

SELECT SECRETS

RARE & IMPORTANT MAGICANA • FEBRUARY 27, 2021

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PUBLIC AUCTION #96

SELECT *SECRETS*

RARE & IMPORTANT MAGICANA

AUCTION

February 27, 2021
10:00am CST

INQUIRIES

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

Previews are available by appointment. Please contact the department for more information or to schedule an appointment.



POTTER & POTTER AUCTIONS, INC.
5001 W. BELMONT AVE.
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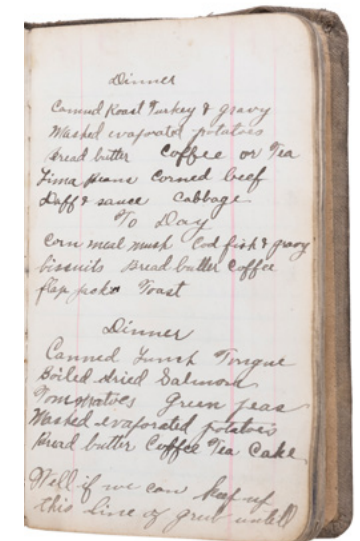
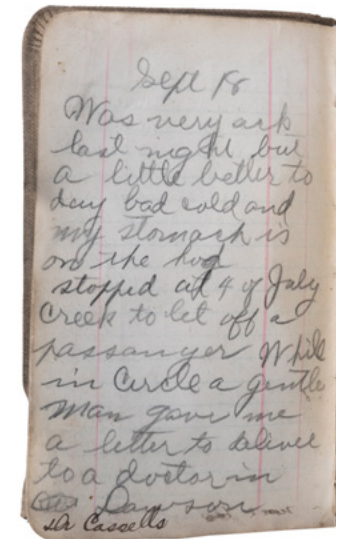


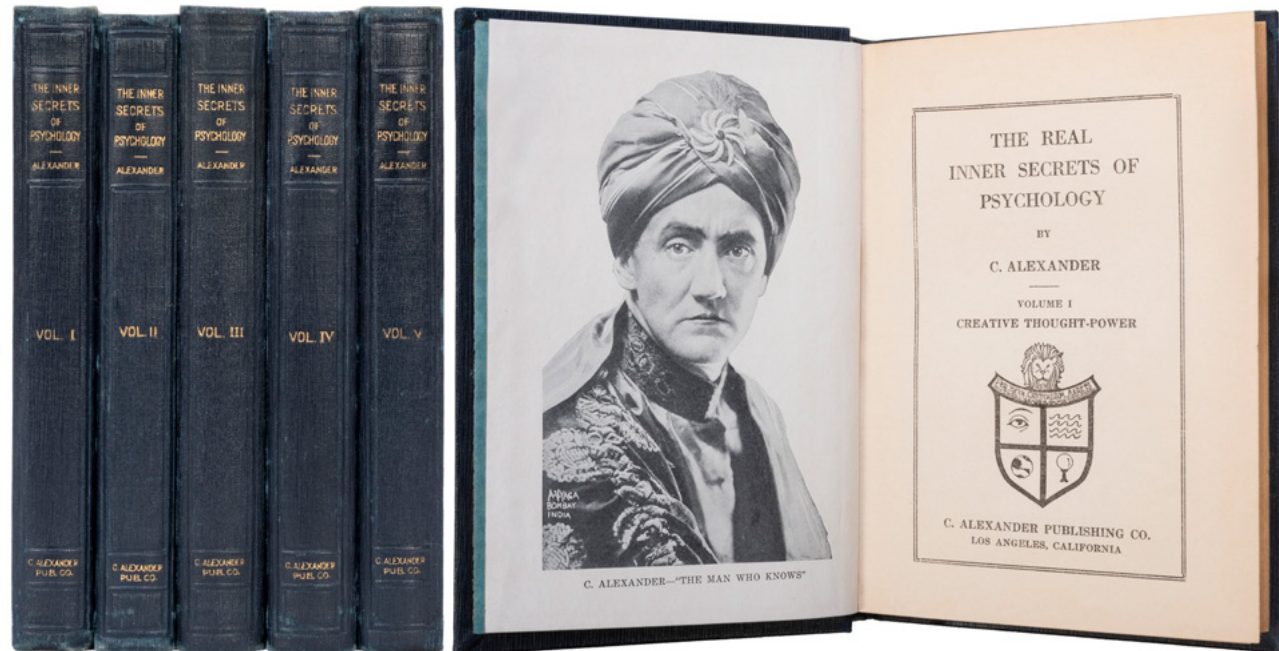
1. ALEXANDER (CLAUDE ALEXANDER CONLIN).
GOLD RUSH DIARY OF ALEXANDER, "THE MAN WHO KNOWS."

Dated 1898, and being a 78-page clothbound memoranda book owned and kept by Claude Conlin during his travels to the Yukon. Filled with personal accounts of the miners he interacted with and the men who supplied them, as well as intimate personal details, financial records, and related data. Signed in pencil inside the front cover by Conlin. Approximately 16mo. Covers well-worn but sturdy and readable. A unique document of historical significance, not only in the life story of Alexander, but as a chronicle of the Alaskan goldfields during a storied era in American history.

3,000/6,000

Alexander recorded his day-to-day activities and innermost thoughts in this diary, and the pages are filled with illuminating details of his life, written entirely in his own hand. From the opening statement on the front pastedown: "If I am found dead, please notify [my father] Dr. BMJ Conlin - Owatonna, Minnesota," the diary follows Alexander's journey in the Klondike initially working on boats ferrying supplies to miners along the Yukon River, to his own attempts to strike it rich. Through its pages, one sees Alexander evolve from a wide-eyed boy into a hardened miner and observer of human nature, an experience which would serve him well during the 1910s and 20s in his legendary crystal gazing act. Summing up his stay in Dawson, Alaska in October 1898, Alexander wrote, "...the one and only thing that chased me out of Dawson was my hearing a piece of petticoat [a dancehall maiden] sing, 'Her darling boy now sleeps beneath a golden grave in far-away Alaska where the Yukon River flows.' Well, I thought my chances were about 99 out of 100 of sleeping in a golden grave if I stayed there. And another thing, I am no hand for style. A common clay grave with the stars and stripes overhead will suit me better and I will leave the stylish grave for someone that is a bigger fool than I." This diary was discovered in 2014, some 110 years after its final entry was made, and ten years after the definitive biography of Alexander was published.





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**2. ALEXANDER (CLAUDE ALEXANDER CONLIN).
THE INNER SECRETS OF PSYCHOLOGY, VOLS. 1 - 5.**

Los Angeles: C. Alexander Publishing, 1924. Five volumes in publisher's blue embossed cloth stamped in gilt. Portrait frontispiece of Alexander in each volume. 8vos. Faintest rubbing to bindings; near fine. Rare as a complete set.

1,000/2,000

Offered at the high price of \$25 per set in 1924, few copies of Alexander's "magnum opus" were sold, and this is the first complete set we have encountered. The books were issued as a way to parlay Alexander's success on stage into a profitable mail order business that offered crystal balls, horoscopes, and other "mystical" products. This "self-help" course was meant to assist readers in discovering their innate mental powers. The text dispensed many common sense (and some uncommon) ideas in its 900 pages. What readers did not know is that the course was "written" by Alexander after his assistants, the Nartell Twins, did research on his behalf by cutting the most interesting passages from other published psychology books found at public libraries while on tour with his show.

**3. ALEXANDER (CLAUDE ALEXANDER CONLIN).
ALEXANDER'S TURKISH HAREM DANCE NAUGHTY NOVELTY.**

Los Angeles: C. Alexander, 1950s. Red textured novelty booklet based on the classic "rattlesnake eggs" gag. When opened to reveal four photographs of a topless "harem" girl, the viewer gets a surprise when the folder begins buzzing in his hand. 3 1/4 x 2 1/2". Verso of final photograph stamped "Photo courtesy of Claude A. Conlin Los Angeles CA." Rubber band and washer absent (but easily replaced), else very good. The only example we have encountered.

200/400



3



4

**4. [ALEXANDER (CLAUDE ALEXANDER CONLIN)]
PORTRAIT OF THE NARTELL TWINS & Mlle.
VALISKA, INSCRIBED AND SIGNED BY ALEXANDER.**

Bombay: Av Yaga, 1923. Full-length studio image of the twins in profile, their outstretched hands supporting a gigantic gazing ball before Mademoiselle Valiska, seated on a high throne. Trimmed to 9 1/4 x 7". Scrapbook remnants to verso, else very good. Boldly inscribed and signed by Claude Alexander Conlin, "the man who knows," to W.W. Durbin, president of the International Brotherhood of Magicians. Rare.

500/1,000

A companion to a portrait of the Nartell Twins inscribed and signed to W.W. Durbin, offered in *The Magic Collection of Jim Rawlins Part III* (Feb. 29, 2020, lot 281). The name of the photo studio on this image is the same as the ersatz name of the printer on Alexander's stone lithographs, Av Yaga, of Bombay (see next lot).

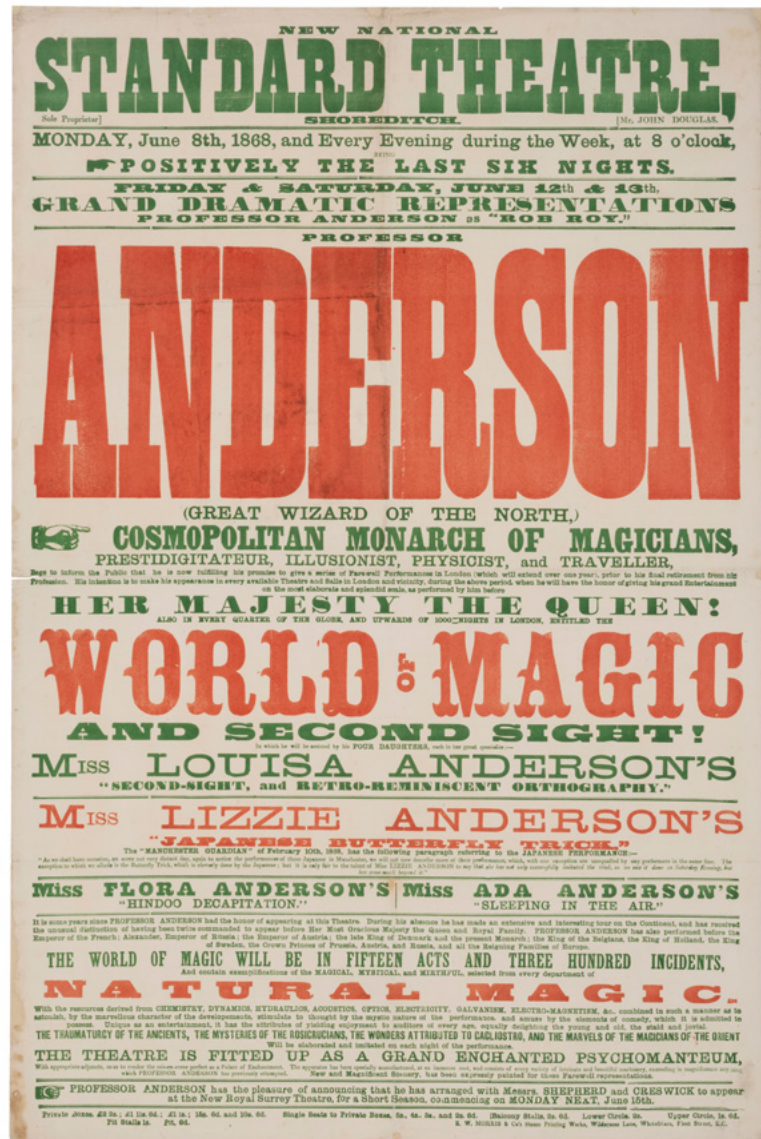


5

**5. [ALEXANDER (CLAUDE ALEXANDER CONLIN)]
DELI MARTELL DANCE OF DEATH. WITH ALEXANDER.**

(Bombay, Av Yaga), ca. 1910. Vibrant stone lithograph depicts Martell, a member of Alexander's company, menaced by a cobra on the ground before her. 41 x 27 3/4". Expert restoration to folds. A-. Linen backed. A rare poster; fewer than six examples known.

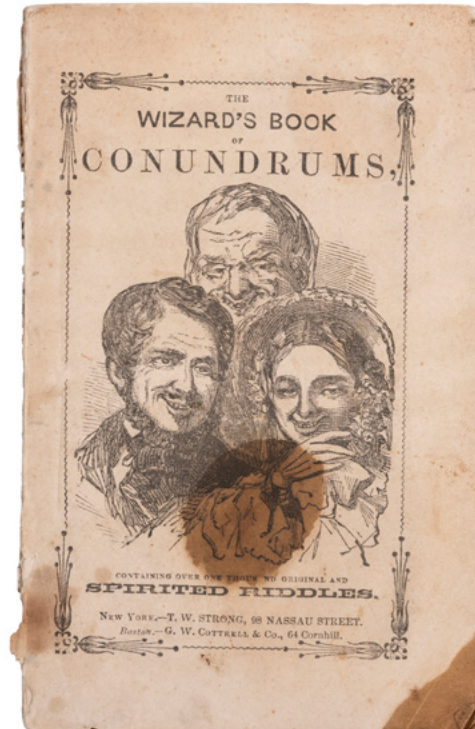
4,000/8,000



6. ANDERSON, JOHN HENRY.
PROFESSOR ANDERSON (GREAT WIZARD OF THE NORTH).

London: E. W. Morris & Co. Steam Printing Works, 1868. Two-color letterpress poster for Anderson's "last six nights" at the New National Standard Theatre, Shoreditch, heralding his fifteen-act show, and including members of his family: Louisa, Lizzie, Flora, and Ada. 29 3/4 x 19 7/8". Minor repairs to small losses at corners, old folds. Laid down on archival paper.

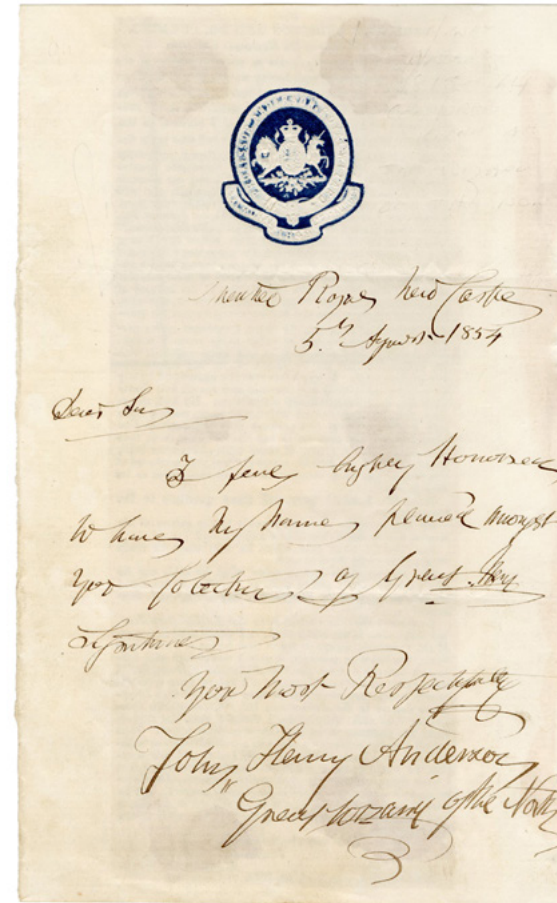
2,000/3,000



7. [ANDERSON, JOHN HENRY]
THE WIZARD'S BOOK OF CONUNDRUMS.

New York: T.W. Strong, 1852. Pictorial buff printed wrappers. 8vo. p. [i-iii] iv [5] 6-108. Stains to front wrap through page 16, spine chipped, corner bumps and folds. In a gilt-stamped clamshell box with ribbon. Ex-libris Milbourne Christopher. Toole Stott 44.

300/600



8. ANDERSON, JOHN HENRY.
AUTOGRAPH LETTER SIGNED BY ANDERSON,
GREAT WIZARD OF THE NORTH.

Dated September 5, 1854, Anderson writes in his own hand on two-color embossed letterhead bearing the royal coat of arms surrounded by text heralding his command performance at Balmoral in 1849; the letter states that Anderson is honored to fulfill the request of the addressee for his autograph to be "placed amongst your collection of great mens signatures." Boldly signed "John Henry Anderson/Great Wizard of the North." 7 1/4 x 4 3/8". Newspaper clipping regarding Anderson and Dr. Cumming, dated Sept. 20, 1854, affixed to verso. Rare.

1,000/2,000

One of but a few Anderson autographs offered at auction in the last five decades.



recto

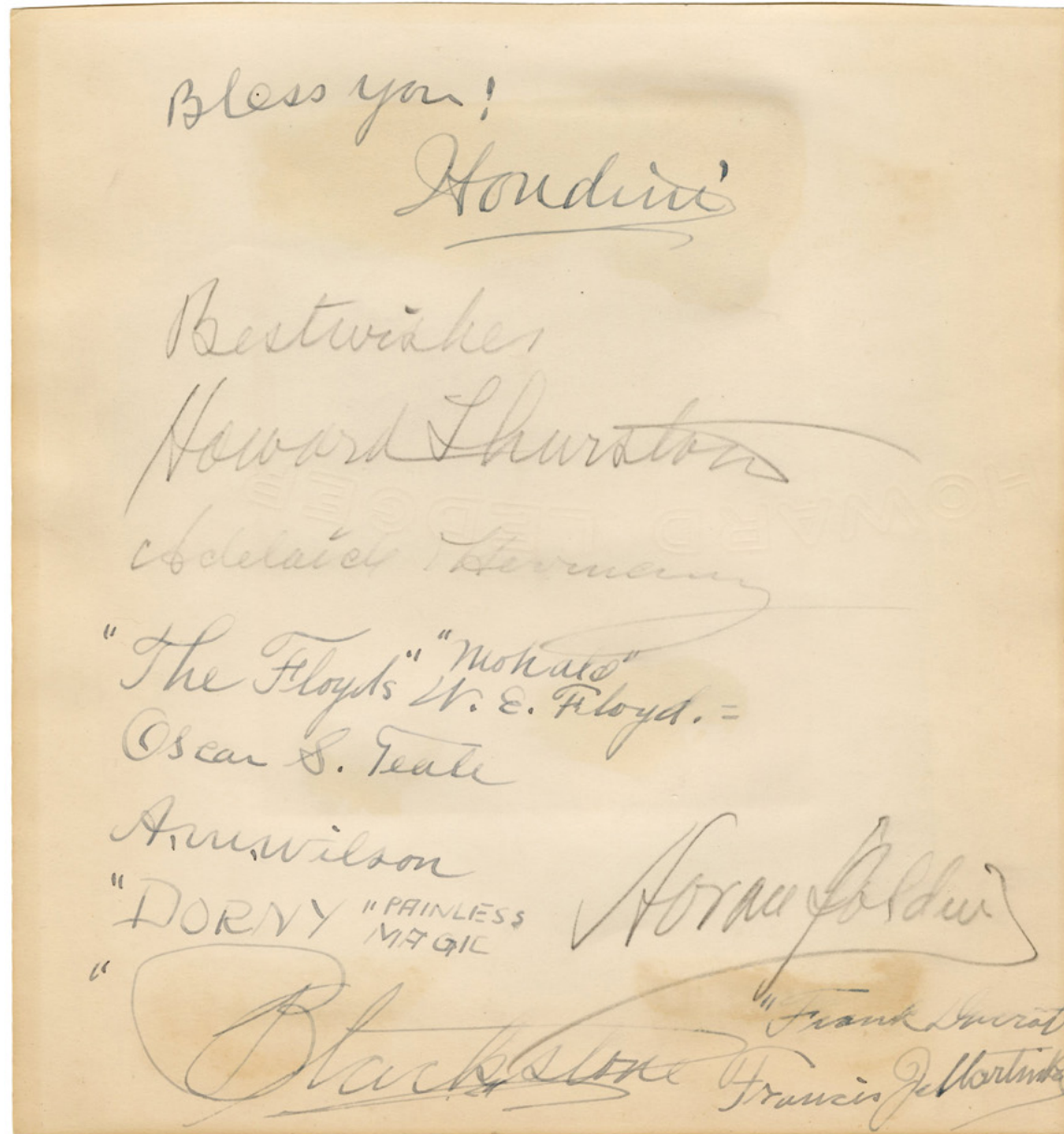


verso

9. ANDERSON, JOHN HENRY.
GREAT WIZARD OF THE NORTH MEDALLION.

England, ca. 1849. The obverse bears a cast bust portrait of the great Scottish magician; the reverse bears a cast bust portrait of Queen Victoria, for whom Anderson was commanded to perform before Balmoral Castle on August 28, 1849. Pewter, diameter 2". Very good. MT012. Rare.

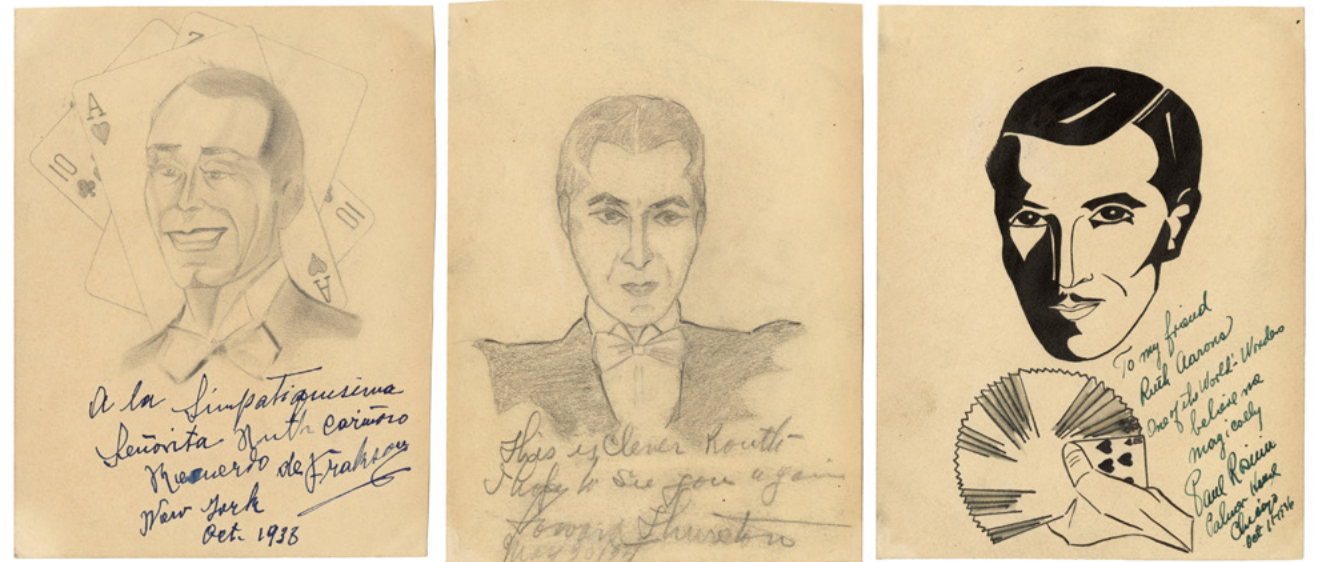
2,000/3,000



10. [AUTOGRAPHS]
GROUP OF IMPORTANT MAGICIANS' AUTOGRAPHS, INCLUDING HOUDINI.

[New York, ca. 1921]. Impressive grouping of important American magicians' autographs, likely collected by John Mulholland at an early S.A.M. banquet held in New York City at the Hotel McAlpin, and featuring the inked signatures of Harry Houdini (inscribing the words "Bless you"), Howard Thurston, Adelaide Herrmann, The Floyds (Walter and Mohala), Oscar S. Teale, A.M. Wilson, Dorny, Harry Blackstone Sr., Horace Goldin, Frank Ducret, and Francis J. Martinka. On a blank ledger page, 8 3/4 x 8 1/4". Minor toning, scrapbook remnants to verso. A rare grouping.

3,000/5,000



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11. [AUTOGRAPHS]
THREE MAGICIANS' AUTOGRAPHS WITH ORIGINAL CARICATURES.

1930s. Three original pencil and ink portraits of Howard Thurston, Paul Rosini, and Jose Frakson by Ruth Aarons on thin cardstock, each bearing a lengthy inscription and signature by the subject to the artist. Thurston writes (about the portrait), "This is clever Ruth... ." Each 6 3/8 x 5". Minor wear and smudging, but good condition overall.

400/800

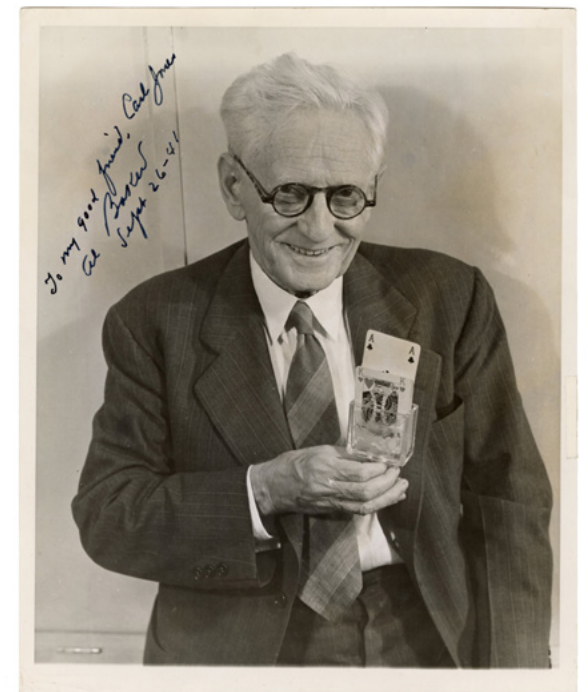
Ruth Aarons was a gold medal winning and hall of fame table tennis player who also performed in vaudeville with an act centering around her talent for the sport. After retiring from the game, she became an entertainment manager based in Los Angeles.

12. BAKER, AL.
INSCRIBED AND SIGNED PORTRAIT OF AL BAKER.

Jamaica, N.Y.: Irving Desfor, ca. 1940. Classic half-length portrait of the humorist, author, magician, and ventriloquist performing the Rising Cards. 8 x 10". Photographer's stamp to verso. Inscribed and signed "To my good friend Carl Jones / Al Baker / Sept. 26 1941."

150/250

Carl Jones published many influential magic books, including two of Baker's: *Magical Ways & Means*, and *Al Baker's Mental Magic*.



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**13. LEIPZIG, NATE (NATHAN LEIPZIGER).
PORTRAIT OF MAGICIAN NATE LEIPZIG, INSCRIBED AND
SIGNED TO DORNY.**

New York: Pach Associates, ca. 1938. Handsome and possibly unpublished half-length portrait of the famous sleight-of-hand vaudeville performer holding a fan of cards in one outstretched hand, pointing at it with the other. 8 x 10". Boldly inscribed and signed by Leipzig to comedy magician Werner "Dorny" Dornfield, and dated Feb. 24, 1939. Photographer's stamp and old inked notations to verso; very good. Uncommon.

200/400

**14. SOCIETY OF AMERICAN MAGICIANS
PANORAMIC CONVENTION PHOTOGRAPH.**

Detroit, 1932. Nearly six feet long, the image depicts attendees of the 1932 S.A.M. convention. At the center stands Harry Blackstone, Sr. Other prominent magicians pictured include T. Nelson Downs, Nate Leipzig, Paul LePaul, John Mulholland, Harlan Tarbell, Monk Watson, Al Munroe, Walter Domzalski, Robert Nelson, Nelmar, Sid Lorraine, Tom Bowyer, Elmer Eckam, Leo Rullman, L.L. Ireland, Eddie McGlaughlin, Boris Zola, and dozens more. Domzalski's wife and daughter flank Blackstone. The verso includes the names of many of the individuals pictured, likely in Jay Marshall's hand, inside inked silhouettes of the subjects. 8 x 53 1/2". Tiny tears in perimeter with a few faint creases, but very good condition overall. A remarkably large and attractive image. Rare.

250/500

**15. [BLACKSTONE] SALLA, SALVATORE.
PORTRAIT OF MAGICIAN HARRY BLACKSTONE SR.**

Chicago, 1942. Oil on canvas half-length portrait of the great American stage illusionist, portrayed in tan coat and patterned yellow tie with red and green accents. In the original gilt wooden frame, 28 1/2 x 24 1/2". Inscribed and signed by the artist below the portrait in ink: "To the "World's Greatest" / Harry Blackstone / from his / affectionate friend / S. Salla / Chicago, Ill. 1942." The verso of the frame signed in ink by Blackstone, "Harry Blackstone / Colon, Mich." A few tiny chips to the image, else very good.

1,000/2,000

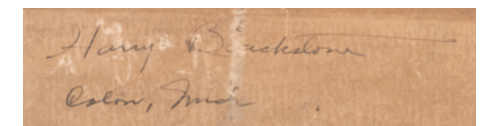
Persian by birth, Salla (1903 - 1991) emigrated to the United States in 1920 and became a professional artist in 1923. He settled in Chicago, where the bustling local magic scene welcomed him with open arms. Salla taught at the American Academy of Art, and his works were exhibited at the Art Institute of Chicago. The combination of his vocation and avocation led to two of his best-known paintings: a portrait of Okito performing the Floating Ball, and a panoramic collage of members of the Chicago Magic Roundtable. The latter work featured Harry Blackstone among some hundred other magicians; the two men met at these daily informal gatherings of magicians in the Windy City that took place on and off for decades, at a variety of restaurants. These works now hang in places of prominence at the Magic Castle in Hollywood.



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16. BLACKSTONE, HARRY (HENRY BOUGHTON).
TOP HAT FROM BLACKSTONE'S "WHO WEARS THE WHISKERS?" ILLUSION.

Circa 1940. Oversize black fabric prop top hat with yellow satin ribbon band, worn in the closing illusion on the Blackstone show. Black fabric stretched over stiff wire frame with elastic chin strap. Height 8". Well-worn, but sturdy and intact. Accompanied by a note in the hand of Blackstone's biographer, relating the provenance of the hat.

1,000/2,000

Blackstone developed the "Whiskers" illusion in the 1920s and it remained in his repertoire for decades. Blackstone's biographer, Dan Waldron, described it in this way: "It was fundamentally a fast-moving switch illusion.... To the lively music of "Shoot," an old man with whiskers climbs out of a giant Jack-in-the-Box and threatens Harry, who grabs a banner to shield himself. On dropping the banner, the man behind turns out to be, not Harry, but a gorilla (early on, a bear). An assistant fires a gun at the gorilla. The old man and the gorilla dance together. When the gorilla throws off its head it is the assistant. The old man whips off his big plug hat and whiskers. It is Harry." The illusion was so effective, Harry Blackstone Jr. used it in his own show as well.



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17. BLACKSTONE, HARRY (HENRY BOUGHTON).
LOBBY PHOTO OF BLACKSTONE'S WHISKERS ILLUSION.

New York: White Studio, ca. 1930. Oversized sepia-tone lobby-type photo depicting Blackstone's trademark transposition illusion, frequently used as the finale of his show. 10 x 14". Near fine.

300/600

18. BLACKSTONE, HARRY (HENRY BOUGHTON).
HARRY BLACKSTONE SR.'S SCIMITAR TABLE.

American, ca. 1949. Stage table used by Blackstone Sr. in a 1949 CBS production, *Blackstone Presents*. With loose round top, including space to accommodate a black art well. Height 32". Used but good condition. With COA signed by Gay Blackstone.

1,000/2,000



18



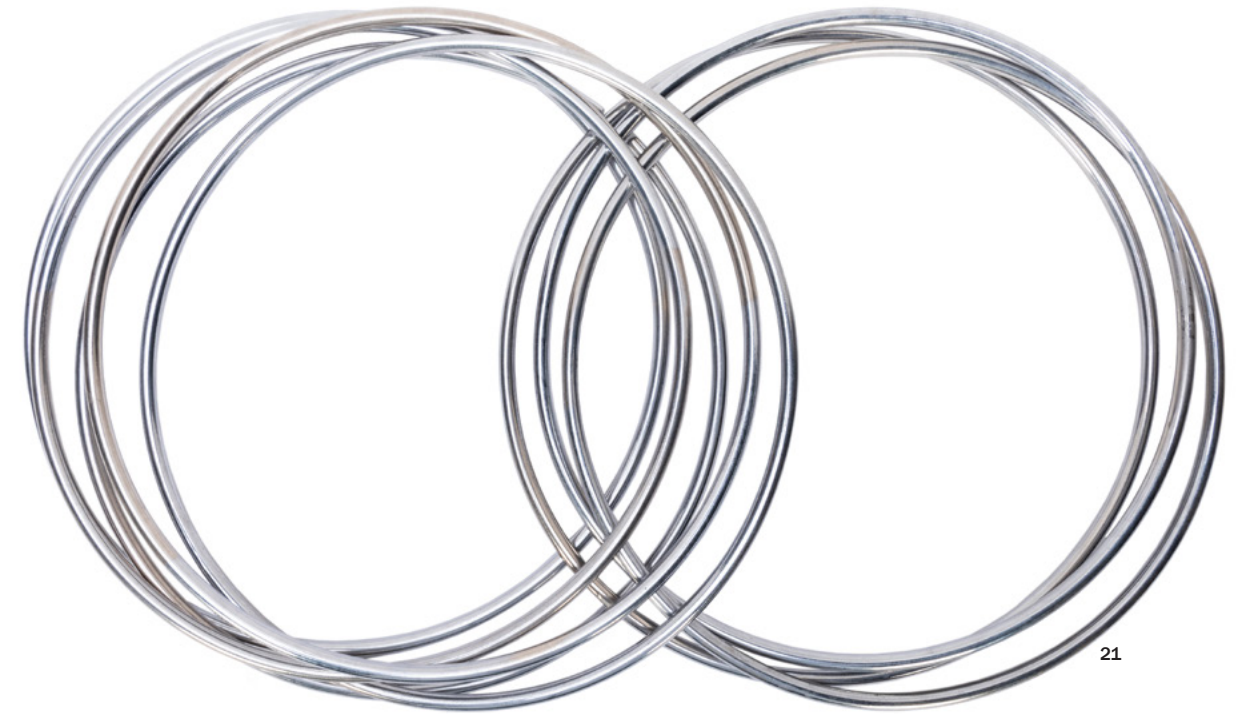
19. SCOTT, WALTER IRVING.
ORIGINAL PHOTOGRAPHS AND NEGATIVES OF THE "PHANTOM OF THE CARD TABLE" SESSION.

New York, 1930. Four vintage prints and six negatives taken at the home of Al Baker depicting Walter Irving Scott ("The Phantom"), T. Nelson Downs, Cardini, Max Holden, Eddie McGuire, S. Leo Horowitz, Eddie McLaughlin, and Al Baker gathered around a card table. In one image, perhaps the most famous, Scott sits at the center of the group with a bag-like blindfold over his head, with playing cards spread on the table before him. In others, Downs presents a feat with coins, Horowitz holds a fan of cards, and McGuire holds a large cigar between his hands. The negatives depict these images and two more; one shows Holden performing a self-untying silk, and the second shows all of the magicians posing for the camera in Baker's living room. Images and negatives 3 1/2 x 4 1/2" and smaller.

800/1,200

Max Holden chronicled this now-famous session in *The Sphinx*, writing, "This is one event which was worth a lot as here we saw Walter Scott from Providence perform miracles with cards, and I pass the crown to Walter Scott. Without a doubt Walter Scott is the cleverest man with a pack of cards in the world, and I am backed up by Nelson Downs, Leipzig, Cardini, McGuire, Sam Horowitz, and all others who have witnessed his skill...." The "crown" referred to in his description was one he had previously given to Dai Vernon, then considered the unofficial "king" of card men.

According to David Ben's research, the entire session was carefully engineered to leave Vernon - who was away from home, and thus unable to attend - out of the loop. The ensuing years have generated further controversy, writing, and scholarship related to Scott and his work with the punch and second deal, as well as his place in the history of card magic and sleight-of-hand.



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20. CARDINI (RICHARD VALENTINE PITCHFORD).
PORTRAIT OF CARDINI, INSCRIBED AND SIGNED.

Louisville: Jay Hochlein, ca. 1930. Half-length portrait of Cardini without his trademark top hat, monocle, or mustache. Palace Theatre stamp to verso. 8 x 10". Incribed and signed in black ink, "To Sam Margules / Sincerely yours / Cardini / Jan 22nd 1931." Corner bump and crease, else very good.

250/500

21. CARDINI (RICHARD VALENTINE PITCHFORD).
CARDINI'S PAUL FOX LINKING RINGS.

Colorado: Paul Fox, ca. 1943. Set of eight stainless-steel rings for the ancient feat in which the solid hoops are linked and unlinked. Standard set with one key, two singles, one pair, and one chain of three. Large example; diameter 11 1/4". With a letter of provenance tracing the ownership of the set from Cardini to Herb Zarrow to the present owner. One of perhaps six sets manufactured by Fox.

1,500/2,500



20



22. CARDINI (RICHARD VALENTINE PITCHFORD).
CARDINI'S STAGE-WORN TUXEDO.

London: Sidney Fisher, 1933. Single-button wool swallowtail coat with striped pants, tailor-made for Cardini, and worn by the great manipulative magician in performance. With the tailor's label sewn in the pants and dated in ink "Jan. 1933." Together with a set of Cardini's spats, silk pocket handkerchief, silk cravat, celluloid collar, dress shirt (from Selfridge's of London), and top hat (the latter with a faint dent). The dress shirt bears cigarette burns from performance use in Cardini's famous manipulative magic act. With a letter of provenance from Cardini's daughter, to whom the costume was passed by descent.

8,000/12,000



23. CARDINI (RICHARD VALENTINE PITCHFORD).
CARDINI'S BOW TIE.

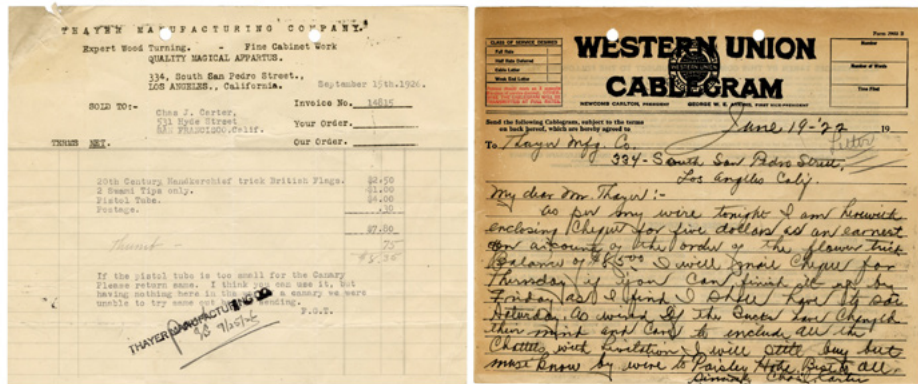
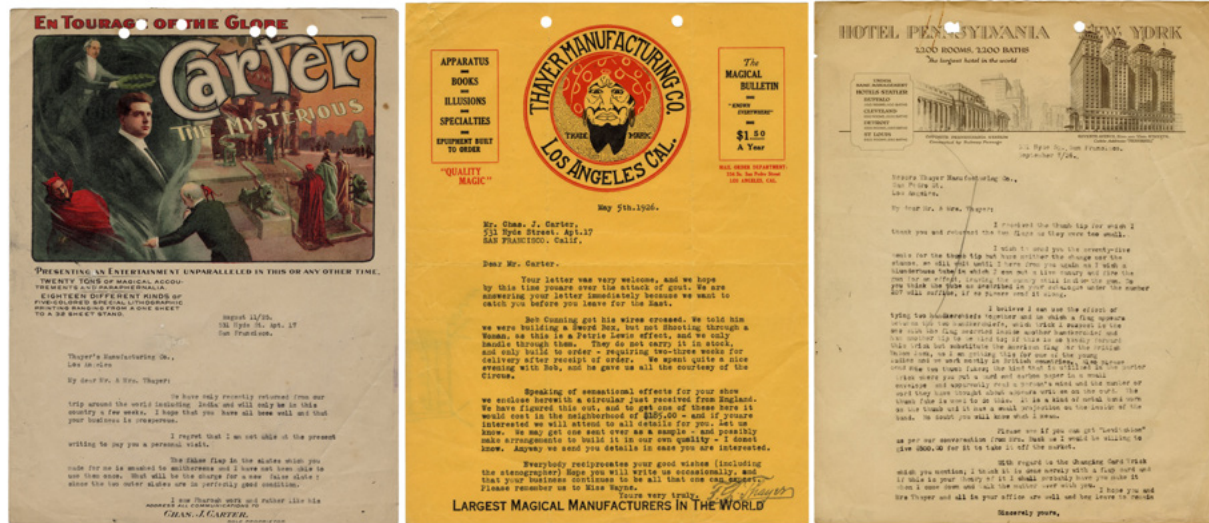
Circa 1940. White silk bow tie with subtle crosshatch pattern. Worn and owned by Cardini as part of his iconic stage costume. Approximately 32" long untied. Accompanied by a LOA from Cardini's daughter.

500/1,000

24. CARDINI (RICHARD VALENTINE PITCHFORD).
CARDINI'S CELLULOID SHIRT COLLAR.

Circa 1940. Size 14 ¾ Arrow De Luxe celluloid shirt collar owned and worn by Cardini as part of his iconic costume. Stamped with the manufacturer's name and the initials "CAR" three times. Length 15 ¾". Toned from repeated use. Accompanied by a LOA from Cardini's daughter.

400/800



**25. [CARTER/THAYER]
IMPORTANT ARCHIVE OF CHARLES CARTER AND FLOYD THAYER CORRESPONDENCE.**

Forty-two documents spanning 1922 – 1933, including letters, invoices, and telegrams between Carter the Great, the illusionist, and Floyd Thayer, owner and operator of his own famous Los Angeles-based magic factory. The letters discuss many of the feature illusions of the Carter show, including the Kellar Levitation he wishes to purchase (making an offer of \$500 to Kellar’s family via Thayer to “take it off the market”), the Disembodied Princess (which Carter repeatedly offers \$100 for, yet is rebuffed), and apropos of the era, the Sawing illusion constructed for Carter by Thayer. Regarding the latter, Thayer writes about reports of Carter’s show praising the trick: “...the Sawing a Woman illusion always being mentioned. This is where I shine in reflected glory.” Other matters include the shows of rivals and contemporary performers (Nicola, Kara, Jack Gwynne, and Cunning), as well as the methods for various tricks Thayer proposes to construct for Carter, the death of Carter’s lion, his Temple of Mystery at the Chicago World’s Fair, and general news of the time. Both typewritten and handwritten on a variety of Thayer letterheads and invoices, hotel stationery and telegrams, with Carter’s lengthy carbon responses present in many cases. The signatures of Carter, Thayer, and their employees in pencil and ink scattered throughout. A singular and revealing archive from the career of a successful and famous globe-trotting conjurer with the owner of the largest magic factory in the world, who constructed many of Carter’s greatest illusions.

1,000/2,000

These letters portray a friendly business relationship between the principals, and several of Carter’s replies are filled with humor and evocative language, including one passage regarding the asking price for the Disembodied Princess: “I shall have to talk to myself very earnestly to induce that fellow known as “Carter the Great” to part with one hundred and fifty for the “Disembodied Princess,” as there are so many princesses with full bodies who can be had for considerably less!”



**26. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).
CHUNG LING SOO “PALETTE” POSTER.**

Ashton-Under-Lyne: Horrocks & Co. Ltd., ca. 1910. Handsome color lithograph featuring Soo’s portrait on an artist’s palette, his name inside paint daubs, paintbrushes clustered behind. 29 x 19 ¼". Tiny spot of over-coloring to border, else very good. A. Linen backed.

3,500/5,000



27. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).
CHUNG LING SOO. CAULDRON.

London: J. Weiner Ltd., 1910s. Horizontal color lithograph featuring Soo producing rabbits, chickens, ducks, and a live woman from a smouldering cauldron. 19 3/4 x 28 3/4". Borders trimmed away, small creases. A-. Linen backed. Uncommon.

3,000/6,000



28. CHUNG LING SOO
 V(WILLIAM ELLSWORTH ROBINSON).
**CHUNG LING SOO. THE LIGHT OF THE WORLD.
 MARVELLOUS CHINESE CONJURER.**

Birmingham: James Upton, ca. 1910. Striking color lithograph bearing a full-length portrait of Soo holding an illuminated paper lantern in one hand, with silhouettes of pagodas behind him. 30 x 14 1/4". A. Linen backed. Uncommon.

4,000/6,000



29. DOWNS, T. NELSON.
T. NELSON DOWNS. KING OF KOINS.

Chicago: Carqueville Litho., ca. 1905. Artistically rendered color lithograph bearing a central bust portrait of Downs surrounded by vignettes of his coin manipulation act, ribbons of silver coins, and soft red flowers. A filmstrip-like sequence from his famous Miser's Dream fills the bottom of the poster, showing six poses from Downs' famous feat, The Miser's Dream. 28 1/2 x 42". Clean and bright with small marginal chips and losses; laid down to foam core. A-

8,000/10,000



30. DUNNINGER, JOSEPH.
DUNNINGER THE MASTER MIND OF MODERN MYSTERY.

Long Island City: National Printing and Engraving, ca. 1930. Giant two-color three-sheet poster featuring Dunninger's famous "bat wing" portrait above heavy black text. Designed by Hans Stengel. Approx. 83 x 41". Rod hangers. Old folds prominent, tiny losses at old intersecting folds; professionally restored. B. Linen backed. The only example we have encountered.

2,500/4,500

Exhibited as part of the 2011 Skirball Cultural Center exhibition "Masters of Illusion: Jewish Magicians of the Golden Age."



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31. [BABE RUTH] DUNNINGER, JOSEPH.
BABE RUTH MIND READING BROADSIDE POSTER.

New York: Allied Printing, 1921. Letterpress window card advertising "the great one" appearing at the New York Hippodrome on Sunday, April 17, 1921, at an event where Dunninger will read the Bambino's mind, and the audience will discover if "it is possible he will be told how many home runs he will make this season." Blue ink on white stock. 22 x 13 7/8". Small chip and old crease at lower left.

2,000/4,000

32. ECK, JOHNNY (JOHN ECKHARDT).
JOHNNY ECK'S P&L DIE BOX.

New Haven: Petrie & Lewis (P&L), ca. 1940. Four-door mahogany box with fancy brass hardware. A solid wooden die placed inside vanishes after repeated "by-play" with the audience, reappearing in a formerly empty hat some distance away. One double door. 2 3/4" die. All elements well-worn from regular use. Owned and used by sideshow and circus performer Johnny Eck.

600/1,200

Die Boxes made by P&L are scarce in their own right; the company was at its best when manufacturing magic tricks made of metal. This is the only P&L box we have encountered with a double door. Eck's reputation as a circus and sideshow performer has become the stuff of legend, as has his involvement with the vaudeville magic show of Rajah Raboid and his turn in the cult classic Tod Browning film, Freaks. But few know that Eck was also a magician in his own right, oftentimes performing for children's parties in his native Baltimore. This die box and the magic props in the following lot were used by the half-man in his own shows, and were obtained by the consignor after Eck's passing from his brother, Robert.



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33. ECK, JOHNNY (JOHN ECKHARDT).
COLLECTION OF JOHNNY ECK'S MAGIC PROPS.

1960s - 80s. Including props from a variety of makers, including a Hand Penetration with wooden swords, Thumb Cuffs, Asrah in Miniature by Fabjance, decks of playing cards, a gimmicked Razor Blade stand, novelty motorized hand drink coaster, Skeleton in the Closet, and more. Most items in very good condition, some with original instructions. Owned and used by sideshow and circus performer Johnny Eck.

500/1,000

34. ECK, JOHN (JOHN ECKHARDT).
FOUR PHOTOGRAPHS OF JOHNNY ECK AND HARRY BLACKSTONE.

Baltimore, 1949. Including two 8 x 10" images: in the first, Blackstone, dressed in his stage tuxedo, holds Eck at shoulder height; in the other, Eck poses with the burro that traveled with the show; and two candid snapshots in which Blackstone pretends to produce Eck from a large shawl and supports a tray - with help from another man - that Eck sits on. The larger two with Eck's stamp to their versos. Sold together with Eck's copy of the program from the Blackstone show.

200/400



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WATCH THE PROFESSOR!

35. FLOSSO, AL (ALBERT LEVINSON).
AL FLOSSO'S COIN WAND.

Circa 1925. Oversize metal magic wand outfitted with internal mechanism allowing the performer to produce a seemingly endless quantity of silver dollars at its tip. Clamshell type-design with 1924 Peace Silver Dollar incorporated into mechanism. Length 19". With a felt carrying bag. Shows minor wear from repeated professional use (coin worn, one section of gimmicked tip loose), but in good condition. Owned and used by Flosso in his legendary Miser's Dream routine, and obtained by the consignor directly from the performer in the 1980s. Accompanied by a LOA.

1,500/2,500

36. FLOSSO, AL (ALBERT LEVINSON).
AL FLOSSO'S BARBER POLE PRODUCTION.

Collapsible paper striped barber pole with wooden upper knob, as used in Flosso's famous Miser's Dream routine, in which the pole was suddenly and unexpectedly produced from the shirt of his unsuspecting audience volunteer. In the original cardboard box with Flosso's name and address written in ink on the lid.

500/1,000



36



37. FLOSSO, AL (ALBERT LEVINSON).
AL FLOSSO'S PUNCH AND JUDY PUPPETS.

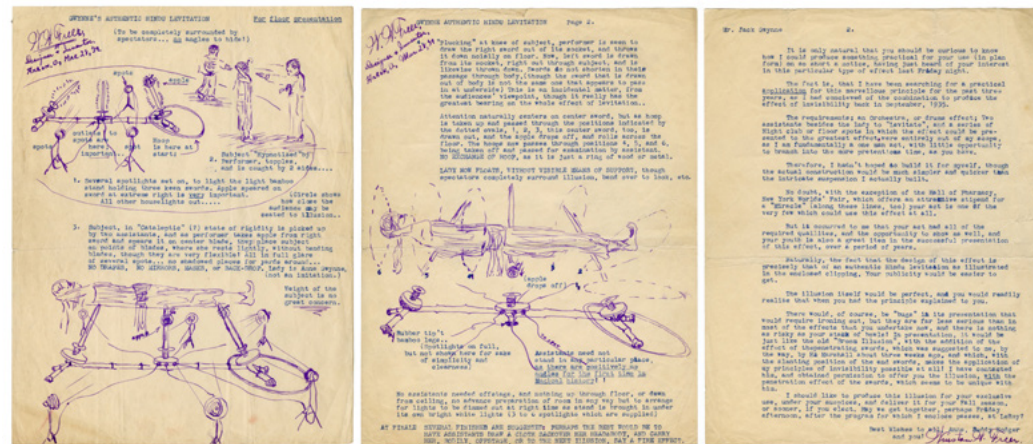
A colorful set of nine early- to mid-twentieth century carved wooden Punch and Judy puppets, made by FEB Figures (Foy E. Brown), George "Pinxy" Larson, and unknown makers, and comprised of ten puppets: Mr. Punch, Judy, the clown (marked by Pinxy), devil, alligator (with rabbit fur collar), baby, constable, and three other male characters. Sizes vary, generally 16" to 19". Several figures, especially those of older manufacture, with significant wear to finish and tears or holes in clothing and chips to wooden elements; several with evidence of heavy repainting and the clown with a tube (for spitting effect) replaced; but overall a handsome set owned and used by one of America's foremost comedy magicians and Punch workers.

4,000/6,000

Flosso, who billed himself as both the "Jewish Cowboy from New York," and more famously, "The Coney Island Fakir," (pronounced "faker") was a unique personality and a hilariously funny entertainer who, despite a ramshackle appearance, became a favorite of New York's elite. Entertaining at high society functions for decades, Flosso combined the best of what he'd learned on circus sideshows and bally platforms at Coney Island to create a hectic, hilarious, and amazing routine of fast-paced magic tricks. And while Flosso is best remembered as a comedy magician and magic shop owner with a comedic version of the venerable Miser's Dream at the centerpiece of his act ("Stand up straight, boy, stand up straight!"), he was also an adept and masterful Punch & Judy worker, presenting the funny and violent puppet show nearly as often as his magic act - if not more. He'd learned much of the routine from his father-in-law, Louis "Pop" Krieger, who also made a career entertaining wealthy New Yorkers nearly as often as he worked the streets of the Bowery.



38



39

38. PAUL FOX CUPS.

Phoenix: Danny Dew, ca. 1960. Set of three chrome plated beaded cups from Fox's personal collection, each standing 2 7/8" high, with an opening 2 3/4" in diameter. With four vintage compressible yellow rubber balls. Very good.

2,000/4,000

The designer's own set of his iconic cups, which have been copied and imitated – both with and without permission – almost constantly since their development in the 1940s.

39. FREER, WINSTON.

"GWYNNE'S AUTHENTIC HINDU LEVITATION" MANUSCRIPT.

Three-page typescript embellished with several elaborate drawings, and dated March 28, 1939. Freer outlines the presentation of a levitation illusion performed surrounded on a nightclub floor, in effect "pitching" it to Gwynne and offering to build the illusion. The lady is first suspended on the tips of three swords, which are removed – through her body – leaving her suspended in space. Three 4to pages with old folds and chips, signed three times by Freer.

250/500

Gwynne performed several suspensions and levitations over the course of his storied career, but this Freer-designed prop was, as far as current research would suggest, never constructed. While Freer goes to great pains to explain the presentation of the effect and its selling points in this manuscript, he does not describe the method. He does allude to the penetration of the swords being tipped to him by Horace Marshall (the manuscript was written in Akron, Ohio, Marshall's hometown), and he also alludes to the method of "invisibility" he has devised to accomplish the feat. The biggest clue as to the method may be in the diagrams drawn by Freer which show not only some of the stage direction, but also the position of the apparatus in a ring of light outlined by a series of floor-standing spotlights. Freer is perhaps best remembered today as a troubled genius who devised dozens if not hundreds of unusual magic tricks and illusions with uncommon methods. His one-man suspension is the most highly regarded of these, a feat he devised and performed with an audience volunteer and, apparently, no visible apparatus.

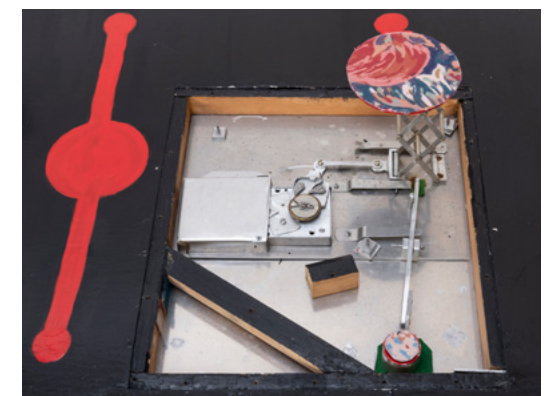


40. MARTIN GLASS THROUGH HAT.

London: Jon Martin, 1940s. A glass tumbler, resting on a tray held by the magician's assistant, is covered by a silk handkerchief. A silk hat is balanced atop the covered glass and then, on command, the hat ever-so-slowly descends toward the surface of the tray, finally coming to rest flush against it. Reaching inside the hat, the performer removes the glass. Finely made dural aluminum mechanism with push-button activation in the tray; double lazy-tong arrangement and slow-release device effecting the penetration. Tray painted black and red, with vintage patterned cloth cover. Tray 23 x 17". Paint chipping, one corner bumped, else very good. Rare.

2,500/3,500

A feature trick in the acts of many vaudevillians – perhaps most notably, Herbert Brooks – the Glass Through Hat was a popular effect for decades. Special tables by Conradi and others were later supplanted by the classic P&L candlestick model, for years a popular dealer item. This model is, undoubtedly, the finest version of the apparatus ever constructed, and like all of Martin's props, the work of a truly talented builder.





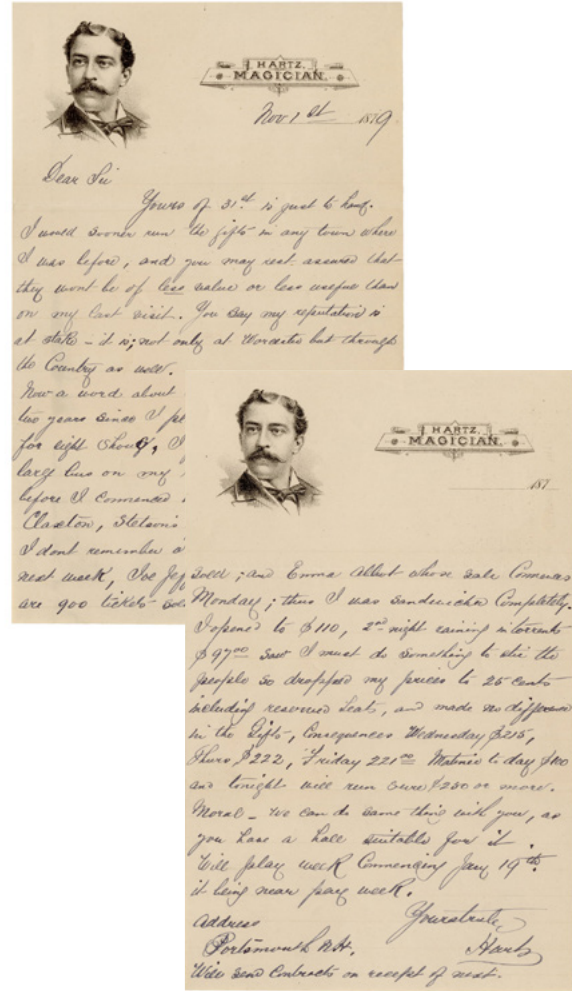
41

41. HANUSSEN, ERIK JAN.
ERIK JAN HANUSSEN. HELLSEHEN.

[Germany], ca. 1931. Striking lithographed poster advertising occult-leaning séances at Hanussen's mansion. Designed by Peter Eng. 27 ¼ x 18 ¼". General toning, long closed tear in lower third and clipped corners expertly repaired. B+. Linen backed. Rare.

2,000/3,000

Biographer Mel Gordon dubbed Hanussen "Hitler's Jewish Clairvoyant," an apt title based on the psychic's intimate involvement and friendships with members of the Third Reich. This poster advertises séances Hanussen conducted at his home, aka the "Palace of the Occult." In addition to apparently telling the future, Hanussen promoted the feats of strongmen, was a hypnotist, astrologer, and occultist. He was assassinated by the Nazis on March 25, 1933, shortly after predicting the Reichstag fire which allowed Hitler to assume absolute power.



42

42. HARTZ, JOSEPH MICHAEL.
TWO-PAGE HARTZ ALS ON PICTORIAL LETTERHEAD.

Dated Nov. 1, 1879, Hartz writes in great detail about forthcoming performances in America, describing aspects of his gift show, and explaining his strategies for selling tickets, as well as listing for his correspondent – presumably an agent – his box office takes at recent shows. On two pages of Hartz's printed 8vo letterhead bearing a fine lithographed bust portrait of the magician in the upper left. Signed "Hartz" and listing his address as Portsmouth, New Hampshire. Near fine. Rare.

500/1,000

Hartz, a well-known American magician and owner of what may have been the first magic shop in America, was a seasoned performer and savvy businessman, as this letter makes clear. Describing business in Manchester [New Hampshire], Hartz explains how other entertainers, including the great actor Joseph Jefferson, sold tickets at the same opera house, and how his tactic of lowering ticket prices brought in over \$200 at each performance.



43

43. HENRY, SHELDON SPAR.
S.S. HENRY'S COLOR CHANGING ROBE.

Vintage Chinese robe with elaborate hand-stitched crane and flower motif on a blue field, which changes to a bright crimson robe accented with a multitude of tiny mirrors and a feather pattern. Used in the Chautauqua and Lyceum show of Henry. Originally in the collection of the Egyptian Hall of Brentwood, TN, and retaining the inventory tag which states, "Original S.S. Henry Color Changing Robe donated by Mrs. Bill Kinnard, 1967." Many snags and small tears, but still an attractive vintage robe from the show of a well-traveled performer.

500/1,000

Bill Kinnard served as an assistant on the Henry show for eight years.

44. HERRMANN, ADELAIDE.
BOUDOIR CARD PHOTOGRAPH OF ADELAIDE HERRMANN.

Circa 1890. Full-length image of the "Queen of Magic," in an elaborate dress, reclining in a chair. On an embossed mount, 10 x 7". Hole punched, scuffs and wear to mount not affecting image. A fine image.

500/1,000



44



45. HERRMANN, LEON AND ADELAIDE.
PORTRAIT OF LEON AND ADELAIDE HERRMANN.

Kansas City: Curtiss, ca. 1898. Full-length image of the Herrmanns, both garbed in long Asian costumes. In one hand Leon holds a parasol behind the pair, and in the other, a bouquet of flowers rising up from a brass pan balanced on his fingertips. 9 7/8 x 6 3/4". Minor ripple to lower left, upper right corner of mount bumped, else very good. Rare.

1,500/3,000

It was after the untimely death of Alexander Herrmann that his nephew, Leon, came to America. Partnering with Herrmann's widow Adelaide, the two worked in tandem for just three seasons, beginning in 1897. The two parted ways on less-than-favorable terms, reportedly due to clashes of personality. Leon continued performing in vaudeville with a shortened act until his death in 1909. Adelaide carried on with a much more elaborate production, replete with large illusions and plush scenery. She worked on stage for another twenty-five years, and died in 1932.



46

46. HERRMANN, ALEXANDER.
**EMBOSSSED TICKET FOR
 ALEXANDER HERRMANN AT EGYPTIAN HALL.**

London, ca. 1871. Letterpress printed ticket for "Professor Herrmann / (The Great Prestidigitateur) In Elegant Saloon / Every Evening at Quarter-past Eight." Recto advertises the Photographie Francaise studio on Regent Street, W. Embossed border. Rare.

800/1,200

Printed for one of the thousands of shows presented by Herrmann at the legendary London showplace - in the years prior to Maskelyne & Cooke's establishment of the venue as "England's Home of Mystery."

47. HERRMANN, ALEXANDER.
ALEXANDER HERRMANN THROW-OUT CARD.

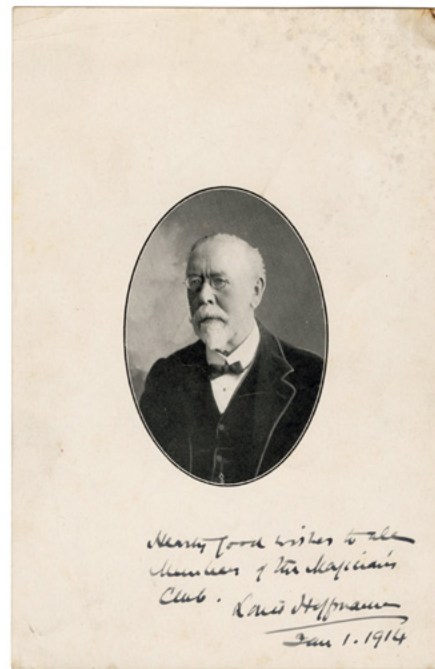
Circa 1892. Classic engraved bust portrait of Herrmann above a facsimile signature on the recto; blue Bicycle thistle back on the verso. Rounded corners. Minor toning, but very good overall. Rare.

1,000/2,000

It was said that Herrmann's accuracy was such that he could throw these souvenir cards into the lap of any theater patron.



47



48

48. HOFFMANN, PROFESSOR (ANGELO LEWIS).
**PORTRAIT OF PROFESSOR HOFFMANN,
 INSCRIBED AND SIGNED.**

Dated Jan 1, 1914. Printed medallion bust portrait of the author of *Modern Magic*. 7 3/8 x 4 7/8". Inscribed and signed in the lower portion: "Hearty good wishes to all members of the Magician's Club. Louis Hoffmann." Minor soiling to upper right.

500/1,000

Hoffmann, a barrister by profession, is best remembered as author of many of the most important works in the modern canon of conjuring literature, starting with Modern Magic in 1876. The Magician's Club, founded by Will Goldston in 1911, was chaired by President Harry Houdini for fifteen years, and disbanded in the late 1940s after Goldston's death.



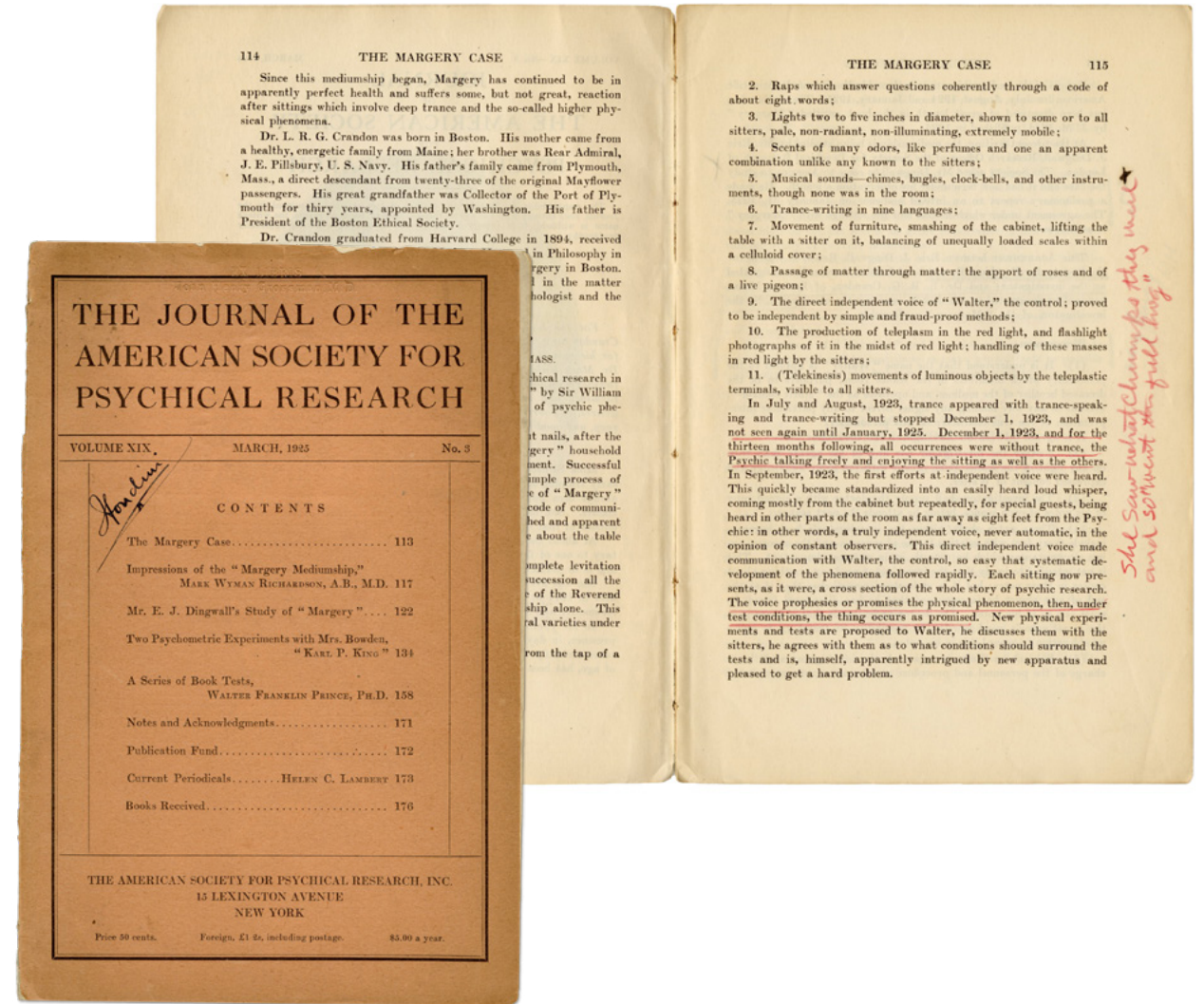
49

49. HOUDINI, HARRY (EHRICH WEISZ).
THEATER PROGRAM FOR HOUDINI'S FINAL PERFORMANCE.

Detroit, 1926. Four pages from a Garrick Theater program beginning Sunday, October 24, 1926, the week of Houdini's death. The program describes and details Houdini's extensive three-part program of magic, escapes, and spiritualism exposés, features an ad playing on Houdini's name, and the terminal leaf bears an illustrated ad stating that the week of October 31 will be Houdini's last in Detroit. One folded sheet, approximately 8vo, laid in a contemporary Garrick program with color covers, staple holes evident. The only example we have located.

1,500/2,500

Houdini's unexpected death on October 31, 1926 has been a source of great fascination and speculation for nearly 100 years. He opened in Detroit at the Garrick on October 24, arriving from Montreal where he had sustained an unexpected punch to his stomach, which ruptured his appendix. On opening night in Detroit, attempting to work through excruciating pain, Houdini collapsed on stage and was rushed to the hospital. Doctors there determined that peritonitis had set in, and one week later, he succumbed.

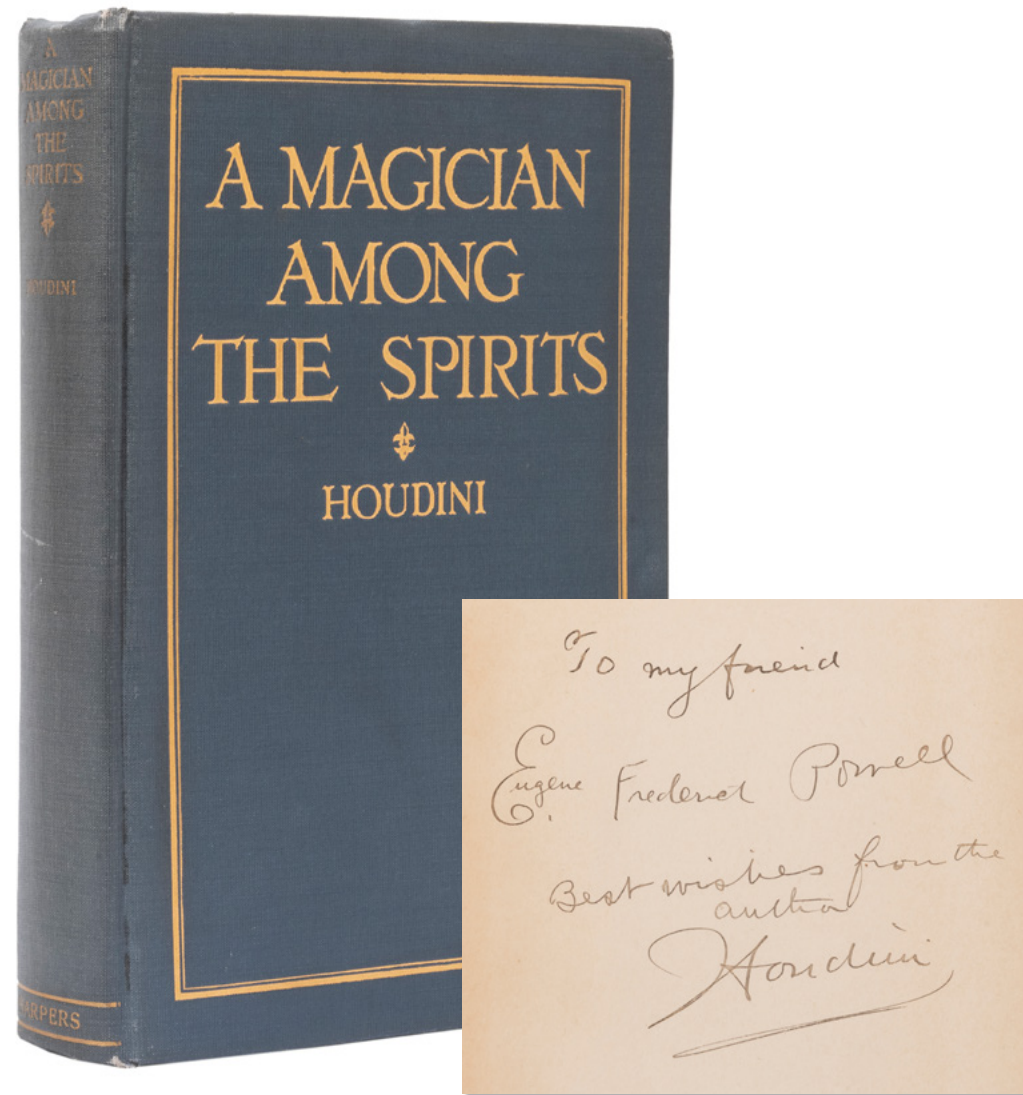


50. HOUDINI, HARRY (EHRICH WEISZ).
PSYCHICAL RESEARCH JOURNAL ANNOTATED AND SIGNED BY HOUDINI.

The March 1925 issue of the Journal of the American Society for Psychical Research (Vol. XIX, No. 3). Orange printed wrappers with portrait frontispiece of Mina Crandon, the medium known as "Margery." Twenty pages deal with observations of Margery's supposed ability to contact the dead, many of these being annotated by Houdini in ink, with some passages or words underlined, and several marginal comments in his hand initialed by him. Numerous additional annotations in red crayon, possibly by Houdini but likely by his secretary Oscar Teale, also fill the margins. With the bookplate of Houdini's secretary Oscar Teale pasted inside the front wrapper. Dr. Grossman blindstamp to front wrapper, chipping around extremities, spine mostly perished, but sound and in good condition overall.

2,500/4,500

Both Houdini's inked notations and those in red crayon are biting. In one instance Houdini comments on the apparent materialization of a disembodied hand in Margery's séance room: "ROT. I saw hand...& it is not even a good feke [imitation]." In other instances he calls a sitter at the séance an "accomplice," or directly questions assertions in the articles. The red notations do likewise, drawing into question the methods used to test Margery and supposedly "prove" her to be a genuine spirit medium.

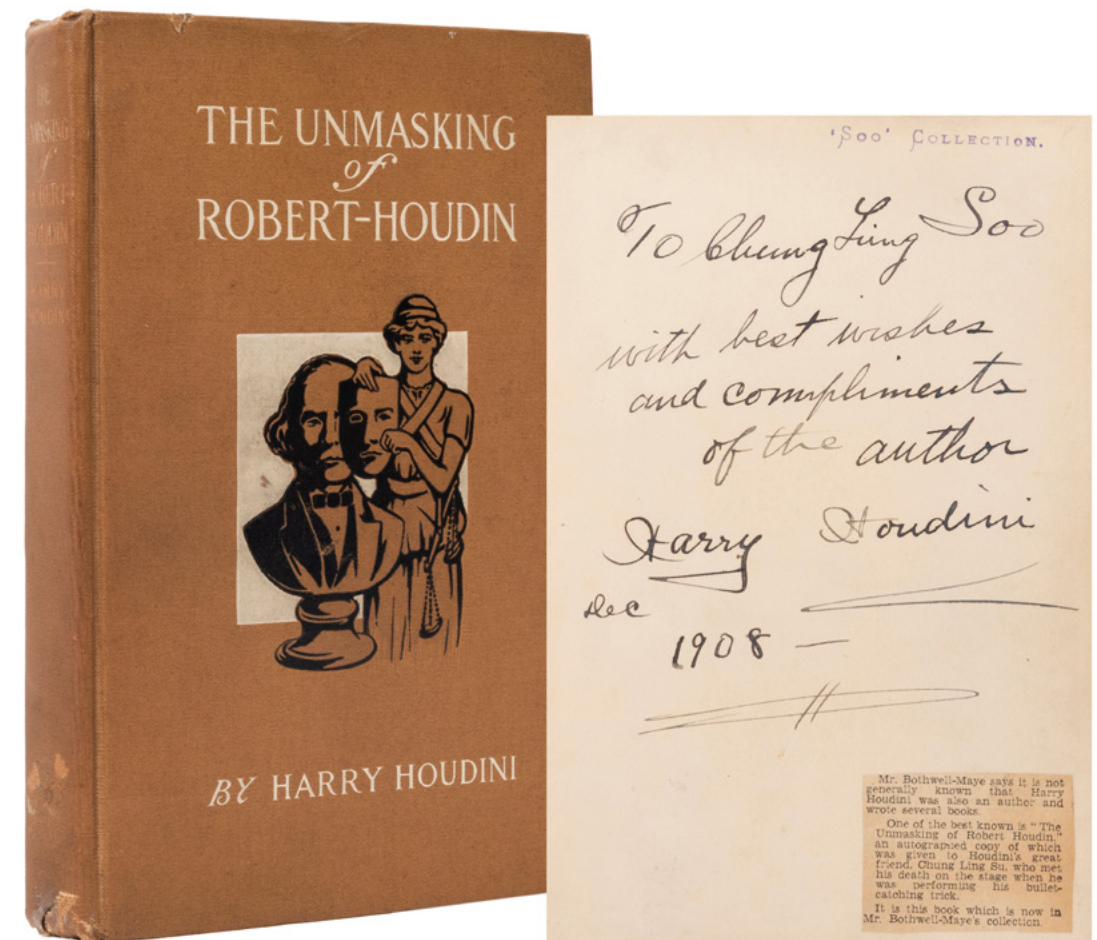


51. HOUDINI, HARRY (EHRICH WEISZ).
A MAGICIAN AMONG THE SPIRITS, INSCRIBED AND SIGNED.

New York: Harper & Brothers, 1924. First edition. Blue cloth stamped in gilt. Portrait frontispiece of Houdini and Arthur Conan Doyle. Plates. 8vo. Ex-libris of Ray Goulet on the front pastedown. Inscribed and signed by Houdini to fellow magician and the Dean of American Magicians, Frederick Eugene Powell on the front free endpaper: "To my friend / Eugene Frederick Powell [sic] / Best wishes from the / author / Houdini."

2,000/3,000

Powell (1856 – 1938) was a refined professional magician who toured the world with a show of both stage illusions and parlor effects. Best remembered as an elegant and gentlemanly performer, his show opened with the transformation of his white gloves into a live dove. For a time, Powell worked in concert with Servais LeRoy and Imro Fox as part of the "great triple alliance." In 1922, Powell headed one of several touring companies used to promote Houdini's film *The Man from Beyond*, and in the same year, he succeeded Harry Kellar as the Dean of the Society of American magicians in 1922. The fraternal organization had been founded twenty years earlier and remains the oldest magic society in the world. Houdini served as the club's president from 1917 until his death in 1926. Powell retired to New Haven, Connecticut where he lived with the Petrie family, which owned and operated the P&L magic factory, known in the trade as the "house where tricks are born."



52. HOUDINI, HARRY (EHRICH WEISZ).
THE UNMASKING OF ROBERT-HOUDIN, PRESENTED TO CHUNG LING SOO.

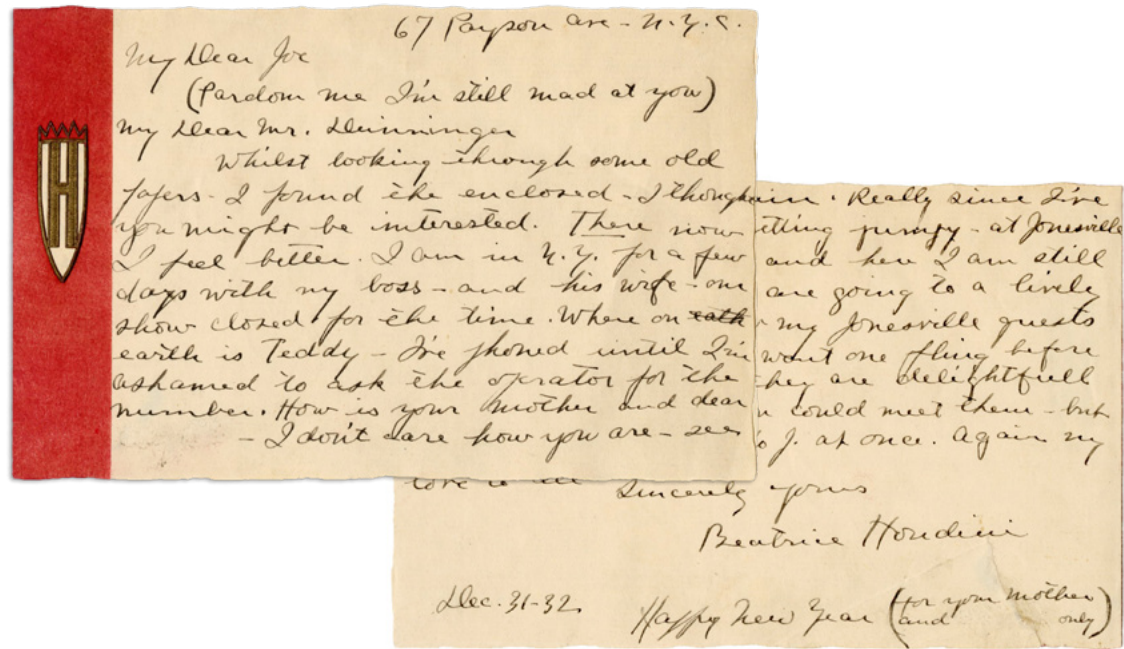
New York: The Publishers Printing Co., 1908. First edition. Brown pictorial cloth, rubbed and with minor chips and wear to extremities. Portrait frontispiece of Houdini behind tissue. List of illustrations and index added at rear as issued. 8vo. Ex-libris John Henry Grossman. Presentation copy, inscribed and signed on the flyleaf: "To Chung Ling Soo / with best wishes / and compliments / of the author / Harry Houdini / Dec / 1908." A small newspaper clipping has been pasted below the signature, which mentions a former owner of the book and his possession of it.

4,000/8,000

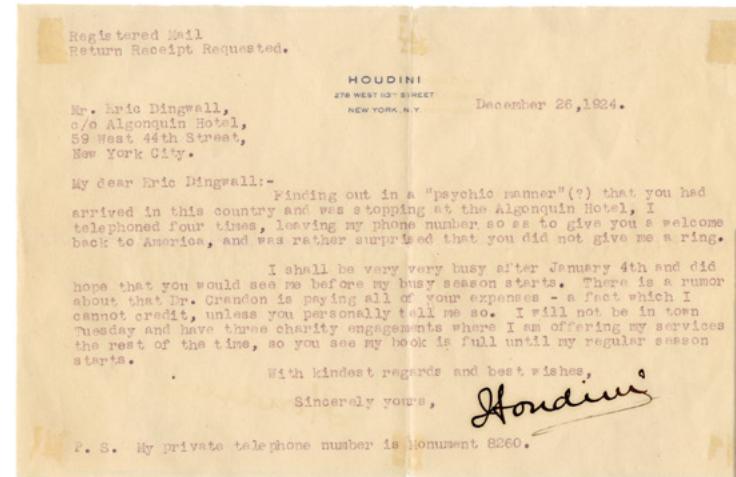
The friendship between Houdini and Soo has been well-documented. Both magicians came up in the world of show business in New York at approximately the same time, and both made their marks in significant, if not entirely different, fashions. Soo, whose real name was William Robinson, began his career behind-the-scenes, working for both Kellar and Herrmann. As Chung Ling Soo, the "marvelous Chinese Conjuror," he scored his own real successes in front of the curtain. Houdini struggled in carnivals and dime museums in his early days, ultimately becoming the best-known escape artist and magician of all time.

*Soo and Houdini both died tragically and unexpectedly, Soo having been shot on stage during a performance of the *Bullet Catch* at the age of 57, and Houdini eight years later, at the age of 52 the victim of peritonitis brought on by a blow to the stomach that ruptured his appendix.*

*Laid in are a TLS from bookseller George Jenness to the former owner, John Henry Grossman, along with a page from Jenness's list offering the book for sale, and a magazine clipping related to Soo's untimely death. Tipped-in to the book is the cover of the Sept. 1942 issue of *The Magic Circular* with Soo on the cover.*



54



56



53

53. HOUDINI, HARRY (EHRICH WEISZ).
PLAYING CARD INSCRIBED AND SIGNED BY HOUDINI.

Ace of Diamonds with blue patterned back dated July 9, 1924 and inscribed and signed in brown ink in Houdini's hand: "To M.C. Wilson / Best wishes / Houdini / July 9/1924." Rubbing to both recto and verso, else good.

1,500/2,500

54. HOUDINI, BEATRICE.
BESS HOUDINI ALS TO JOSEPH DUNNINGER.

Dated December 31, 1932 and written on her die-cut and monogrammed letter "H" stationery, Mrs. Houdini addresses the famous mind-reader in a humorous tone: "My dear Joe (pardon me I'm still mad at you) My Dear Mr. Dunninger..." and later says, "There now I feel better." She addresses personal topics, asking after Dunninger's mother and another person, whose name has been scratched out (possibly Dunninger's ex-wife), but then jokes, "I don't care how you are - see I'm getting mad again." Boldly signed "Beatrice Houdini," with a New Year's greeting after the signature.

400/600

55. HOUDINI, HARRY (EHRICH WEISZ).
SHERIFF HOFFMAN CHALLENGES HOUDINI.

Letterpress challenge/handbill dated October 9, 1923 in which a Chicago sheriff challenges Houdini to escape from a "regulation straightjacket" on stage at the Palace Theatre, Chicago. Houdini accepts, presuming that the jacket will "not be drawn so tight that there is any danger of strangulation." 9 x 5 1/2". Attractively matted. Significant edge chips, stains, and toning.

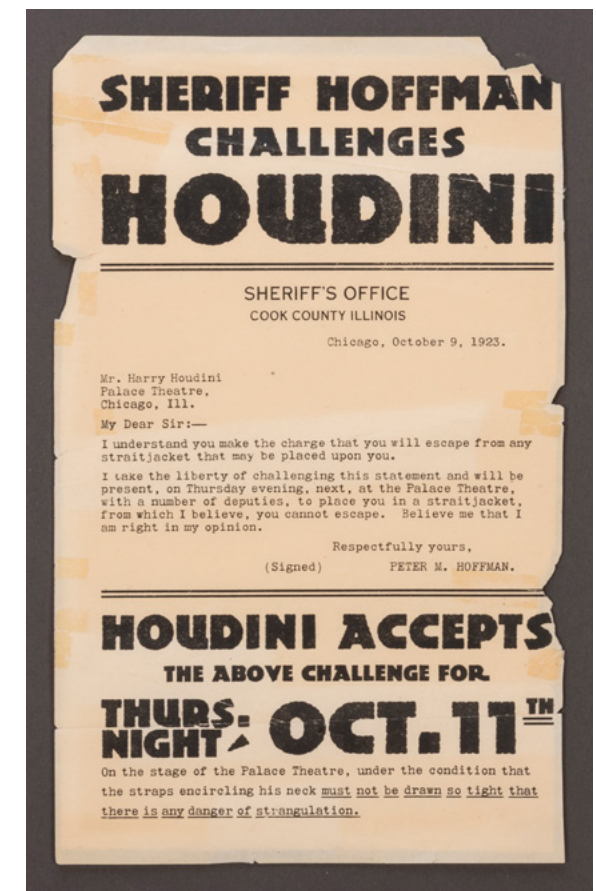
600/800

56. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI TLS WITH ORIGINAL MAILING COVER.

Dated December 25, 1924, Houdini writes to Eric Dingwall, who he had been trying to reach at the Algonquin Hotel (Dingwall's address while in New York), and stating, "There is a rumor about that Dr. Crandon is paying all of your expenses..." Houdini also provides his "private" phone number at the conclusion of the letter in order for Dingwall to reach him, and discusses upcoming charity shows. With the original registered mailing cover bearing Houdini's printed New York address in the upper right. A few spots of soiling from old tape, but good condition overall. Boldly signed "Houdini."

1,500/2,500

Along with Houdini, Dingwall investigated the claims of mediumship put forth by Mina Crandon - aka Margery - whose husband, Dr. Crandon, is referred to in this letter.



55

HOUDINI
278 WEST 113TH STREET
NEW YORK, N. Y.

February 9th, 1926.

Mr. James C. Wobensmith,
402 Bulletin Building,
Phila. Pa.

Dear Wobensmith:-

This is to inform you that you are to be one of the officials on the investigation for the test or tests that may take place at the Chestnut Street Opera House, Wednesday evening February 10th, where the Christian Spiritual Union will endeavor to prove to the public intercommunication with the dead is a reality.

Enclosed you will find copy of the challenge.

Sincerely yours,
Houdini

FEB 9 1926

57. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI TLS TO JAMES WOBENSMITH REGARDING SPIRITUALISM TESTS.

Dated Feb. 9, 1926, Houdini writes to invite the noted amateur magician, author of a book on magic patents, and patent attorney for Howard Thurston to the "tests" he will perform at the Chestnut Street Opera House in Philadelphia, "where the Christian Spiritual Union will endeavor to prove to the public intercommunication with the dead is a reality. Enclosed you will find a copy of the challenge." Accompanying the letter is the referred to copy, stating that Houdini will forfeit \$10,000 to anyone who can prove that communication between the living and the dead is possible without trickery. The judges as to the authenticity of the phenomena are to include "six clergymen, six newspaper-men, and six magicians." Old folds and losses, TLS trimmed somewhat and hinged to paper. The latter boldly signed "Houdini."

1,500/2,500

CHALLENGE TO ANY MEDIUM IN THE WORLD.

I, the undersigned, hereby and herewith agree to wager any sum up to \$10,000.00 against an equal amount, the money to be donated to charity, if any SPIRITUALIST will produce a medium presenting any physical, so-called "psychical" manifestation that I cannot reproduce or explain as being accomplished by natural means. I stipulate that the medium must present the manifestation three times in my presence intentionally, and, if any apparatus or contrivances are used, I shall be allowed ample time in which to construct them.

The Committee of Judges to consist of six clergymen, six newspaper-men, and six magicians.

Any contender must give twenty-four hours' notice so that Committee may be selected, full arrangements made, and all proper conditions, requirements and other incidents may be mutually agreed upon and provided for.

SIGNED: HOUDINI

ARGYLE
THEATRE OF VARIETIES, BIRKENHEAD
Manager: Mr. H. J. CLARKE

TWO PERFORMANCES NIGHTLY
At 6.50 and 9 o'clock.
Monday, May 29, 1905,
AND EVERY EVENING DURING THE WEEK.

THE JAIL BREAKER AND DEXTEROUS HANDCUFF KING.

HOUDINI

WINNER OF THE GREAT HANDCUFF CONTEST!
(Challenged by the "London Illustrated Mirror," March 17th, 1904.)
THIS CHALLENGE REMAINS ON FOOT ON FRIDAY.

ALL OTHER SHOWS & EXHIBITIONS OF THIS CLASS ARE COPIES OF

HOUDINI

Houdini will introduce his Latest and Greatest
PRISON CELL AND BARREL MYSTERY.

WEE MONA
The Infant Prodigy Comedian and Dancer, from the Irish Linn.

BOSTON TWINS
Specialty Pantomime, Comedians and Acrobats.

J. W.

RICKABY
The Popular Favorite Comedian

ERNIE MYERS
The Favorite Comedian, Fatterer and Dancer.

LILY LONSDALE
Soprano Vocalist.

CHAS. AUSTIN
Character Comedian and Circus Musician.

BREWSTERS
Lady Vocalists, Acrobats and Specialty Dancers, Jokes and Word Experts in their Special and General Art.

MATINEE Every Thursday at 2-30
Orchestra under the direction of Mr. E. DENNEY

PRIVATE BOXES 2s.	SINGLE & STALLS 1s.	BALCONY 6d.	D. T. GALLERY 4d.	2d.
Private Box	Single Seat	Stall Seat	Stall Seat	Stall Seat

Early Doors at 12 o'clock. Doors open 12.15. Seats reserved for 15 minutes before the performance.
Doors may be closed at discretion of the Theatre from 11 to 12 o'clock. Return 2/6. Order of Seats 1/6.
All notices must be sent to the Theatre Office, 10, Cannon Street, Liverpool.
SHEPHERD & CO. PRINTERS, 10, CANNON STREET, LIVERPOOL.

58. HOUDINI, HARRY (EHRICH WEISZ).
THE JAIL BREAKER AND DEXTEROUS HANDCUFF KING. HOUDINI.

Liverpool: Sam Griffiths Printer, 1905. Two-color broadside advertising Houdini at the top of a variety bill at the Argyle Theatre of Varieties. His turn includes the Prison Cell and Barrel Mystery, here dubbed his "latest and greatest" escape. The poster advertises performances during the week of May 29, 1905. 35 1/4 x 11". Bright and crisp; linen backed. A.

3,000/5,000

17. November unwiderruflich letzte Vorstellung.

CIRCUS
CORTY-ALTHOFF
Gegründet 1853 Direktor und Eigentümer: PIERRE ALTHOFF Gegründet 1853
BREMEN - Auf dem grünen Kamp.
Freitag, 1. November und folgende Tage:

Gastspiel des weltberühmten Amerikaners Mr.

HOUDINI

Der König der Ausbrecher, der Unfesselbare!
Das Meisterstück menschlichen Scharfzinns und körperlicher Gewandtheit mit seinem neuesten und selbstverfundenen Sensations-Trick
Die Befreiung aus der mit Wasser gefüllten, rasend schnell verschlossenen Fuss-Fotter-Zelle, in welcher er mit dem Kopfe nach unten eingeschlossen ist!
Zieht Houdini demgegenüber, dass nachherdem keine, dass er in der Voranschauungsbühnen Fuss-Fotter-Wasser-Zelle Luft bekommt!

5000 Mark Belohnung

Zum 1. Male: ROSSI Musical Novelties	Zum 1. Male: ELRADO OTT Fremdweltliche Feuersprünge Reisende auf Springen	Zum 1. Male: CHARITRESS CLOWNS
---	---	---

Herr und Frau Direktor
PIERRE ALTHOFF
mit neuen Melstordressuren edelster Rassepferde

Zum 1. Male: GOLIATH Musical Novelties	Zum 1. Male: MIROW Musical Novelties
---	---

Zum ersten Male:
6 METEORS 6
die fliegenden Menschen!

JANTOIR, ROBLANT Musical Novelties	KALEIDOSCOPE Musical Novelties
--	--

SOWIE DIE ÜBRIGEN ATTRAKTIONEN.

Preise der Plätze: Loge Mk. 4.-, Sperrsitz Mk. 3.-, 1. Platz Mk. 2.-, 2. Platz Mk. 1.50, Gallerie 60 Pf.

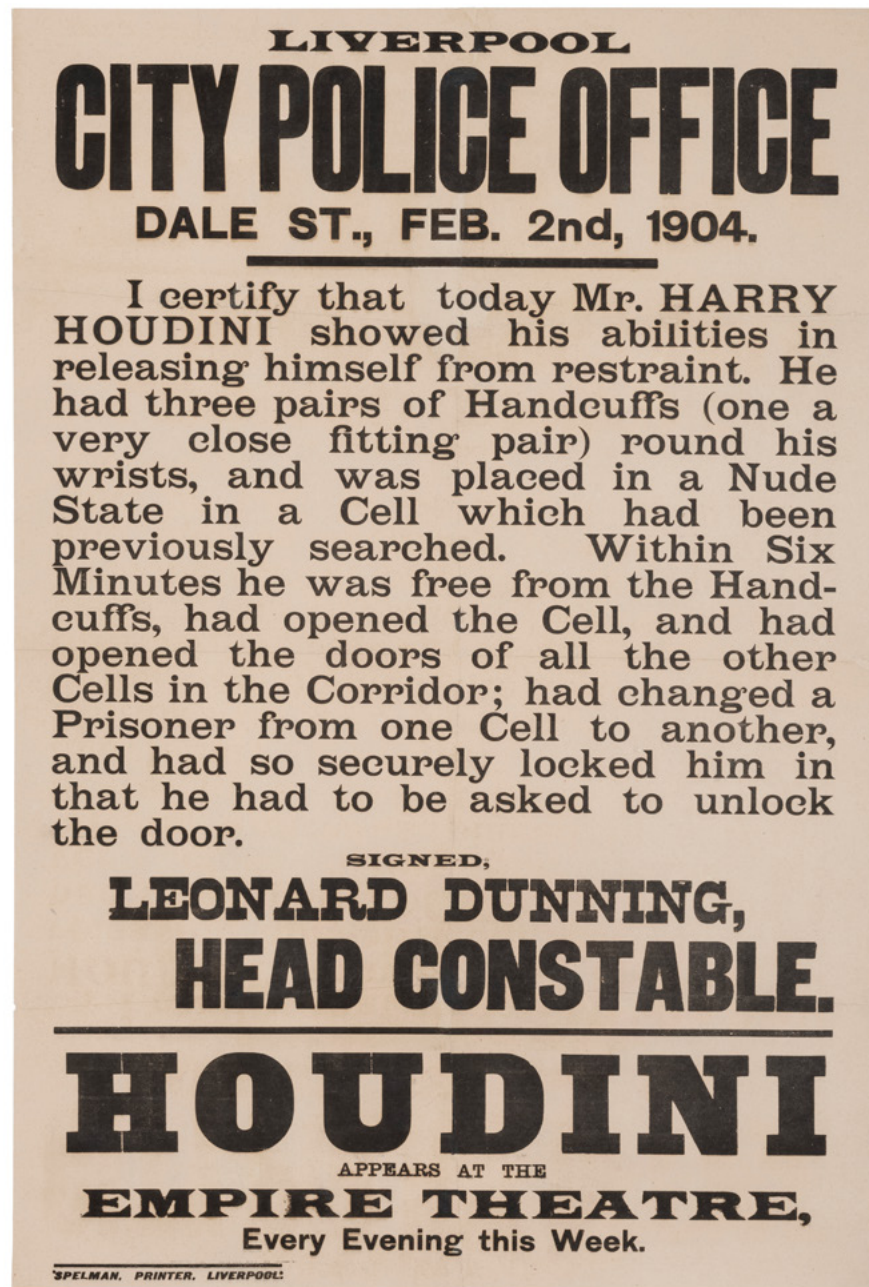
Sollten keine der 100 Plätze der Vorstellung abgekauft sein, so werden alle Plätze mit Ausnahme der Logen und Sperrsitze zu halben Preisen abgegeben.
Die Circus-Kasse ist geöffnet von 10 Uhr morgens bis 10 Uhr abends. Die Kasse schließt am 1. November um 12 Uhr.
Zu jeder Vorstellung: eine grandiose Illumination-Programme.
Bei jeder Vorstellung: eine grandiose Feuerwerk-Veranstaltung mit dem besten und neuesten.
Der Circus ist durch Dampfheizung gut geheizt.

Carl Schumann, Bremen

59. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI CIRCUS CORTY-ALTHOFF BROADSIDE.

Circa 1912. Houdini tops a variety bill, his name emblazoned in bold block capitals, with German text heralding his "sensational trick" the Water Torture Cell, which he had debuted only recently. Black and red ink on yellow stock. 32 3/4 x 12 1/4". Borders and old folds professionally restored. B+. Linen backed.

3,000/5,000



60. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI JAIL CELL CHALLENGE POSTER.

Liverpool: Spelman, Printer, 1904. Bold letterpress printed poster for a challenge escape effected by Houdini from the Liverpool Police Office on Feb. 2, 1904, describing in detail how the great magician, in a "nude state" escaped from three sets of handcuffs (one "close fitting") and a locked jail cell in approximately six minutes, and then opened all other cells and relocated the inmates in the jail. 29 3/4 x 20". Linen backed. A few chips and minor restoration to old folds. A-

3,000/6,000

Houdini's stunt of relocating prisoners in the jail has become the stuff of legend. His most famous prisoner swap occurred in Washington, D.C. in 1906, two years after this poster was printed.



61

61. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI GRIM GAME LOBBY CARD.

New York: Famous Players-Lasky, 1919. Monochrome lobby card advertising Houdini's silent film serial, *The Grim Game*, and picturing the famous magician at its center restrained by four policemen as he steps from an automobile. Caption below reads "Thwarted - but only for a moment!" 11 x 14". Tiny chips and pinholes in borders.

1,500/2,500

62. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI GRIM GAME PRESS BOOK.

New York: Famous Players-Lasky, 1919. Oversize booklet filled with stories and data related to the stunt-filled film, and reproducing dozens of photographs and posters used to advertise it. Front wrapper detached, lacking rear wrapper. 15 1/2 x 10 1/2".

800/1,200



62



63

63. [HOUDINI, HARRY (EHRICH WEISZ)] OGLE, R.B.
ORIGINAL PUBLICITY ILLUSTRATION OF HOUDINI.

Circa 1919. Pen and ink on paper, possibly depicting a scene from *The Master Mystery* (1920), in which Houdini is shown climbing through an open window into a bedroom at night and bearing down on a man wielding a dagger. "Kinema Comic" annotated in pencil in lower margin, with scattered printer's annotations and stamps. Artist's name identified on verso. 10 x 13". Old central vertical fold.

1,000/2,000



64

64. HOUDINI, HARRY (EHRICH WEISZ).
ILLUSTRATED HOUDINI CHRISTMAS CARD.

Circa 1920. Large-format Christmas greeting from Houdini filled with cartoons of the great escape artist by the artist McBride. 9 1/2 x 12 3/4". Old folds, one corner chipped, else good.

300/600



66

65. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI'S PRODUCTION BABY.

New York: Judd [?], ca. 1900. Compressible doll with large central spring for body, cloth hands, and finely made composition face. Internal metal locking mechanism holds doll in compressed position. Said to have been owned and used by Harry Houdini early in his career. Minor soiling and short tears and wear to bonnet and costume, but sturdy and intact overall. With a vintage identification tag bearing a handwritten note stating, "Houdini's baby from hat. Had one colored and one white."

3,000/6,000

Formerly displayed in the Houdini Magical Hall of Fame in Niagara Falls in a display of small magic props used by Houdini early in his career.

66. HOUDINI, HARRY (EHRICH WEISZ).
HANDCUFFS OWNED BY HARRY HOUDINI.

With a paper tag identifying the cuffs and bearing identifying provenance in the hand of Joseph Dunninger, Houdini's friend and fellow magician. Lacking key. Dunninger's note, dated 1965, reads: "This pr. of handcuffs I present to my friend Rossi / they belonged to Harry Houdini / Dunninger."

2,500/5,000



65



68

FROM THE HOUDINI-WRESCH COLLECTION

67. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI-OWNED BRASS KEY.
HOUDINI-WRESCH COLLECTION.

Oversize vintage brass skeleton key, the handle stamped "Alex. VA 1814." Length 5 11/16". With a COA from Joseph Tanner, former owner, and copies of documents related to the Houdini-Wresch collection.

500/1,000

68. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI-OWNED RUSSIAN SCANDI TRIANGULAR
PADLOCK AND KEY. HOUDINI-WRESCH COLLECTION.

Circa 1870. With text in Cyrillic on the shackle. Key an extremely tight fit, and a few spots of clipping and wear. Approximately 4 1/2 x 3 1/2". With a COA from Joseph Tanner, former owner, and copies of documents related to the Houdini-Wresch collection.

1,000/2,000



67



69



70

69. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI-WRESCH COLLECTION TOWER SINGLE LOCK
HANDCUFFS.

Circa 1915. Sturdy handcuffs with three central connecting links of chain. Length 8 3/4". With key. With a COA from Joseph Tanner, former owner, describing the cuffs in minute detail, and copies of documents related to the Houdini-Wresch collection.

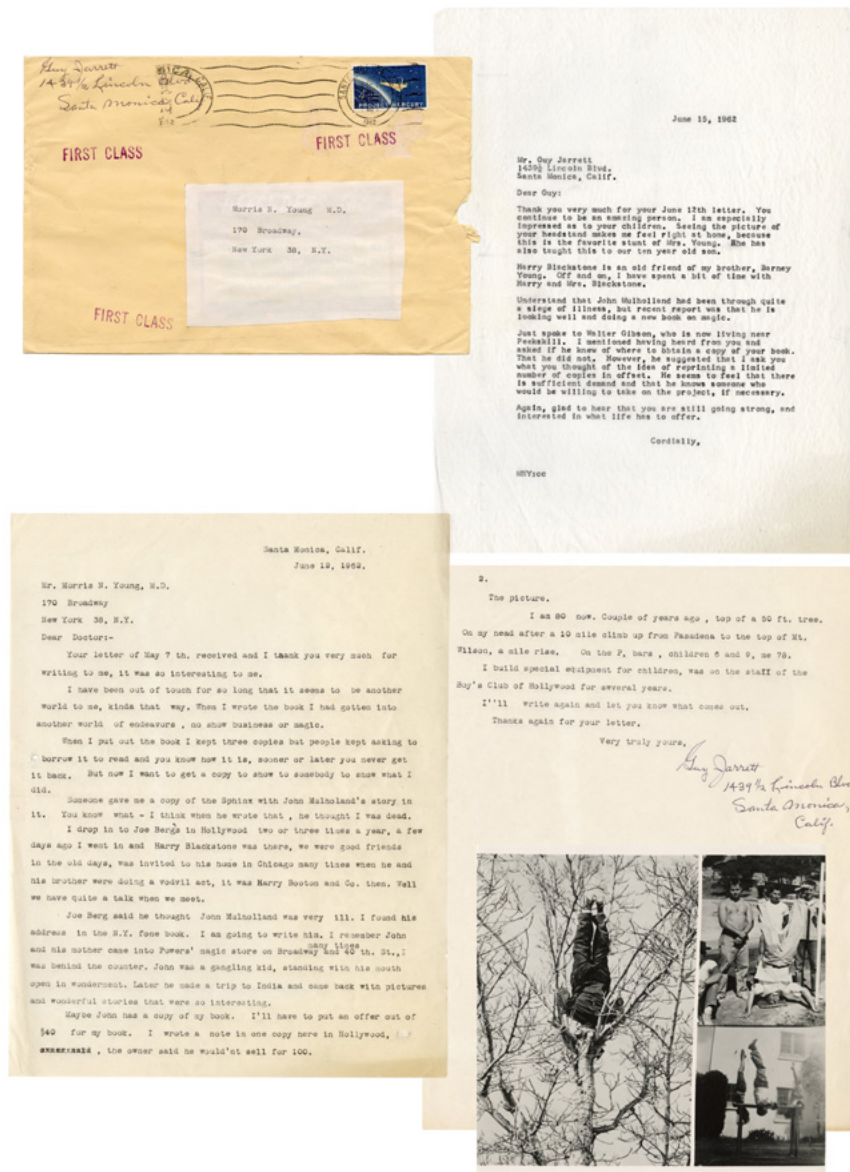
2,000/4,000

70. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI-WRESCH COLLECTION
GIMMICKED PEERLESS 1915 HANDCUFFS.

Circa 1915. Gimmicked handcuffs modified to allow for a quick release without use of the key, meant for use by an escape artist. Length 9". Lacks key. An inventory number has been scratched on to the surface of one cuff. With a COA from Joseph Tanner, former owner, and copies of documents related to the Houdini-Wresch collection.

2,000/4,000

Houdini's brother, Hardeen, sold a large assortment of his brother's handcuffs and leg irons to A. Nugent, Jr., later dubbing the collection "The greatest hand-cuff and leg iron collection in the world." In October of 1954, Nugent's collection was sold to Richard Wresch, who exhibited the collection frequently, and authored the scarce booklet, "The Great Houdini Handcuffs and Legiron" in 1961. The Houdini-Wresch collection was sold by the Wresch family in 1993 Joseph Tanner and his partner, who then resold the cuffs, locks, and restraints to a wide range of collectors, including the present consignor.



71. JARRETT, GUY.
TWO-PAGE TLS BY ILLUSION DESIGNER GUY JARRETT.

Dated June 12, 1962, Jarrett writes to Dr. Morris N. Young, noted magic collector and author, stating “I have been out of touch for so long that [magic] seems to be another world to me...” and discusses his fabled book at length, admitting that he no longer owned a copy himself (“...now I want to get a copy...”) and describing his limited interactions with the magic community (“I drop in to Joe Bergs in Hollywood two or three times a year”). Jarrett reminisces about Harry Blackstone in his “vodvil days,” his time at Clyde Powers’ shop, early encounters with John Mulholland and a *Sphinx* story about Jarrett. Together with the carbon reply (proposing a reprint of Jarrett’s book), original mailing cover and a photograph of Jarrett executing a headstand in a fifty-foot-tall tree, on the ground, and upside down on parallel bars he calls “special equipment for children” he’d constructed. Signed “Guy Jarrett” in ink. Rare.

1,000/2,000

Jarrett (1881 – 1972) was responsible for several revolutionary ideas in stage magic, constructed effects for Broadway shows and many famous magicians, and authored a now-legendary book in 1936 that described his ideas and experiences. Jarrett wrote the book as he set the type and printed the individual pages; by the time this letter was written, he states that one collector he knew “wouldn’t sell [his copy] for 100 [dollars].”



72. KELLAR, HARRY (HEINRICH KELLER).
KELLAR.

Cincinnati: Strobridge Litho, ca. 1896. One-sheet stone lithograph pictures Kellar with a large skullcap-clad demon whispering in his ear, and surrounded by owls, bats, and demons amidst vignettes from his show: the Levitation of Princess Karnak, Eva Kellar performing lightning calculations while blindfolded, and the Queen of the Roses. Framed to an overall size of 42 x 31 ½". Visible folds and over-coloring; not examined out of frame. Rare.

8,000/12,000

Printed at the height of Kellar’s popularity during his twelve-year reign as the most successful and accomplished magician in America, this poster evokes scenes of his show, but also alludes to a theme common in many other images created by Strobridge for the great magician: the aid of nefarious forces. The smoldering cauldron, whispering imps, and all-knowing owls that help fill out the scene all contribute to what many consider an iconic image. In fact, this poster was chosen as the cover to the monumental Taschen publication *Magic*. 1400s – 1950s by Ricky Jay, Mike Caveney, and Jim Steinmeyer.



73. KELLAR, HARRY (HEINRICH KELLER).
KELLAR THE GREAT MAGICIAN.

Cincinnati – New York: Strobridge Litho. Co., 1894. Handsome half-length portrait of the famous American magician with two imps perched on his shoulders, text below the white tie and black coat he wears. Handsomely framed to 48 x 37 3/4". Minor expert restoration to tear in image; A-. Linen backed. A rare variant printing of this classic magic poster.

6,000/12,000

While the origin of the "imps on the shoulders" motif is not entirely clear – was the concept developed by Kellar, by the artists he worked with at Strobridge, or by some combination of the two? – there is no question that the final product was the first poster to use what has become a genre-setting trend popular even in modern times. Many examples of the classic "imps portrait" in the smaller half-sheet size have survived the years, and remain popular with collectors. Fewer examples of the one-sheet version of the image exist, and even fewer still – perhaps three or four – exist of the variant offered here, which uses a different combination of colors and lettering to create a perhaps subtler effect than the version most magicians are now familiar with.

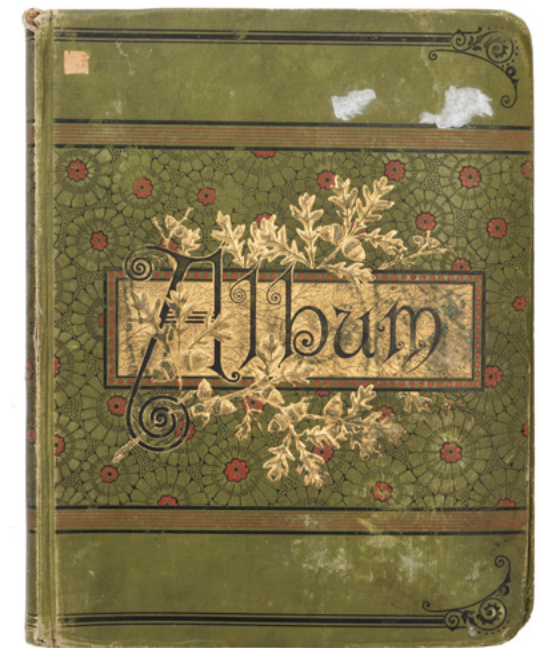


74. KELLAR, HARRY (HEINRICH KELLER).
HARRY KELLAR'S 1886-87 SCRAPBOOK.

Clothbound album decoratively stamped in blind, gilt, and color, comprised of 75 pages filled with programs, press notices and newspaper clippings, theater diagrams, and magazine stories describing, reviewing, and explaining the shows of Kellar on his American tour over the course of the season. One bi-fold program heralds the act of D'Alvini, the "Jap of Japs" as a feature in the show, and a letterpress advertisement pasted inside the rear cover notes that "Eva A. Hewitt" (Mrs. Kellar) will perform a cornet solo in Kellar's show. Several notations in ink pepper the pages, some of these in Kellar's own hand. Binding rubbed, scuffed, and worn especially at extremities, but sturdy, and with contents exceptionally clean and well-preserved. A significant document chronicling one of the great stage magicians of the art's golden age.

3,000/6,000

Touring abroad was where Kellar met with his initial success, and it was undoubtedly the death of his chief rival Alexander Herrmann that opened the door to his ascendance to the role as America's best-known magician, the reviews in this scrapbook make plain that the illusionist from Erie, Pennsylvania was just as content to play the theaters of Aurora, Illinois, Wilmington, Delaware, and Keokuk, Iowa, receiving almost universal acclaim in each venue.



THE GREAT Lafayette
PERMANENT ADDRESS, 55, TAVISTOCK SQUARE, LONDON, W.G.
TELEPHONE 2430 CENTRAL.
TELEGRAPHIC ADDRESS, RESTLESSLY-LONDON.

Dear Sir -

Will you please let me know, what about a date with you. I don't know if I have a date with you or not. If I do, when it is - its immaterial to me, but I would like to know. Will you oblige me. I would prefer something cancelled first, then if you like, fixed out a week in the autumn or winter

THE GREAT Lafayette
PERMANENT ADDRESS, 55, TAVISTOCK SQUARE, LONDON, W.G.
TELEPHONE 2430 CENTRAL.
TELEGRAPHIC ADDRESS, RESTLESSLY-LONDON.

irrespective of any former arrangements. As it is, however, I am in the dark.

Very truly yours,
The Great Lafayette

75. LAFAYETTE (SIGMUND NEUBERGER). THE GREAT LAFAYETTE AUTOGRAPH LETTER.

[London], ca. 1910. On two sheets of Lafayette's embossed notepaper with the rubber-stamped address of Lafayette's home at 55 Tavistock Square, and addressed to a Sir (likely theater manager J.F. Elliston) relating to upcoming performances. It reads, in part, "I don't know if I have a date with you...if I do when it is - it's immaterial to me but I would like to know. ... I am in the dark." Boldly signed in ink, "Very truly yours, The Great Lafayette." Each sheet 7 1/4 x 5 1/2". Mailing folds, pinholes.

1,500/2,500

76. LAFAYETTE (SIGMUND NEUBERGER). LAFAYETTE EMPIRE THEATRE BROADSIDE.

Edinburgh: Ewen & Co., Printers, 1911. Two-color broadside on green stock, advertising Lafayette's performances for the week of May 1, 1911 - just days before his life would be claimed by a fatal fire that destroyed the Empire Theatre. Descriptive text surrounding a large text medallion advertising Lafayette's show, with a list of supporting variety artists below. 25 x 13". Splitting at old folds, tiny chips and short closed tears to perimeter; laid down. Old rubber stamp to recto. One of but a handful of posters from Lafayette's final and fateful performances known to have survived. A true rarity.

5,000/10,000

Lafayette was among the highest-paid variety artists of his generation. His act combined magic tricks with quick change routines and impersonations of famous figures of the era. On May 9, 1911 during his performance of his Lion's Bride illusion at the Empire Theatre Edinburgh, a lantern fell to the stage and ignited a blaze that would consume the structure along with several of the animals and people performing on its stage. Lafayette managed to survive the blaze, but when he rushed back into the building to save his horse, he was killed. A body presumed to be the illusionist was discovered and sent to Glasgow for cremation but was later determined to be Lafayette's double. Once Lafayette's body was found, and after a funeral procession through the streets of the city attended by a reported 250,000 mourners, his ashes were interred in an urn in the same tiny coffin as his beloved dog, Beauty, who had died a few days prior to the fire. Said to be Lafayette's constant companion and perhaps his one true friend, Beauty was gifted to him by Harry Houdini. A plaque beside the front door of Lafayette's New York Greystone read, "The more I see of man, the more I love my dog."

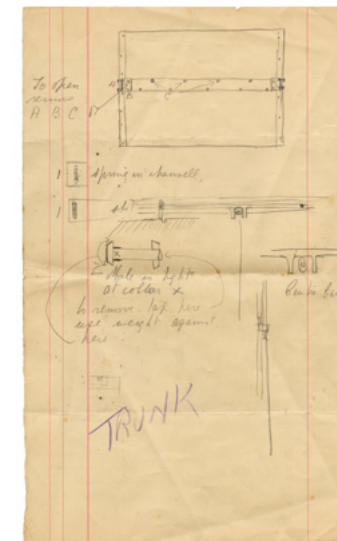


77. LAURANT, EUGENE (EUGENE GREENLEAF).
MAGICIAN EUGENE LAURANT'S THEATRICAL SCRAPBOOKS.

Kept by the famed American magician, two of the three albums chronicle the years 1896 - 1906, and feature, among other ephemera, a program from his first performance as a boy magician, numerous handbills, vaudeville programs, pictorial brochures, and hundreds of newspaper and magazine clippings, filling many pages to nearly overflowing. The first album bound in textured calf, the cover gilt stamped with Laurant's name, the second bound in black cloth. Many inked annotations by Laurant or his wife appear adjacent to the material pasted down, and several typed or handwritten notes in the second book, by Laurant himself, record personal anecdotes from early in his career, in preparation for a book he planned to write but did not complete. The third album, from later in Laurant's career, includes letters of endorsement, pictorial brochures, newspaper clippings, and other ephemera related to his school shows and other post-Chautauqua performances in the late 1920s and early 1930s. Over 250 pages in all, containing thousands of individual items. A remarkable and personal chronicle of one of the best-known and most successful magicians in his field.

2,500/5,000

Eugene Laurant scored his biggest artistic successes on the rural entertainment circuits known as Chautauqua and Lyceum. Beginning in 1896, as the records in these books show, he steadily worked his way across the country with a magic show that was ever-evolving. Performing under the auspices of the famed Redpath Bureau, among others, he crisscrossed the country for decades developing a trademark style and feature effects including the Sands of the Desert and a unique Linking Ring routine. (So strong were his versions of these effects that Laurant's routines were described in the now-classic books Greater Magic and The Tarbell Course in Magic, respectively.) These scrapbooks record many of the earliest incidents in his professional life, and show, through images and words alike, his rise to prominence as the "Man of Many Mysteries."



78

78. LEVANTE, LES (LESLIE GEORGE COLE).
THE GREAT LEVANTE'S £1000 STEEL TRUNK MYSTERY.

Circa 1930. Massive and heavy steel trunk owned and featured by Australian illusionist Les Levante in his illusion show for decades. In effect, Levante changed places in mere seconds with an assistant who had been bound inside a bag locked inside the trunk by a committee from the audience - which had thoroughly examined the box as the proceedings commenced. 30 x 36 1/2 x 29 1/4". Sold with a small group of documents relating to the history and use of the trunk by Levante and, later, British illusionist Jeffrey Atkins; a pencil sketch, possibly by Levante, explaining the gaff; and the tool used to operate it. Third-party transportation required.

3,000/6,000

79. LEVANTE, LES (LESLIE COLE).
THE GREAT LEVANTE. STEEL TRUNK MYSTERY.

Burnley, Lancashire: Central Printing Co. (Chas. Snowden), ca. 1935. Pictorial offset three-sheet poster advertising the magician and his substitution trunk illusion offered as the previous lot. Approx. 87 x 40". Folded in sheets as issued. A few tiny chips in margins; A.

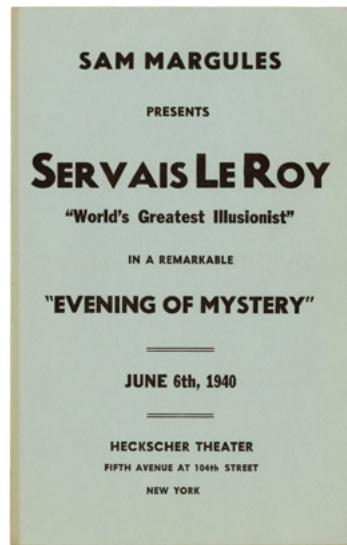
150/300



79



80



81

80. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).
CABINET CARD PORTRAIT OF A YOUTHFUL SERVAIS LEROY.

New York: De Youngs', ca. 1900. Full-length portrait of the great and inventive Belgian conjurer producing a nearly endless stream of playing cards, both standard and giant, from the clothes of a spectator seated before him. Embossed photographer's mount stamped in gilt. 7 1/4 x 5 1/4". Near fine. Rare.

800/1,600

81. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).
PROGRAM FOR SERVAIS LEROY'S FINAL PERFORMANCE.

New York, 1940. Four-page program for LeRoy's final stage performance held at the Heckscher Theater on June 6, 1940 under the auspices of Sam Margules. Twenty-six part program in three parts. Black ink on light blue stock. 8vo. Mild toning; very good.

50/150

Considered a nightmarish disaster, this performance was conceived as a way for LeRoy to bask in the glow of approval from his peers at the sunset of his career. The result was anything but glorious. According to Jean Hugard, "...the thing was a tragedy to those who had known LeRoy as a really great magician and a cause for jeers from those who had never seen him. A sad close to a great career in magic." Margules closed the curtain on LeRoy long before he could finish the program.

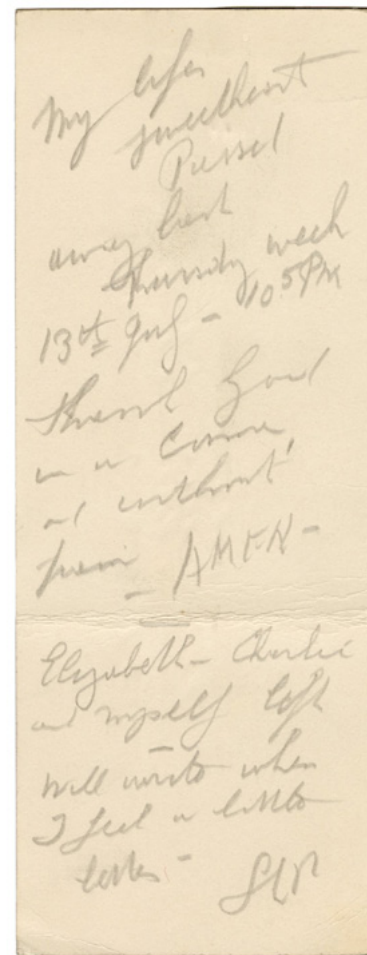
82. TALMA (MARY ANN FORD).
CABINET CARD PORTRAIT OF MERCEDES TALMA,
QUEEN OF COINS.

Breslau: Paul Fischer, ca. 1905. Three-quarter length portrait of the magician famous for her version of the Miser's Dream, and one of the integral players in the Comedians de Mephisto Co., alongside her husband, Servais LeRoy, and the comedy magician Bosco. Printed photographer's mount, 6 1/2 x 4 1/4". Tiny bump to lower edge. Uncommon.

500/1,000



82



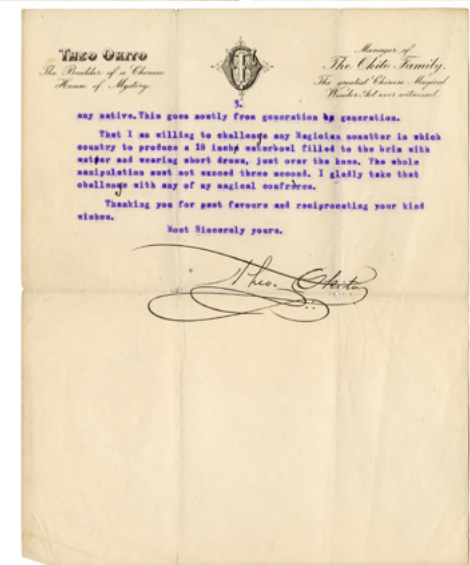
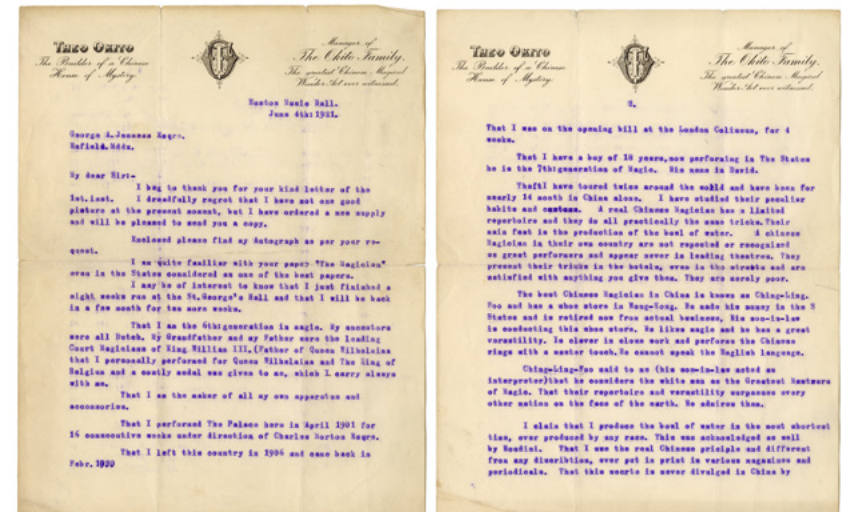
83

83. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).
CARD MOURNING TALMA'S DEATH,
WRITTEN BY HER HUSBAND SERVAIS LEROY.

ANS in the form of a black-bordered mourning card, the recto letterpress printed with text regarding "your kind expression of sympathy," and the verso filled with pencil text in LeRoy's hand, stating, in part: "My life sweetheart passed away last Thursday week 13th July [1944] 10:50 pm... AMEN ..." and initialed "SLR." 2 1/2 x 6 1/2". One old fold.

250/500

Talma predeceased LeRoy by nine years, in the midst of the last and saddest years of his life. Long retired from the stage (his last show was an ill-fated attempt at reliving past glories before an audience of his peers at the Hecksher Theatre in 1940 - see previous lot) the LeRois lived out their final days in Keansburg, New Jersey. After Talma's passing, the Belgian illusionist and inventor scrapped his illusions, becoming a relative recluse until his death in 1953.

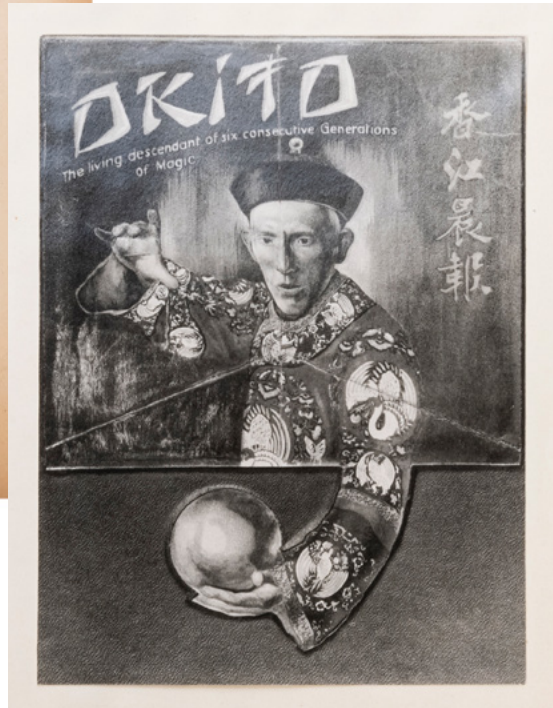
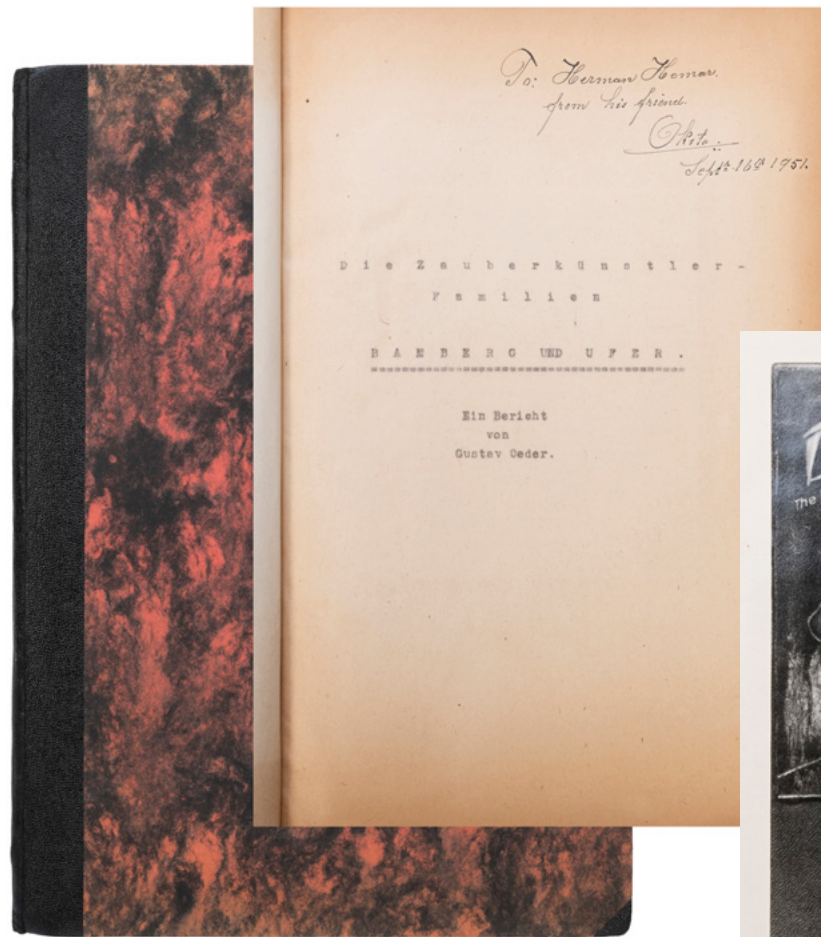


84

84. OKITO (TOBIAS BAMBERG).
IMPORTANT THREE-PAGE TLS
FROM OKITO TO GEORGE JENNESS.

Dated June 4, 1921 and typed on three sheets of Okito's engraved letterhead, the famous Dutch conjurer writes to Jenness in great detail regarding his family history, and his own personal accomplishments as a performer and builder of magic apparatus. Okito relates information regarding his work for Dutch royalty, that his eighteen-year-old son, David, is "now performing in The States," and goes on at length regarding "The best Chinese Magician in China...Ching-Ling Foo..." who "said to me...that he considered the white man as the Greatest Masters of Magic. That their repertoire and versatility surpasses every other nation on the face of the earth." Okito also describes his bowl of water production: "...I produce the bowl of water in the most shortest time, ever produced by any race. This was acknowledged as well by Houdini." He goes on to pose a challenge regarding the bowl production at the conclusion of the letter. Three 4to sheets with old mailing folds, tiny chips and wear. Boldly signed "Theo Okito."

800/1,200



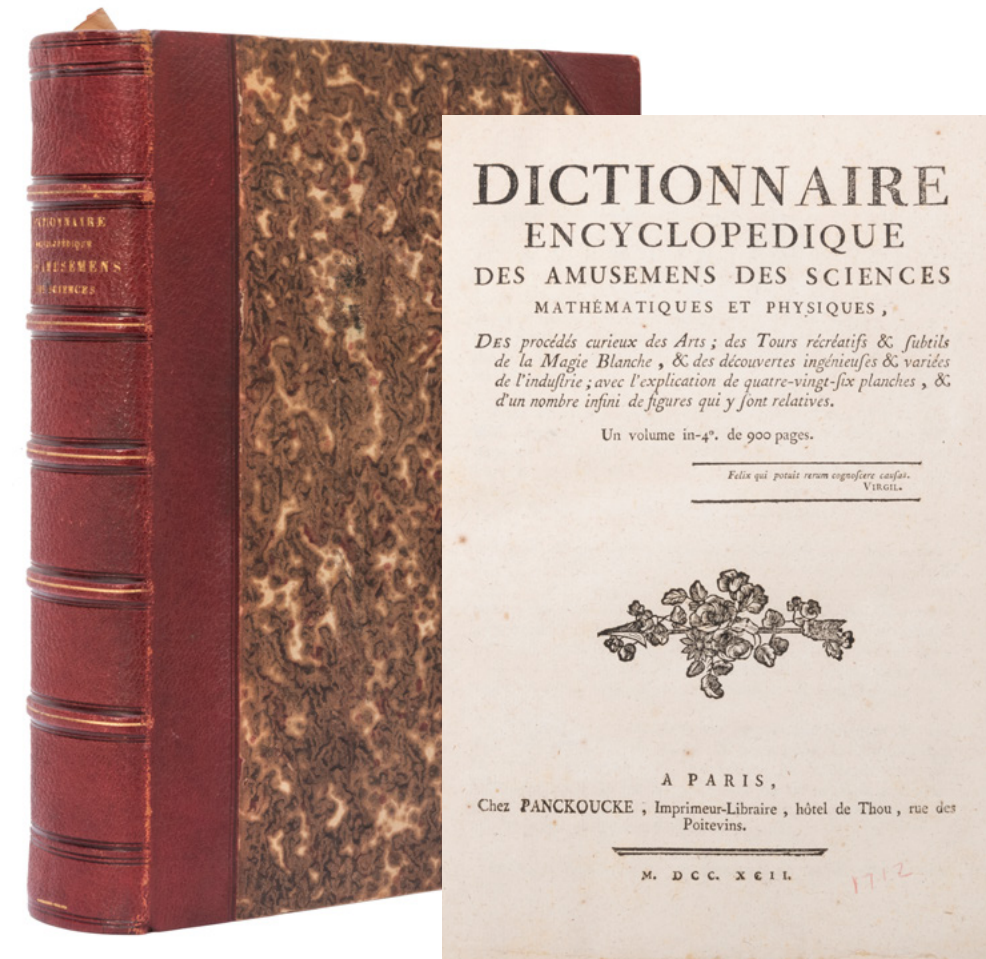
UNPUBLISHED MANUSCRIPT REGARDING THE HISTORY OF THE BAMBERG FAMILY

85. [OKITO] OEDER, GUSTAV.
DIE ZAUBERKÜNSTLER-FAMILIEN BAMBERG UND UFER.

[Dresden]: author, 1951. Marbled boards with corner tabs, tipped-in photographs of Okito and Alfredo Uferini. Nineteen leaves, rectos only, and including a history of the Bamberg family, the Uferini family, and a description of Okito and Alfredo Uferini's programs. German. Inscribed and signed on the title page by Okito, and with a typed postcard signed by Okito laid in describing the manuscript. Believed to be one of fewer than six examples.

1,000/2,000

Okito's card states that the manuscript describes "my successes and repertoire during my professional career in Germany." This is the only example of this manuscript we have encountered.



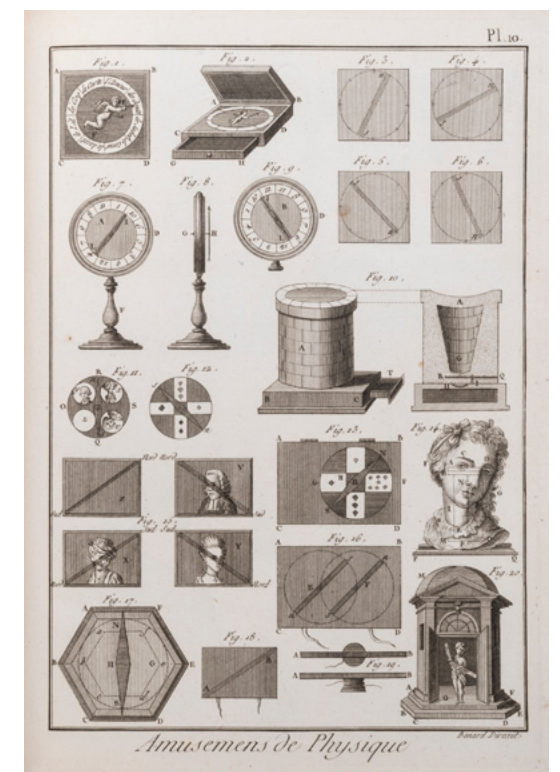
ROBERT-HOUDIN'S INSPIRATION

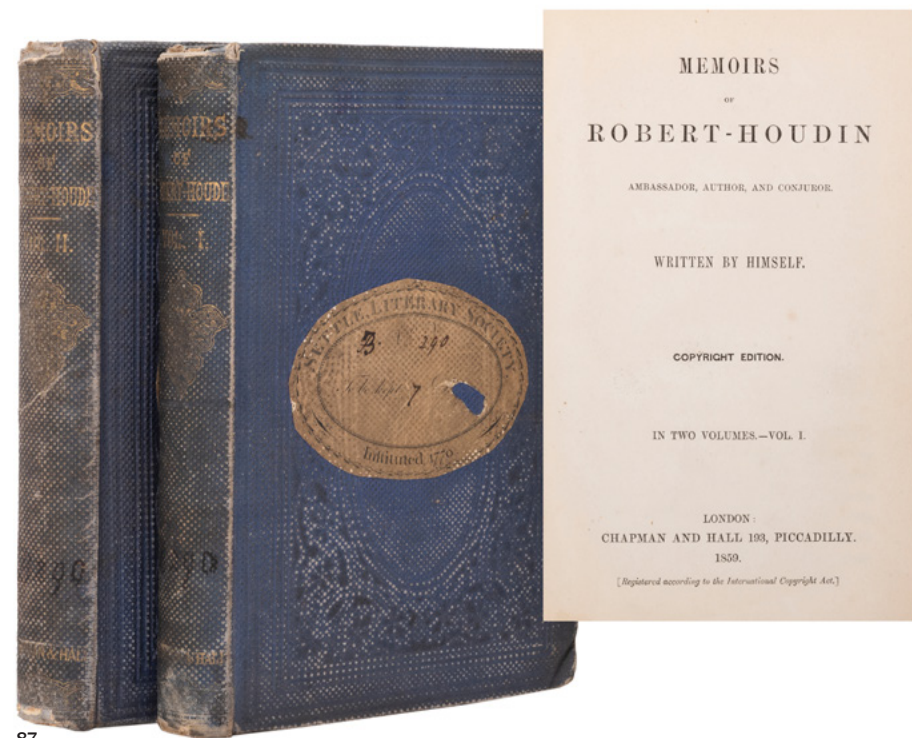
86. [LACOMBE, JACQUES]
DICTIONNAIRE ENCYCLOPEDIQUE DES AMUSEMENTS DES SCIENCES, MATHÉMATIQUES ET PHYSIQUES.

Paris: Chez Panckoucke, 1792. Two volumes in one; marbled boards over banded leather spine with gilt titling in upper compartment, and matching corners. Marbled endsheets with matching marbled edges and ribbon page marker. 4to. Ex-libris F. William Keuthe. Scattered light foxing and chips to pages and minor points of wear at extremities, but overall a bright, square, clean and near-fine example of this classic work.

1,500/2,500

It is said that from a copy of this treatise - given to him by mistake in his formative years - Jean Eugene Robert-Houdin first learned the principles of conjuring. The book explains and illustrates many of the principles and scientific methods that would play an important role in the "father of modern magic's" later life, including sleight-of-hand techniques as well as the working of various magnetic devices, automatons, and mechanical contrivances which would feature prominently in his career before the public.





87

**87. ROBERT-HOUDIN, JEAN EUGENE.
MEMOIRS OF ROBERT-HOUDIN.**

London: Chapman and Hall, 1859. First English Edition of this classic autobiography of the "father of modern magic." Two volumes in matching dark blue publisher's embossed cloth, spines stamped in gilt. 8vo. General wear and rubbing to bindings, corner bumps, but contents clean. Bookplates of Ray Goulet in each volume, old ownership signatures on pastedowns. Toole Stott 602.

800/1,200

**88. [ROBERT-HOUDIN] DANTAN, JEAN-PIERRE (DANTAN THE YOUNGER).
PORTRAIT OF JEAN EUGENE ROBERT-HOUDIN.**

Paris, ca. 1848. Fine half-length lithographed profile portrait of the famed French conjurer, holding a cup with dominoes in one hand, a stack of dominoes in the other, and with a gibecière around his waist into which other dominoes fall. Sold with the printed poem that accompanied the portrait in the *Album des Dominotiers*, a privately printed work (said to have been produced in an edition of 70 copies, for club members only) from which the image was extracted. Approx. 14 x 11". Tiny holes in margin, else very good. A crisp and bright impression. Said to be one of the earliest portraits of Robert-Houdin. Rare.

2,000/4,000

Le Club du Domino, founded in 1838, was an exclusive association of well-known Frenchmen from the worlds of politics, literature, and the arts. Both Dantan the Younger and Robert-Houdin were members. See Fechner, *The Magic of Robert-Houdin* (2002), Vol. 1, page 325.



88



89. ROBERT-HOUDIN GLASS DIAL MYSTERY CLOCK.

Second series mystery clock with an arrow-shaped hand resting at the center of a clear glass dial, supported by a gilded bezel. The dial supported by ornamental gilt brass elements, all but separating it from the body of the timepiece, thus creating a mystery as to its operation. The case itself rests upon a gilt wooden base the upper portion covered in pink plush. Diameter of dial 5". Height, including wooden base, 16 1/4". With key. Clock runs and chimes, but professional service is suggested.

5,000/10,000



90. [ROBERT-HOUDIN] THEATRE ROBERT-HOUDIN.
LES FANTOCHES ARTISTIQUES. MR. DICKSONN.

Paris: Ch. Levy, ca. 1870. Lively color lithograph depicts Dicksonn surrounded by variety artists: slack wire walkers, clowns, puppets, and a decapitated dancing skeleton. 22 3/8 x 16 1/4". Tiny repairs at corners. Linen backed. A.

2,000/4,000



91. ROGERS, JOHN (AMERICAN, 1829 - 1904).
THE TRAVELING MAGICIAN.

New York, 1878. Fine plaster sculpture showing an itinerant magician performing for three children. He produces a rabbit from his hat, while a secret assistant holds a pigeon behind the table, in readiness for the next trick. 15 x 15 1/2 x 23". Tiny chips and wear around base, but professionally restored and repainted to very good condition.

2,500/5,000

Rogers' slice-of-life sculpted scenes gained great popularity with the burgeoning ranks of middle-class American homeowners of the Victorian era. At the height of their popularity, more than 80 different "groups" were available. The Traveling Magician is perhaps the most sought-after of the Rogers groups, the sculpture showcasing not only the trademark rabbit-from-hat trick, but all at once the astonishment, wonder, and boredom experienced by the spectators watching "Mons. Cheatum's" performance, and at the same time allowing viewers a behind-the-scenes view of how - apparently - the magician's feats were secretly accomplished.



92



93

**92. BRODIEN, MARSHALL.
MARSHALL BRODIEN'S CUPS AND BALLS.**

New Haven: Petrie & Lewis (P&L), ca. 1940. Heavily-used and battered set of three plated cups owned and used for decades by Chicago hypnotist, magician, sideshow talker, and magician Marshall Brodien. Sold together with two inscribed and signed photographs of Brodien (one as Wizzo the Wizard, his character on the *Bozo Show*), a set of his TV Magic Cups signed on one panel of the box by Brodien, and a circa 1980 studio photo of the TV Magic Cups.

400/800

Arguably responsible for selling more magic than any other figure in history, Brodien revolutionized the way magic was merchandised when he struck on the idea of pitching Svengali Decks on television. TV Magic Cards were introduced in the 1970s, and the ensuing years led Brodien to sell over eight million decks. Follow-up products included hundreds of different Brodien-branded magic sets and tricks, including and TV Magic Cups. Even while pitching magic on television, Brodien led a long and prosperous performing career, starting out on the sideshow at Chicago's Riverview amusement park, later working industrial shows and appearing on television for decades. The Cups and Balls were a regular part of his act, as the wear and tear on this set plainly shows.

**93. JENNINGS, LARRY.
LARRY JENNINGS' CHOP CUP.**

Hollywood: Exacto Magic, 1960s. Spun aluminum, with two final load balls, red carrying bag, shot glass, and two red silk handkerchiefs. Height of cup 3". Shows wear from use. The very cup Jennings used in his trademark performance for decades.

1,500/2,500

Jennings' routine for the Chop Cup was widely acknowledged as a clever and deceptive step forward in the handling of this popular trick. This cup, obtained from Jennings' family, is one of the first Chop Cups to be mass marketed to magicians, and was sold under the title of the "Master Cup Jr." These cups were manufactured by Al Wheatley, who is credited with the invention of the trick, and sold by Joe Berg. Jennings learned the rudiments of his Chop Cup routine from his friend Ron Wilson.



94



95

**94. PLATT, JOHN.
JOHNNY PLATT'S OWN INDIAN CUPS AND BALLS AND COSTUME.**

A set of three turned wooden cups lacquered in three colors, together with Tayade-made magic wand, metal loading device, cork balls, and bag. Accompanied by the embroidered white and black robe and fez worn by Platt when performing his version of the venerable Cups and Balls routine, a photo of Platt wearing the robe, and a vintage Platt business card with his Chicago address and a caricature depicting Platt wearing his trademark fez. Owned and used by Johnny Platt.

1,000/1,500

A Chicago stalwart and bar magician of the old school, Platt (1903 - 1990) made a regular feature of the Cups and Balls. While he used traditional sets of metal cups, it was his presentation and use of a "Hindu" version of the feat that made the biggest mark. In later years, he marketed and sold a limited number of these wooden cup sets (with the special balls and loading device) which are, in their own right, coveted collector's items. Included with this set is a copy of the Tayade instructions, crediting the routing of the trick to Platt.

95. CLINGO BILLIARD BALLS.

Los Angeles: F.G. Thayer, Ca. 1930. Set of three white billiard balls and matching shell for the classic manipulative trick. Accompanied by a Clingo Silk to Ball gimmick. Shell 1 5/8". Paint worn on one ball, else very good. Scarce.

800/1,200

Each set of Clingo balls was turned by Floyd Thayer himself. The concentrically scored pattern, approximating the appearance of a golf ball, is one that no other wood turner in magic has been able to duplicate exactly. These scored lines allowed the performer a surer grip on the spheres as they multiplied between his fingers.



97



98

96. J.K. BÖHMLÄNDER MAGIC SET.

Nuremberg, ca. 1850. Magnificent and early kit made up of primarily wood-turned magic tricks, including two Egg Transposition Vases, Millet Bell (with often-missing bag), Rattle Vase, Magic Awl, Barrel Puzzle (possibly a later addition), Ball Vase, large and small Coin Vases, a metal Magic Funnel, paper Troublewit, and other tricks. With original broadsheet of instructions, in three languages. In a sturdy wooden paper covered box with lithographed label depicting a child conjurer before an audience, and behind him many of the props inside the box. Rippling and wear to paper cover, one panel of lid loose, one inked note to label. Props in near-fine, unused condition. 14 5/8 x 8 1/2 x 3 1/2". Perhaps the earliest and finest magic set we have offered at auction.

3,000/6,000

Sold together with a facsimile of Böhmländer's price list, circa 1840, and correspondence documenting the history of the set and Böhmländer's prominence as a "master woodturner" and the various magic tricks and sets he offered from his Nuremberg factory.

97. H. H. HELLER'S CONJURER'S CABINET NO. 2 MAGIC SET.

New York, ca. 1880. Attractive kit includes well-made wooden props: Egg Vase, Marble Vase (with two large marbles), Coin Vanishing Box (with gimmicked two-cent coin), and ring box; as well as a Shower of Sweets gimmick, flap Card Box, and Finger Through Hat. Sturdy marbled paper box with letterpress printed one-color label to lid. 10 1/2 x 7 x 2 1/2". Several original instruction slips for individual tricks bearing Heller's name included. An early American magic set and the first example we have encountered. Rare.

800/1,200

98. T. DOWNES MAGIC SET.

London, ca. 1880. Fine and elaborate early British conjuring set filled with turned wooden tricks, miniature cards, and brass apparatus for a wide range of classic effects. Included are large and well-made marble and ball vases, a large boxwood Skittle trick, magic wand, puzzle barrels, a Divination Bottle, coin boxes, a Devil's Coin Bank, Cap and Pence with swiveling stack, and more. Instruction sheet describes methods for four or five effects and identifies the manufacturer. Plain paper box 13 1/2 x 8 1/2 x 2 1/4" well preserved. Lid of one trick lacking, a few elements possibly added later, and internal wear to paper compartments, but overall an exceedingly handsome and well-preserved magic set of the Victorian era.

1,500/2,500



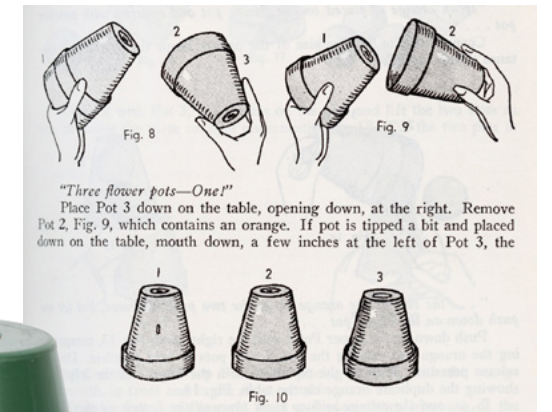
99



100



101



**99. SLYDINI (QUINTINO MARUCCI).
SLYDINI'S OWN CUPS AND BALLS SET.**

Brooklyn: Connie Haden, ca. 1960. Set of three finely spun silver cups for the ancient magic trick in which the balls appear, vanish, transpose, and multiply. With four crocheted balls and two final load balls crafted by the mother of Bob White, noted Texas sleight-of-hand and school show magician. Height of cups 3". Owned by Tony Slydini, Michael Skinner, Roger Klause, and Bill Palmer.

1,500/2,500

This set appears to be of the popular Paul Fox design, but was in fact spun by Brooklyn magic builder Connie Haden, best known as a maker of gimmicked coins, as well as Channing Pollock's Vanishing Bird Cage. Originally intended to be marketed as "The Slydini Cups" by Tannen's, this first set was gifted to Slydini. But the cups were never endorsed by Slydini, who did not perform the Cups and Balls. As such, Slydini gave the set to Michael Skinner, who later gifted them to his friend Roger Klause. Only a handful of sets were manufactured.

**100. STEBBINS, SI (WILLIAM HENRY COFFRIN).
IMPORTANT ARCHIVE OF SI STEBBINS EPHEMERA, NOTES,
AND PUBLICATIONS.**

1900s - 40s. Including twelve pages of manuscript notes related to Stebbins' life and his card system, in the hand of Jay Marshall, who met Stebbins in Milwaukee in 1947; newspaper stories related to Stebbins nightclub work, a program for the 1945 Stebbins testimonial, a Stebbins blotter, table tent, nine different editions of the vest-pocket booklet explaining his card system (one with a lengthy inscription and signature by Stebbins), and a portrait of Stebbins out of costume with a lengthy inscription on the verso to Jay Marshall. A unique and significant archive related to "Barnum's Celebrated Rube."

800/1,500

**101. TARBELL, HARLAN.
HARLAN TARBELL'S FLOWERPOT CUPS AND BALLS.**

Elmhurst, IL: Harlan Tarbell, ca. 1940. Set of three large plastic flowerpots, one cleverly gimmicked, for Tarbell's own use in a stage version of the Cups and Balls, in which oranges were used in place of the balls, and at the conclusion, a cantaloupe appeared unexpectedly. One flowerpot gimmicked; each flowerpot marked with two adhesive stickers on opposite sides. Height 5 1/2". One closed crack, general wear; good. With a note in Jay Marshall's hand attesting to the provenance of the flowerpots. Owned and used by Harlan Tarbell.

500/1,000

Tarbell's routine using these props is described in Vol. 6 of his famous Course, pages 48-56. The gimmicked flowerpot included here is substantially different in operation than the model described in the Course.

**102. THURSTON, HOWARD.
EARLY THURSTON THROW-OUT CARD.**

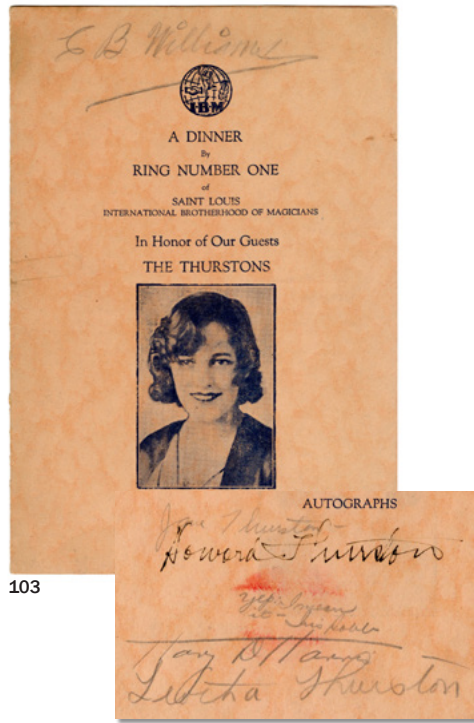
London, ca. 1903. Central portrait of a youthful Thurston on the recto, surrounded by advertising text (No cards SAIL like 'Squeezers. '); blue floral-pattern squeezer back. Old central fold, scrapbook wear to verso. Rare; the first example we have seen.

800/1,200

Issued during Thurston's first triumphant run in England as the celebrated card manipulator, and advertising his seminal book, Thurston's Card Tricks, offered for sale "at the STAGE DOOR and by Mudie & Sons."



102



103



105

**103. THURSTON, HOWARD.
PRINTED MENU FOR I.B.M. RING #1
THURSTON BANQUET, SIGNED.**

For the evening of March 15, 1930, and picturing Jane Thurston, Howard Thurston, and his wife Leatha. Signed in ink and pencil by Jane Thurston, Howard Thurston, Leatha Thurston, Jackie Dower and Iris Dobb (the latter two inside separate lipstick kiss marks, one with a lengthy inscription), and Harry D. Harris. Faint corner creases; very good.

300/600

Thurston's annual tours of America - sometimes billed as "a national necessity," almost always included stops in St. Louis.

**104. THURSTON, HOWARD.
PORTRAIT OF THURSTON AND DORNY,
INSCRIBED AND SIGNED.**

Dated Feb. 1, 1933 in Thurston's hand. A three-quarter length portrait of the two men, both dressed in suits and ties likely taken at the 1928 I.B.M. Convention in Kenton, Ohio. 8 x 10". With a lengthy and humorous inscription by Thurston to Dorny in the upper right: "For my best and true friend / Howard Thurston / Some say I expect him / to be my successor / Howard Thurston / I wrote the / above just / to make him / feel important / Feb. 1/33." Minor edgewear and chipping, scrapbook remnants to verso.

400/600

**105. THURSTON, HOWARD.
LOBBY PHOTO OF THURSTON THE MAGICIAN.**

Circa 1930. Oversize sepia photo depicts twelve assistants surrounding the tuxedo-clad illusionist, several of them emerging from a large cage behind him, while Thurston holds the hand of his daughter, Jane, who stands before him. Approximately 10 1/2 x 13". Creases and wear. From the collection of Cecil White, an assistant on the Thurston show.

300/600



104



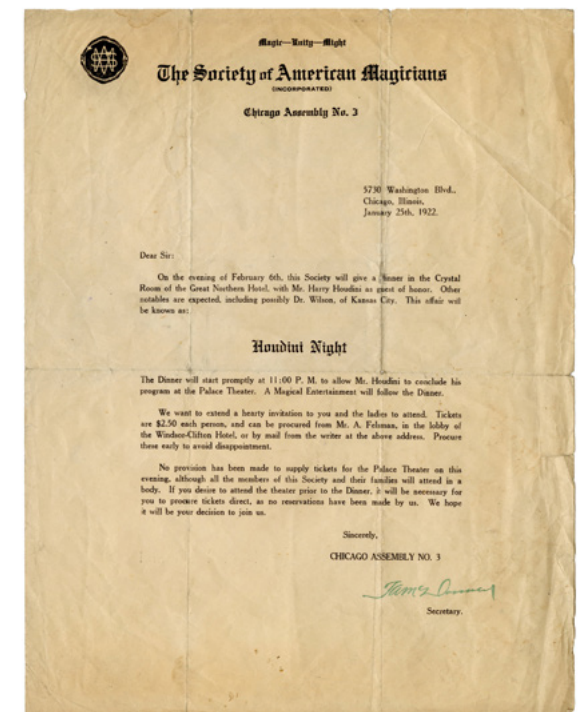
THE MAN WHO FOOLED HOUDINI

**106. VERNON, DAI
(DAVID FREDERICK WINGFIELD VERNER).
THREE SOUVENIRS OF THE
NIGHT DAI VERNON FOOLED HOUDINI.**

Chicago, 1922. The first a panoramic banquet photograph captioned, "Banquet in Honor of Houdini given by Chicago Assembly Society of American Magicians Ass'n. Great Northern Hotel Feb 6. 1922." Pictured at large banquet tables in the hotel ballroom are Houdini, Russel Walsh, Harlan Tarbell, Dr. A.M. Wilson, Eddie McLaughlin, a young Laurie Ireland, Sam Margules, and Dai Vernon. Considerably chipped, torn, and with small losses, but professionally repaired and laid down to archival board. 10 3/4 x 17 3/4". The second object a ticket on pale green card stock printed in black ink, with the number 419 overprinted in red ink, giving the bearer entry to the event; and the third item a one-page form letter signed by the secretary of the Chicago S.A.M. assembly inviting the recipient to the Houdini Night banquet. The former rubbed, and the latter with old folds, but both in good condition overall.

2,000/4,000

These ephemeral items chronicle a night that looms large in the history of conjuring, and one that helped set the seal on Vernon's status as one of the world's leading exponents of sleight-of-hand. It was at this banquet that Vernon earned the moniker that would serve him in great stead: "The Man Who Fooled Houdini." The photograph was Vernon's own prized possession, having been obtained by the consignor from Vernon's family.





107



108

107. VERNON, DAI
 (DAVID FREDERICK WINGFIELD VERNER).
DAI VERNON'S STARS OF MAGIC WAND.

Circa 1940. Hardwood wand with bone white tips, owned and used by Dai Vernon, and clearly pictured in the photographs of Vernon in *Stars of Magic*, V6 N1 in his explanation of the Ring on Wand effect. Length 15 1/2". With a LOA signed by Vernon's son, Derek.

1,500/2,500

Vernon's contributions to *Stars of Magic* are among the most studied routines in the modern canon of magic tricks. This wand was used by *The Professor* in his explanation of one of the few non-card and non-coin routines in the series which has been adapted, altered, and refined over the course of the years into a close-up neoclassic.

108. VERNON, DAI
 (DAVID FREDERICK WINGFIELD VERNER).
DAI VERNON'S PORPER CUPS AND BALLS.

California: Porper Originals, ca. 1980. Set of three brass cups, four crocheted balls, and wooden wand with brass tips, custom made by Joe Porper and presented to Dai Vernon. Housed in a sturdy brass box with brass Vernon "spinning" coin inset in its lid. Box 9 3/4 x 3 3/4 x 3 1/2". Finish of box shows wear, contents near fine.

1,500/2,500

One of the first sets of cups spun by Porper, who is well known as a manufacturer of fine billiard cues and supplies. Provenance: Porper to Vernon; Vernon to Larry Jennings; Jennings estate to present owner.



109

Of this fine binding edition of the Vernon Chronicles Volume I, 14 copies have been handbound in half Morocco with matching slipcases by Thomas Blue of Van Nuys, CA and gold finished by David Weinstein at his Heritage Bindery, West Hollywood, CA June 1988
 Copy Number 7 of fourteen.

109. MINCH, STEPHEN.
THE VERNON CHRONICLES:
THE LOST INNER SECRETS, VOLUMES I - IV.

Tahoma: L&L, 1987/1992. Bound by Thomas Blue in half calf over gilt-ruled marbled boards, banded spines with gilt tooled compartments, finished in 14-karat gold by David Weinstein. The author's own set, each volume being number 7 from the "fine press edition," of fourteen, having been bound, numbered, and signed to order for those who directly participated in the publications. 4tos. Housed in matching marbled cloth slipcases. Volumes I and II signed by Vernon, Bruce Cervon, Stephen Minch, and Larry Jennings; Volume III signed by Minch and Jennings; Volume IV signed by Minch, and with Blue's signature at colophon in each volume. Fine condition. An outstanding example of fine binding for the influential set of books on the magic and life of Dai Vernon.

2,500/4,500

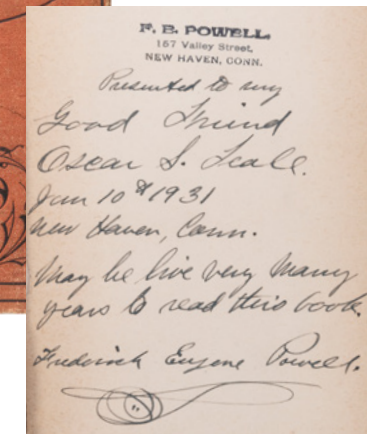
A candid color photograph of Vernon and an exotic dancer taken at the Magic Castle in 1986, inscribed and signed by Vernon on the verso to Minch, has been laid in. An inked notation states that this is one of four copies of the photograph.

110. BLITZ, ANTONIO.
FIFTY YEARS IN THE MAGIC CIRCLE.

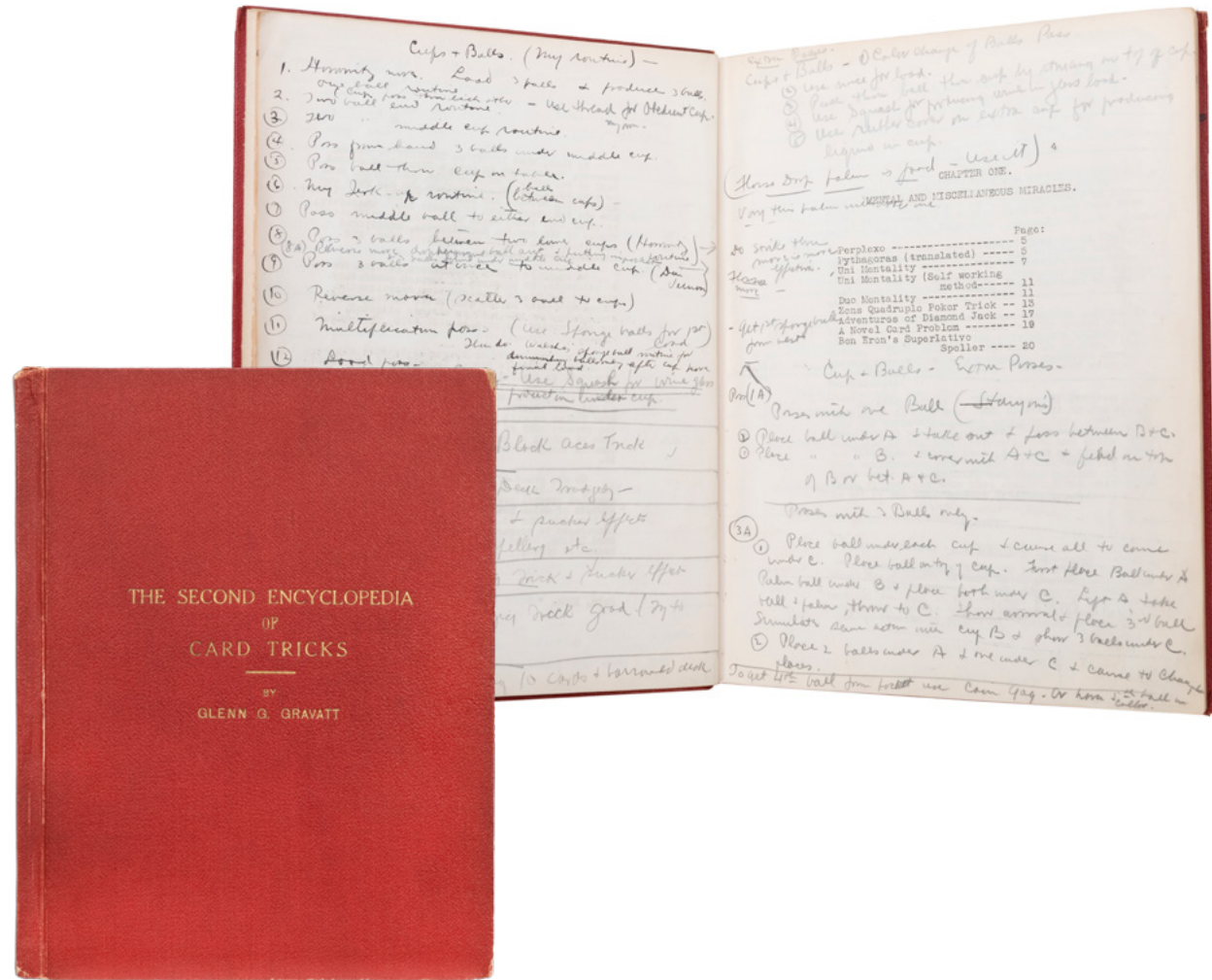
Hartford: Belknap & Bliss, 1871. Orange cloth decoratively stamped in black and gilt, with steel-engraved portrait frontispiece and plates. 8vo. Binding significantly rubbed and front hinge cracked. With a lengthy inscription on a preliminary blank (now loose) from Frederick Eugene Powell to Oscar S. Teale, Houdini's secretary: "Presented to my good friend Oscar S. Teale Jan 10th 1931 New Haven, Conn. May he live very many years to read this book. Frederick Eugene Powell." With Powell's rubber stamp above the inscription, and the bookplates of Teale and Raymond Goulet on the front pastedown. Toole Stott 100.

250/500

Sales History: Lot 29 of the Christopher Collection Auction (Swann Galleries, October 1, 1981).



110



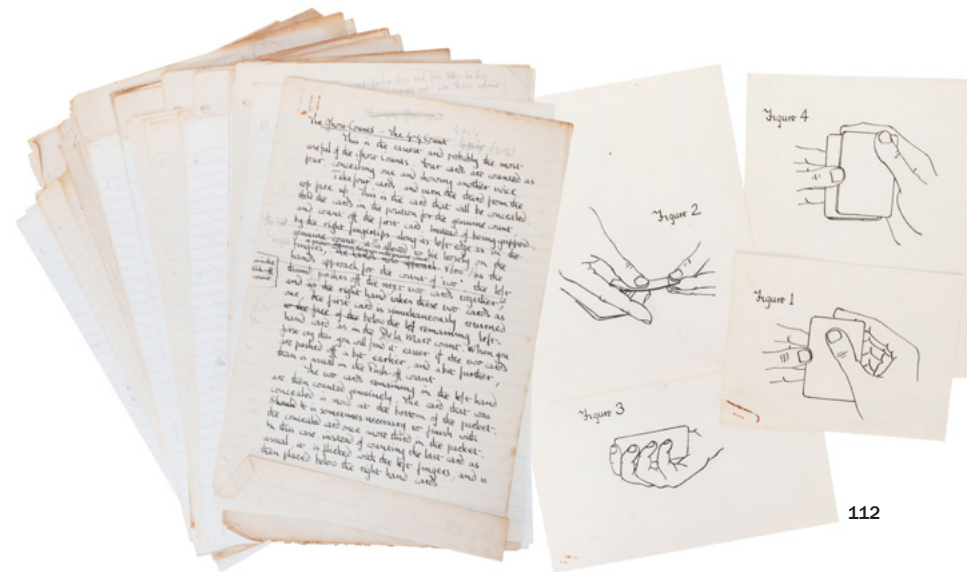
THE OTHER DALEY NOTEBOOK

111. DALEY, DR. JACOB.
JACOB DALEY'S SLEIGHT-OF-HAND NOTEBOOK.

New York, 1936 and later. Being a copy of Glenn G. Gravatt's *Second Encyclopedia of Card Tricks* (1936) bound in gilt-stamped red cloth owned, used, and kept by Dr. Daley as his private notebook of magic techniques, sleights, and routines. The verso of some sixty pages being filled with inked and penciled notes on and instructions for many tricks and methods, including Daley's own Cups and Balls routine, and entries with titles including, "Fake Riffle Force," "Al Baker's Indicator Sucker Gag," "Horowitz Mexican Turn Over," "Chinese Linking Rings (Blackstone)," "My Own "Jordan" Effect Poker Deal," "Everywhere - Nowhere," "My Great Mental Trick," and dozens more related to the tricks or ideas of Dai Vernon (several), Ted Annemann, Jean Hugard, Max Holden, John Mulholland, Arthur Buckley, Nate Leipzig, S. Leo Horowitz (many), Audley Walsh, and others. Entries vary in length from single lines or *aides de memoire* to full-page or multi-page step-by-step numbered routines. Several include crude diagrams. An incomplete index in Daley's hand appears on one of the final pages; the doctor's signature appears on the front pastedown.

2,500/5,000

An apparently unknown and unpublished trove of sleight-of-hand techniques recorded by Daley during his tenure a member of magic's "inner circle" during the heady era in which New York served as the hub of magic in America, and Daley counted among his closest friends Dai Vernon, Arthur Finley, Cardini, S. Leo Horowitz, and Charlie Miller.

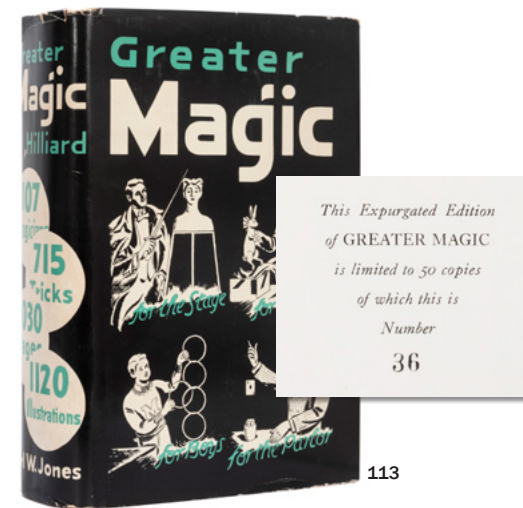


112. ELMSLEY, ALEX.
ALEX ELMSLEY'S HANDWRITTEN MAGIC NOTES.

Ninety-seven loose pages of varying sizes, most filled with Elmsley's trademark calligraphic script, in pencil and ink. Described are many classic Elmsley ideas, among them his famous Ghost Count (The Elmsley Count, including its history and variations), Pocketing the Aces, Oil and Water, Mini-Milton, Serendipity, This Poor Lion (The Christians and the Lions), Royal Exchange (the title changed from "Royal Command"), Penetration of Thought, and more. Dozens if not hundreds of corrections, annotations, and amendments appear throughout. One portion deals with diagramming false counts in established "beat" patterns. Four original pen-and-ink illustrations by Elmsley accompany a typed description of "The Four Card Trick," his first published use of the count; the pages include corrections in Elmsley's hand. In the original mailing cover (torn) addressed to L&L Publishing and accompanied by a two-page ALS from Elmsley to publisher Louis Falanga explaining that the "ancient" notes "...were the results of earlier attempts on my part to write a book." Foxing, chips, and small tears especially to larger pages, but overall good to very good condition. A remarkable and personal record nearly entirely in the hand of an influential sleight-of-hand magician describing his most famous contribution to the cannon of card magic which, in some respects, revolutionized the field.

1,000/2,000

These notes were used as source material for the now-classic books "The Collected Work of Alex Elmsley" by Stephen Minch. In the section describing his count, Elmsley writes that after the method for this now-ubiquitous sleight was first published, "...it spread like smallpox." However, this sentence has been struck through and was not used in the final publication.



113. HILLIARD, JOHN NORTHERN.
GREATER MAGIC. [EXPURGATED EDITION].

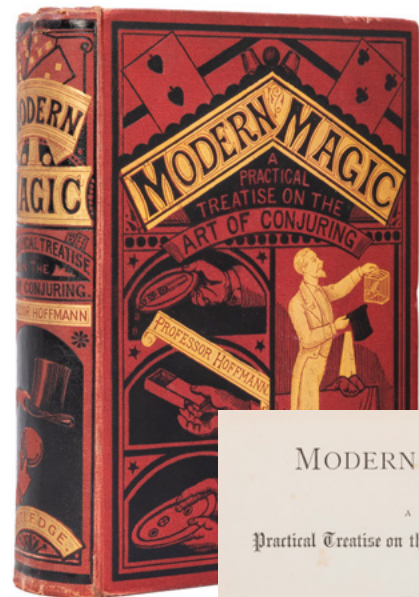
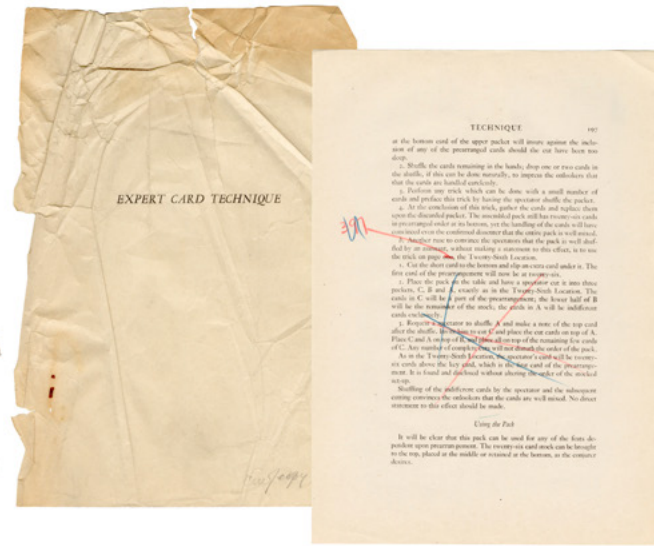
Minneapolis: Carl Waring Jones, 1938. One of fifty numbered copies in the publisher's expurgated edition. Red cloth stamped in gilt with pictorial dust jacket in three colors (minor rubbing and chips). Illustrated. Thick 8vo. Very good. Scarce. Sold with two variants of the prospectus for the standard edition of the book.

500/1,000

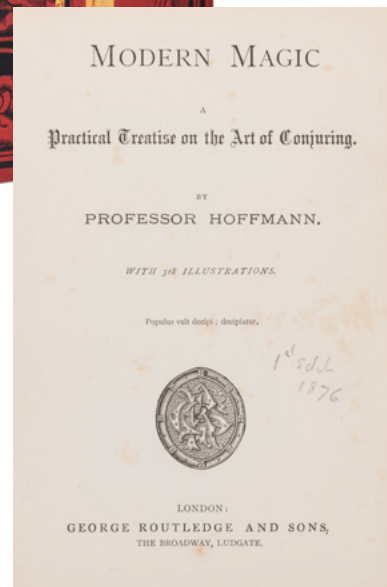
After almost a decade of planning and preparation, and the death of the author in the midst of the process, *Greater Magic* was released with much fanfare in December of 1938. It was dubbed an instant classic, and remains one of the best books in the field. Publisher Carl Waring Jones issued fifty copies of this "expurgated" edition, gifting them to friends and colleagues a sort of joke. While the front matter and first chapter are present in these copies, everything after page 26, excepting the last two leaves, are blank. This in a 1000+ page tome that was so highly anticipated as to sell out its initial print run only a few months after its release. Undoubtedly those who received these "gift" copies from Jones were equally amused and frustrated upon receipt of their books.



115



114



**114. HOFFMANN, PROFESSOR.
MODERN MAGIC.**

London: George Routledge and Sons, 1876. First edition, first state (black hat, gold cone). Bright red cloth stamped in black and gold. Engraved frontispiece behind tissue. With 318 illustrations. Thick 8vo. Hinges cracked, minor rubbing to extremities contents sound. Toole-Stott 386. Ex-libris John Henry Grossman, with his notes and a photostat of Hoffmann's contract for writing the book laid in. A handsome example of the work that revolutionized conjuring literature.

800/1,200

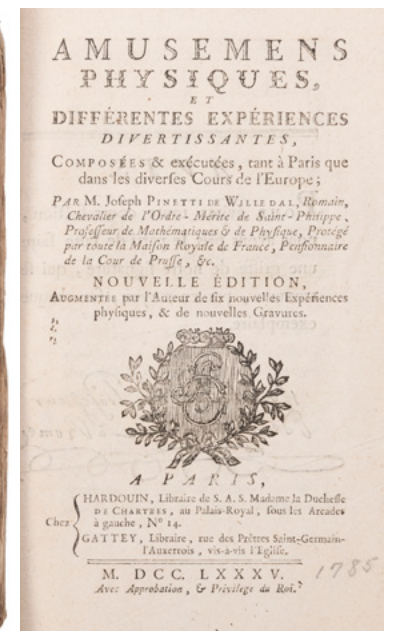
The first printing of Modern Magic sold briskly – to the surprise of the author and his publisher – with the initial run of 2,000 copies being exhausted just six weeks after its initial publication. The substantial success of this book ushered in a new era in conjuring literature that has continued to flourish. Few copies of the true first edition of this unarguably important work have survived the years.

**115. HUGARD, JEAN AND FREDERICK BRAUE.
TWO GALLEY PROOFS FOR EXPERT CARD TECHNIQUE.**

Minneapolis: Carl Waring Jones, 1940. One with corrections in pencil, presumably by Braue, including indications of pages to "kill" in the final printed book. Each approximately 450 pages, with some chapters staple-bound at corners. Dog-eared and folds, with tattered pages and general wear. Sold with the original special delivery mailing envelope addressed by Braue to publisher C.W. Jones.

500/1,000

Expert Card Technique is widely regarded as one of the most influential works on sleight of hand with playing cards in the modern era.



117

**116. NAUDE, GABRIEL.
THE HISTORY OF MAGICK. BY WAY OF APOLOGY FOR ALL THE WISE MEN WHO HAVE UNJUSTLY BEEN REPUTED MAGICIANS, FROM THE CREATION TO THE PRESENT AGE.**

London: Printed for John Streater, 1657. Rebound in full calf, front panel stamped in blind, gilt-stamped ornaments and letterings to spine, with gilt spine labels. 306pp. followed by one leaf of adverts. 8vo. Some contemporary wear and marginal notations and marking, spine sunned, but overall a bright, clean, and attractive example. Toole Stott 498. Wing N246.

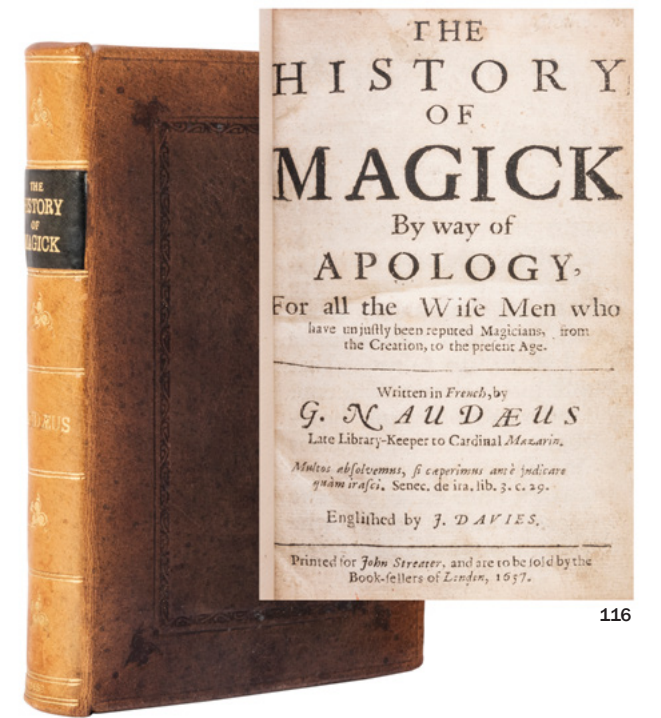
2,000/4,000

According to Toole Stott's conjuring bibliography, this is the "rare and only edition in English" of Naude's book. "It is an attack upon belief in witchcraft and sorcery as was Scot's [book]."

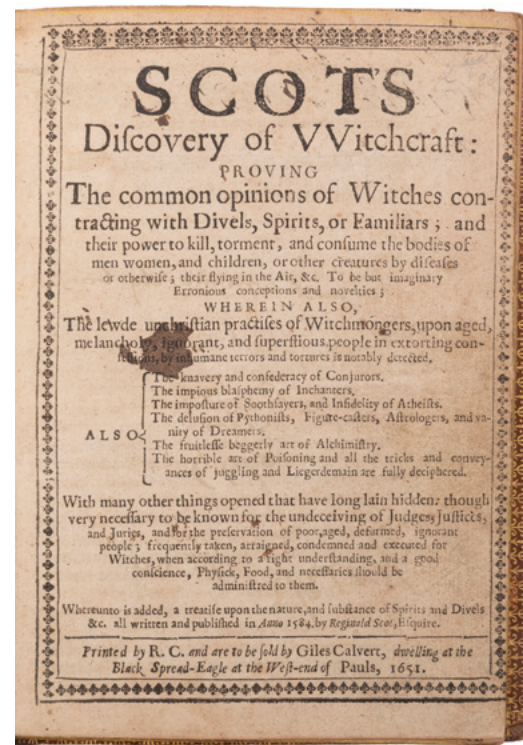
**117. PINETTI, JOSEPH.
AMUSEMENS PHYSIQUES ET DIFFERENTES EXPERIENCES DIVERTISSANTES.**

Paris: Chez Hardouin, 1785. Original marbled wrappers with spine title label hand-lettered (chipped and worn at extremities). Engraved frontispiece, two plates. 8vo. Minor foxing, soiling, and wear, but well-preserved. Ex-libris Milbourne Christopher and Baron Horace Landau. Housed in a gilt-stamped clamshell box.

1,200/1,800



116



**118. SCOT, REGINALD.
THE DISCOVERY OF WITCHCRAFT.**

London: Printed by R.C. and are to be sold by Giles Calvert, dwelling at the Black Spread Eagle-at the West-end of Pauls, 1651. Second edition, second issue. Nineteenth century calf, rebaked. Gilt roan title label in upper compartment of banded and gilt-decorated spine (well worn). Woodcut illustrations, initials, and tail pieces. Double-ruled gilt borders to boards, marbled endsheets, gilt turn-ins; binding signed "J. Larkin." 4to. Bookplates of Joseph J. Butler and John Henry Grossman. Title page cropped close, scattered stains, chips, and wear, with contemporary ink signatures and notes, primarily to blanks. Old tear to Q1 mended, former owner's bookplate laid down below it. Margin of Pp2 clipped, grazing text. Rubbing and chips to extremities of binding. Good to very good condition overall. Toole Stott 1178. Scarce.

7,000/12,000

While Scot's book, first published in 1584, is acknowledged as perhaps the most influential work in the English language on the history of conjuring, only two of its sixteen chapters are dedicated to the exposure of and instruction in the methods of "juggling," as conjuring was called in his day. The large woodcuts of the Decapitation Illusion, several gimmicked knives, and the "beadstone" trick combined with apparatus to "draw a cord through your nose" are among the most famous illustrations in the history of magic. Scot served as a Member of Parliament, and wrote one of the first practical treatises on the care of a hop garden.

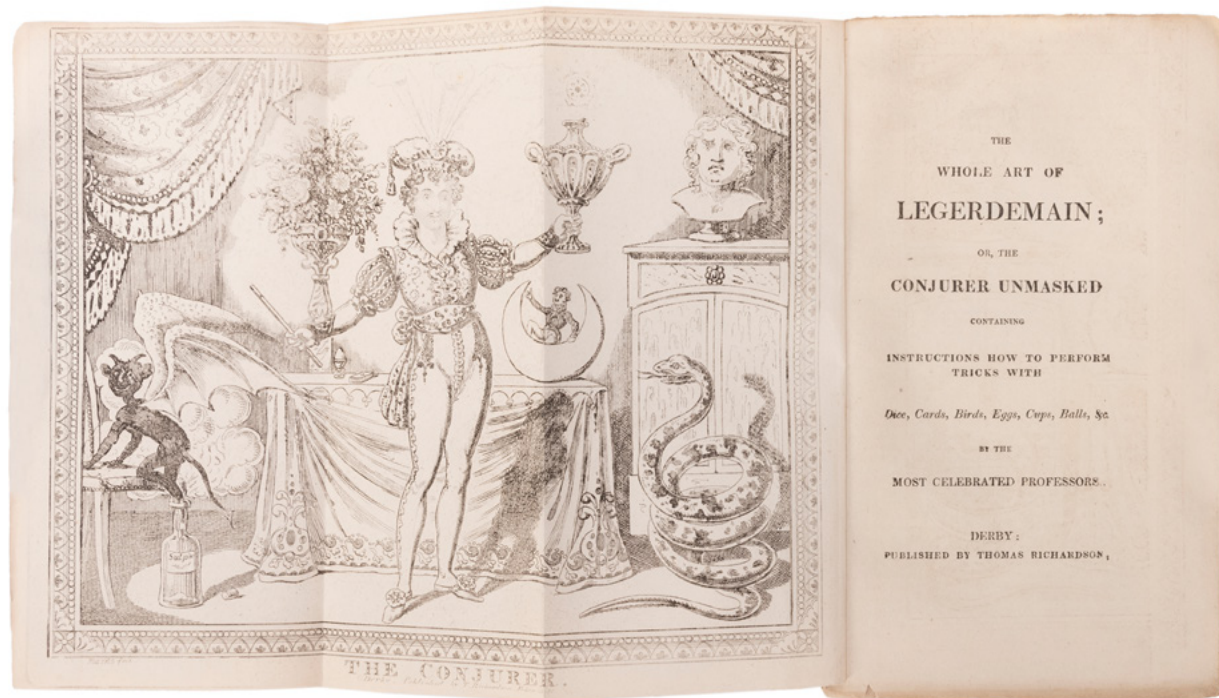


119. THE SPHINX.

William Hilliar, et al. Monthly. V1 N1 (Mar. 1902) - V52 N1 (Mar., 1953). Complete file. Bound in 22 matching maroon buckram volumes, lettered in gilt. Ex-libris John Henry Grossman, with his bookplate in each volume and his name gilt stamped in gilt on the cover of each volume, and in many cases, retaining his bookmarks used in composing answers in his popular "Ask the Doctor" column for M-U-M magazine. Alfredson/Daily 6420.

2,500/5,000

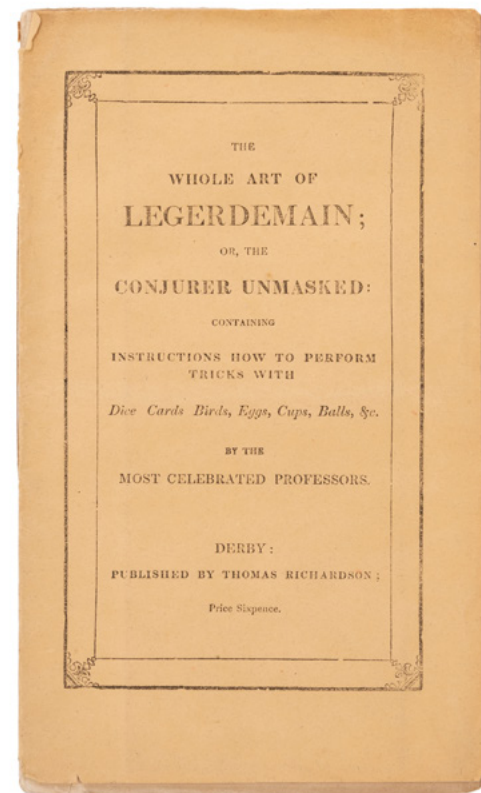
Universally regarded as one of the best records of conjuring in the twentieth century, and, thanks to the interests of editor John Mulholland, a rich source of information on magic collecting and the history of the art.



120. THE WHOLE ART OF LEGERDEMAIN; OR, THE CONJURER UNMASKED.

Derby: Thomas Richardson, ca. 1830. Original buff printed wrappers, remarkably well-preserved. Engraved folding frontispiece depicting a flamboyantly dressed conjuror flanked by a demon and a coiled snake. 1 leaf, p. [1 - 4], 5-24. 12mo. A near fine copy with only minor chips to the wrappers at head and spine. Housed in a blue cloth drop spine box, the spine titled in gilt. Toole Stott 718.

2,000/4,000



121

121. IRELAND MAGIC SHOP HAND PAINTED SIGN.

Chicago: Werner Dornfield (Dorny), 1953. Gigantic oil on canvas hand-painted sign which hung on the back wall overlooking the showroom of the Ireland Magic Co. of Chicago. White rabbits and flowers fill the scene, against a background of purple and orange, intermixed with the name of the storied magic emporium. Signed and dated by the artist in the lower right. 26 1/2 x 108". One short tear at center, general wear to extremities, but overall very good condition.

1,000/2,000

This sign hung over the display counter at one of the last downtown Chicago locations of the Ireland Magic Co. of Chicago, likely at 109 N. Dearborn Street. It was owned and operated by Laurie Ireland and his wife, Frances. Dorny, the artist, is best remembered as a master of ceremonies who performed magic professionally in vaudeville, and in his golden years served as the Dean of American Magicians. In 1963, the Ireland Magic Co. moved permanently to Chicago's north side and was renamed Magic, Incorporated.



122. LAVAND, RENE.

RENE LAVAND'S BREAD CRUMBS.

Four hand-formed bread crumbs used in Lavand's famous routine "The Three Breadcrumbs," in which one of three balls, when placed in Lavand's pocket, reappeared in a demitasse cup into which the other two were deposited - repeatedly and in an increasingly baffling manner. At the conclusion of the trick, all three bread crumbs vanished, leaving the cup empty. Obtained by the consignor directly from Lavand in the course of preparing a book on Lavand's magic, and accompanied by an LOA. Sold with a small porcelain statuette, gifted to the consignor by Lavand, depicting a gnome holding a bread crumb.

100/200



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END OF SALE



ABSENTEE/TELEPHONE BID FORM

TELEPHONE BID ABSENTEE BID

Name	Primary Phone
Business Name (If Applicable)	Secondary Phone/FAX
Billing Address	E-mail Address
City/State/Zip	

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

For absentee bids, indicate your limit for each lot, excluding the Buyers' Premium. Your bids will be executed at the lowest prices allowed by reserves and other bids. If more than one bid of the same value is received, the first bid received will take precedence.	I authorize Potter & Potter Auctions to bid on my behalf up to the amount(s) stated above. I agree that all purchases are subject to the "Terms & Condition of Sale" as stated in the sale catalogue and that I will pay for these lots on receipt of invoice.
-"++" bids indicate willingness to go up one increment if needed to break a tie. "Buy" or unlimited bids are not accepted. -References and/or a deposit are required of bidders not known to Potter & Potter Auctions, Inc. -A buyer's premium of 20% per lot is payable on each successful bid.	<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <div style="display: flex; justify-content: space-between;"> SIGNATURE DATE </div>
Potter & Potter is not responsible for failure or other inadvertent errors relating to execution of your bids. THE AUCTIONEER'S DECISIONS ARE FINAL.	<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <div style="display: flex; justify-content: space-between;"> FOR POTTER & POTTER DATE </div>

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

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

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Phone: (773) 472-1442 / Fax: (773) 260-1462
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Please examine lots. Prospective buyers are strongly advised to "in person" or by personally retained Agent, examine any property in which they are interested before the auction takes place. Condition reports may be provided if requested in a timely manner.

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AT THE SALE

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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.

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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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5001 W. Belmont Ave.
Chicago, IL 60641

Gabe Fajuri, Managing Auctioneer
Lic. #441.002150

Text: Gabe Fajuri
Layout: Stina Henslee
Photography: Shelby Ragsdale

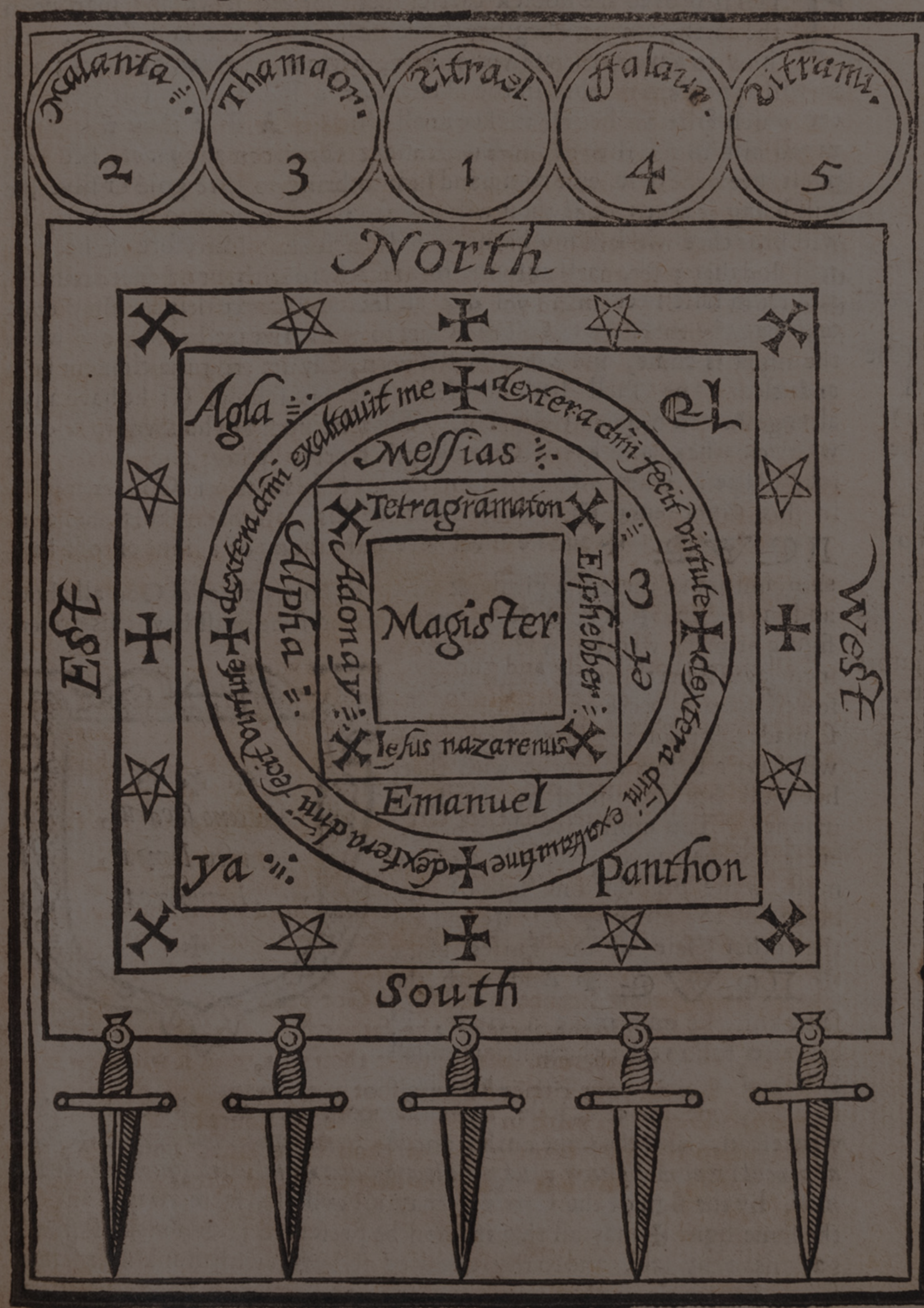
Phone: (773) 472-1442
Fax: (773) 260-1462
www.potterauctions.com
info@potterauctions.com

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