sheet poster bearing oval bust portraits of the mind readers who apparently communicated telepathically. 30 x 19 3/4". Old central folds restored, scuffing and soiling in margins. Linen backed. B+. First example we have encountered.

300/600

MISCELLANY

448. [ANDERSON]. **Magic Circle Collecting & History Days Award Plaque.** [London], 2019. Wooden plaque with a mounted oval bronze portrait in relief of John Henry Anderson, "The Great Wizard of the North," presented to Eddie Dawes by the Magic Circle for founding and organizing the annual events focused on magic collecting and history. Plaque 10 x 8", bronze 7 x 4 3/4".

200/400



448

END OF SALE

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

Bidding as Principal - When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer’s premium, all applicable taxes and all other applicable charges, unless it has been explicitly agreed

upon in writing with Potter and Potter Auctions, Inc. before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Potter and Potter Auctions, Inc., and that Potter and Potter Auctions, Inc. will only look to the principal for payment.

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

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

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

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

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

Reserves - Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open

the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

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

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

AFTER THE SALE

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

Payment - The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier’s check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer’s invoice.

Shipping Terms - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders.

Please allow 3—4 weeks for delivery.

Customer’s obligation to inspect and report claims. Potter and Potter professionally and safely packs and ships thousands of items every year, and insurance is provided for successful purchasers. In the unlikely event that damage or loss occurs, these are subject to our insurance carrier’s rules and limitations. Customers are required to report, in writing, any damage or loss within 72 hours of receipt of merchandise. The carrier’s delivery record shall be conclusive as to this matter.

Correcting Shipping Address and report of non-receipt: Prior to shipping winning lots, customers must provide Potter and Potter with a current and accurate shipping address. Once an order has been shipped, any address changes or updates are subject to a \$25.00 return to Sender fee, in addition to shipping charges.

In the event an item is lost during transit, it is customer’s obligation to report non-receipt within 7 days of the date on which the item(s) were shipped.

Third-party shipping. Certain large, high-value, and fragile items will require the services of a professional packing and transportation company, or pick-up directly from our gallery. We suggest that you contact our Shipping Department before the sale for advice on the shipping and handling requirements that apply to the lots of interest to you.

If third-party shipping is chosen by the buyer or required by Potter & Potter, the buyer will arrange for removal of the merchandise from P&P within 15 days following the sale and must communicate and coordinate removal arrangements with P&P during regular business hours (Monday – Friday, 9am – 5pm).

Arrangements for third-party transportation are the responsibility of the buyer. We will not be responsible for the acts or omissions of carriers and packers whether recommended or not by us. Property will not be released to the shipper without the buyer’s written consent and until payment has been made in full. Unless otherwise agreed, all purchases should be removed by the 15th day following the sale.

Risk of loss or damage in shipment. Any risk of loss or damage to the shipment through a third party carrier, once the item is removed from Potter and Potter, is at the risk of the buyer, and Potter & Potter is not liable for loss or damage of these items.

Ship to address. The winning bidder is responsible for providing Potter & Potter with an accurate address for the order destination as well as specific instructions for delivery.

Shipping costs. Shipping costs include charges for labor, materials, insurance, as well as actual shipper’s fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper’s fees exceed the invoice amount.

Storage fees. Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

International shipping. Potter and Potter ships internationally. All shipments will include an itemized invoice with the actual and correct purchase totals including the buyer's premium and shipping cost. International buyers are responsible for knowing their country's laws on importing items as well as paying all customs and duties fees on purchased items.

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

LIABILITY

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

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

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

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

Potter and Potter offers historically significant items which may include culturally insensitive material, including but not limited to racist and sexist content. The content and form of such items does not reflect the views or values of the auctioneers or staff.

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