

THE MIDDLE AGES



FEBRUARY 8<sup>TH</sup> 2014 \* THE COLLECTION OF  
BURTON S. SPERBER

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AUCTIONS

THE MIDDLE AGES





PUBLIC AUCTION #023

THE COLLECTION OF  
\* BURTON S. SPERBER \*

RARE CONJURING BOOKS & PERIODICALS; MAGICIANS' TOKENS AND  
MIRROR CARDS; TRADE, CIGARETTE AND THROW-OUT CARDS;  
COMPLEMENTED BY OFFERINGS FROM PRIVATE COLLECTIONS

AUCTION  
SATURDAY, FEBRUARY 8<sup>H</sup> 2014 - 10:00 AM

EXHIBITION  
FEBRUARY 4 - 7, 10:00 AM - 5:00 PM

INQUIRIES  
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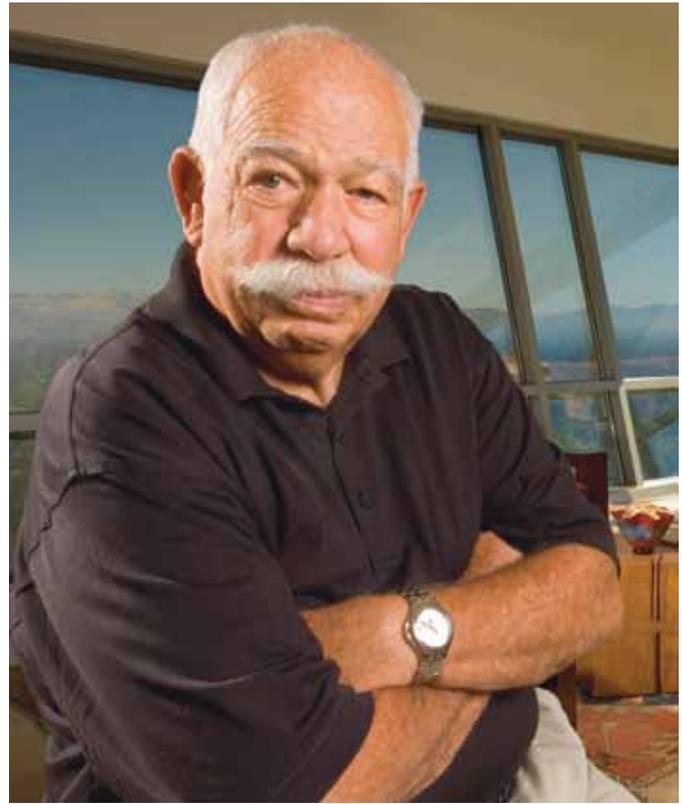
POTTER & POTTER AUCTIONS, INC.  
3759 N. RAVENSWOOD AVE.  
-SUITE 121-  
CHICAGO, IL 60613

## BURTON S. SPERBER (1929 - 2011)

Tenacity and the passage of time often combine to produce an enviable collection, and Burt Sperber certainly enjoyed and maximized the benefits of both, over nearly seven decades of collecting. Thus, the first 307 lots offered here represent but a small fraction of his distinguished assemblage of magicana, the liberal compass of which included antiquarian books and pamphlets, periodicals, catalogs, apparatus, tokens, mirror cards, trade cards, and automata. And if we use the universal touchstone of rarity as our gauge, Burt's collection takes on greater significance, for within these pages one will find such genuine rarities as the first edition of Henry Dean's iconic *The Whole Art of Legerdemain* (London, 1722), the earliest known and apparently unique edition of Henry Nova's bijou-sized *Catalogue of Conjuring Tricks* (ca. 1858), a copy of the "Houdini Bible," a complete set of Duke's Honest Long Cut tobacco cards on card magic, a gold medallion issued by John Henry Anderson, "The Great Wizard of the North," and a Harry Kellar mirror card.

To simply extol the virtues of Burt's collection, however, would do him a great disservice, because he was far more than a collector in the magic community. He was also a performer, creator, author, and publisher, with mentalism being perhaps his greatest love and enduring interest, long before attaining its current popularity. Burt was an early member of The Delta Group, a Los Angeles-based mentalist club formed in the 1970s (which exists today as The Elders), and in that decade his creative talents came to the fore with noteworthy contributions to *MAGICK*. He later contributed to and published a pair of well-received books on the subject, *Miracles of My Friends* (1982) and *Miracles of My Friends II* (2010).

Burt was a generous and kind man, and derived great joy from promoting the art of magic and seeing fellow magic enthusiasts enjoy, use and benefit from his holdings. He provided critical behind-the-scenes coordination and substantial funding for two major conjuring exhibitions held in late 2011/early 2012 at the Skirball Cultural Center in Los Angeles, "Houdini: Art and Magic" and "Masters of Illusion: Jewish Magicians of the



Golden Age." He had a longstanding tradition of hosting a party at his home the day before the Los Angeles Conference on Magic History got underway, where fellow historians and collectors were treated to great food, great company, and unfettered access to his superb library.

To the collecting community at large, Burt was probably best known for publishing *A Real Miracle*, an informative, delightfully produced, and highly collectible series of over 20 books, monographs and meticulous facsimiles for the collector and historian, including the substantial *Checklist of Conjuring Catalogs* (2007) and *Magician Pocket Mirrors* (2003). The *Real Miracle* series was expensive to produce, but Burt distributed the large majority of its issues *gratis*, and even with the costly facsimiles and more substantial books that were offered for sale, he gave away far more copies than he sold.

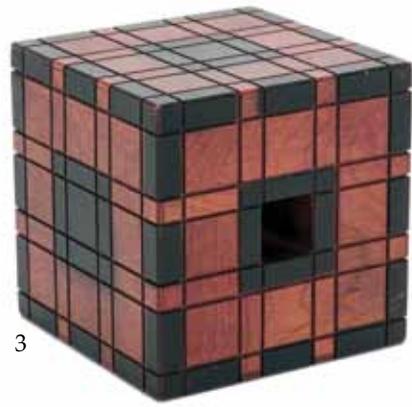
Upon Burt's death on September 30, 2011 at the age of 82, the magic community lost a unique and important benefactor, and those who knew him well and had the privilege of his friendship will feel this loss acutely. On a happier note, however, given Burt's outlook on collecting, it seems most fitting that we will have the opportunity to become communal successors to his wonderful collection, and perhaps, even, to some of his generous spirit.

CLAY H. SHEVLIN

1



3



2



4 (two views)

### CONJURING APPARATUS & SCULPTURE

1. **Animated Hand.** New York, Hornmann Magic Co., ca. 1918. Carved wooden hand raps out answers to questions posed by the audience while it rests on a sheet of glass. Requires no special board to operate. 9" long. Finish well worn, otherwise good.

200/300

2. **Giant Ball Vase.** Pasadena, Custom Magic, ca. 1995. Large and handsome turned wooden vase from which a ball is removed, then reappears inside a moment later. Unusual double-shell gimmick, lower half unpainted. 11 1/2" high. Hallmarked. Finish well worn on vase and solid ball.

500/600

3. **Levante Block Penetration.** [Colon Michigan, Abbott's Magic?], ca. 1940. Solid wooden block penetrates a rope or length of ribbon threaded through it. Finely made. Locking mechanism. 4 1/4" cube. Insignificant wear at edges.

300/400

4. **Color Changing Ball Vase.** Vienna, Zauberklingl [?], ca. 1900. Finely turned hardwood vase changes the color of a ball inside from red to black and back again. Internal mechanics in good working order. 5 1/2" high. Wear to black accent paint, otherwise fine.

300/500



5



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7



8

5. **Dice Vase.** English [?], ca. 1900. Small boxwood vase allows the performer to determine what numbers a spectator will roll on dice dropped inside. 4" high. Near fine.

200/300

6. **Dice Vase.** English [?], ca. 1900. Handsome and large boxwood vase allows the performer to determine with perfect accuracy the roll of dice thrown into its mouth. 5 3/4" high. Fine.

300/400

7. **Segmented Egg Vase.** California, Owen Magic Supreme, ca. 2004. Morrison Pill Box-style vase. Egg is removed from inside, vanishes, then reappears in the vase and when removed is shown solid. Finely turned from segmented exotic hardwoods, with internal mechanism and shell. 8 1/4" high.

1,200/1,500

8. **The Enchanted Negro's Head.** London, J. Bland [?], ca. 1890. Being a cane topped with a finely carved ebony "Negro's Head." The head unscrews from the body of the cane, exposing a compartment in which is concealed a small knife. Amazingly, the knife can be passed through the neck of the carving without separating it from its brass mounting. Tortoiseshell ferrule. Overall length of 40". Fine condition.

2,000/2,500



10



9

9. **Millet Cup and Bell.** Lake Forest Illinois, John McKinven, ca. 1996. A quantity of millet seed vanishes from a handsome turned wooden vase, only to reappear underneath a turned wooden bell some distance away. Bell 7 ½" high and hallmarked; both items near fine.

400/500

10. **Millet Vase.** Lake Forest Illinois, John McKinven, ca. 1999. A quantity of millet vanishes from inside the vase, reappearing a moment later. Mechanics fitted inside lid and base. 7 ½" high. Hallmarked. Very good.

300/400

11. Moretto, Toni (Italian, 1929 - 2011). **Magician with Card Fans sculpture.** Caricaturish depiction of a magician with card fans on either side of his head, standing in front of a table laden with props, magic books at his side and one in his back pocket. Italy, Lo Scriccolo, ca. 1995. 9 ½ x 7". Fine.

1,000/1,500



11

12. Moretto, Toni (Italian, 1929 - 2011). **Clown with Linking Rings sculpture.** Whimsical Pierrot-type clown magician performing the Linking Ring trick while standing next to a chair, with other props scattered about. Italy, Lo Scriccolo, ca. 1995. 9 x 7 ¾". Fine.

800/1,200



12



13



16



14



15

13. Moretto, Toni (Italian, 1929 – 2011). **Magician and Floating Ball sculpture.** Top hat and tail-clad magician performs the Zombie floating ball effect while standing next to a chair; a rabbit looks on. The gimmick is clearly visible behind the foulard on which the ball is floating. Italy, Lo Scriccolo, ca. 1995. 8 ¼ x 7 ¼". Fine.

800/1,200

*Moretto has been called a "cartoonish" sculptor by some fans, as his work is imbued with whimsicality. He worked in white clay, sculpting each delicate form, then firing it. Each statuette was then hand painted, fired again, then varnished. While the themes of Moretto's sculptures were consistent, no two pieces were alike. Each sculpture is signed by the artist.*

14. **Morrison Pill Box.** Lake Forest, John McKinven, ca. 1995. A ball is removed from a vase, vanishes, and reappears inside. Turned maple, with internal mechanism. Ball 1 5/8" diameter, vase 6 ½" high. Hallmarked. Finish worn, shell scratched; fair.

200/400

15. **Nest of Boxes.** English [?], ca. 1890. Exceptionally fine set of 12 lathe-turned wooden boxes. A coin vanishes, only to reappear moments later in the smallest of the containers. Smallest box will hold a US nickel or smaller coin. Largest box 3" in diameter. Fine.

300/400

*The quality of the turning of this set is best evidenced by the space between boxes. When nested, there is an almost-airtight seal formed from one box to the next.*

16. **Nest of Boxes.** American, ca. 1900 [?]. A borrowed watch vanishes, then reappears in the smallest of six nested, locked wooden boxes. The largest box 8 1/2 x 9 1/2 x 7 1/4". Some wear to finish and hardware, but good condition overall.

400/600

17. **Our New Spirit Verse Book.** Los Angeles, F.G. Thayer, ca. 1940. Set of nine books, four of which have been specially constructed, allowing the mind reader to know what poem is being read. Each ostensibly a volume by Webster Perit Huntington, published in 1904. Dark blue cloth, gilt stamped. Good condition. Uncommon.

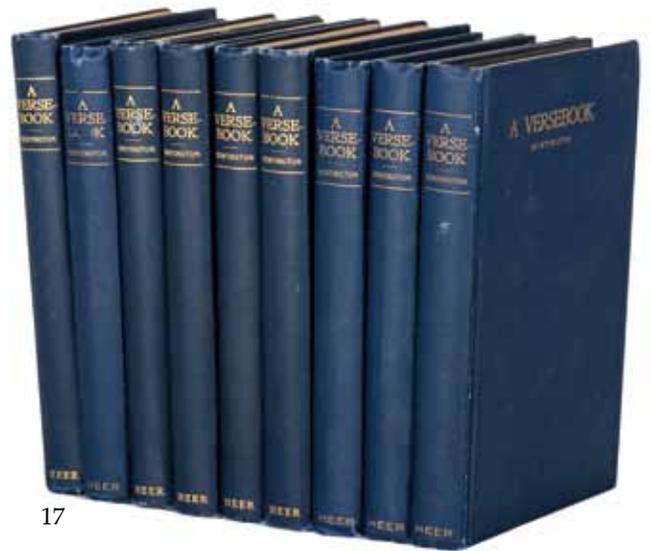
600/800

18. **Tarbell-Style Orange Vase.** California, Owen Magic Supreme, ca. 1999. A faux orange vanishes, appears, and transforms into a handkerchief inside this turned hardwood vase. Modeled after a design by Harlan Tarbell. 5 1/4" high. Hallmarked. Finish of hollow orange lightly worn, otherwise very good.

300/400

19. **Thimblewiz.** Los Angeles, F.G. Thayer, ca. 1920. A thimble vanishes from and appears on a small turned mahogany stand when covered with a turned wooden lid. Overall height 1 5/8". Likely turned by Floyd Thayer himself. Fine.

300/400



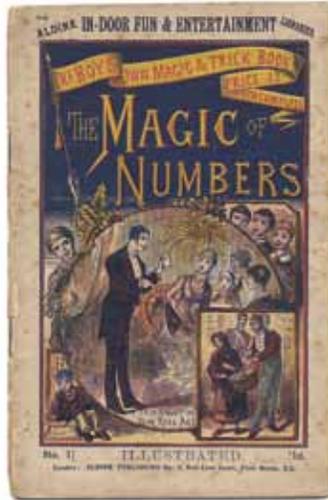
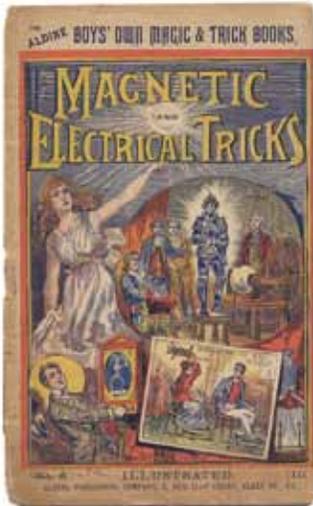
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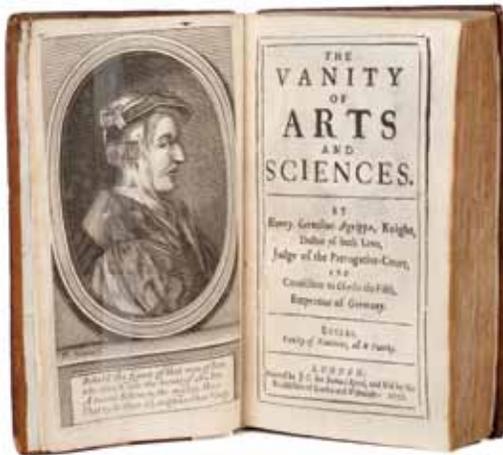


21

#### CONJURING LITERATURE

20. Agrippa, Henry Cornelius. **The Vanity of Arts and Sciences.** London: Printed by F.C. for Samuel Speed, and sold by the Booksellers of London and Westminster, 1676. Contemporary calf, mottled. Copper engraved frontispiece portrait. 8vo. Top 1" of spine absent. Variant of Toole-Stott 1219.

700/800



20

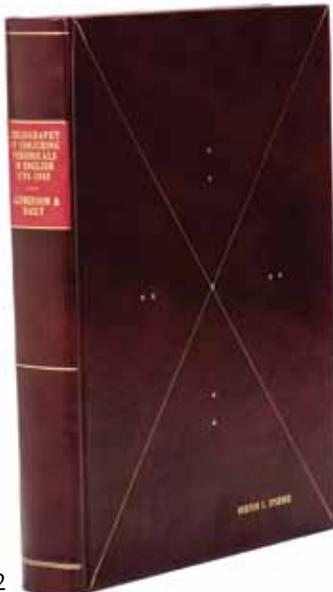
21. [Aldines] **Aldine's Boy's Own Magic & Trick Books.** London: Aldine Publishing, 1894 - 95. Complete set in eight volumes, each describing a separate subject, all related to magic tricks, sleight of hand, allied entertainments and experiments. Each volume in colored pictorial wrappers, well illustrated. 8vo. Wraps chipped and worn as expected, some foxed. In a drop-spine box. Scarce.

2,000/2,500

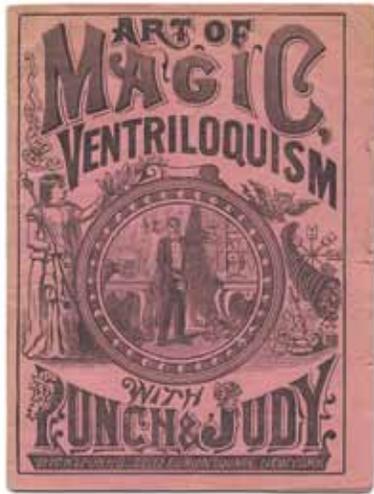
*One of perhaps two complete files known of this elusive series, the "Aldines" were the subject of Burton S. Sperber's "special issue" of his periodical A Real Miracle (1994), a copy of which is included with this lot. Sperber's publication includes a short bibliographic history of the series. Aldine's business included the publication of dime novels and serialized classics such as Robin Hood.*

22. Alfredson, James B. and George Daily. **A Bibliography of Conjuring Periodicals in English 1791 - 1983.** York: Magicana for Collectors, 1986. Maroon calf gilt stamped with gilt stamped spine label. One of six specially printed copies, with index (published in 1994) bound in. 4to. Page edges foxed; very good.

250/300



22



26

23. Anderson, J.H. **Great Wizard of the North's Handbook of Natural Magic. The Fashionable Science of Parlour Magic. An Exposure of Card Players, Blacklegs, and Gamblers.** London: R.S. Francis Printer, (ca. 1845). Thirteenth Edition. [1-5], 6-71, [72] pages, frontispiece portrait and dedication on pink paper. Original pictorial wrapper bound in one-third leather over marbled boards. Illustrated. 12mo. Tear on title page at top, approx. 1 ½", otherwise good. See Toole Stott 20.

600/800

24. Anderson, John Henry. **The Fashionable Science of Parlor Magic.** London: Published by the Great Wizard of the North at his "Temple of Magic," [ca. 1857]. 128<sup>th</sup> edition of Parlor Magic, 58<sup>th</sup> edition of Spirit Rapping. [i-iii] iv-viii [ix] x-xi [xii-xv] 16-95 + [1] pages. Colored pictorial wrappers bound in patterned boards over black leather, spine gilt stamped. Engraved frontispiece, illustrated. 8vo. Wrappers chipped and with closed tears, otherwise good. Ex-libris JB Findlay. See Toole Stott 1334, which collates differently.

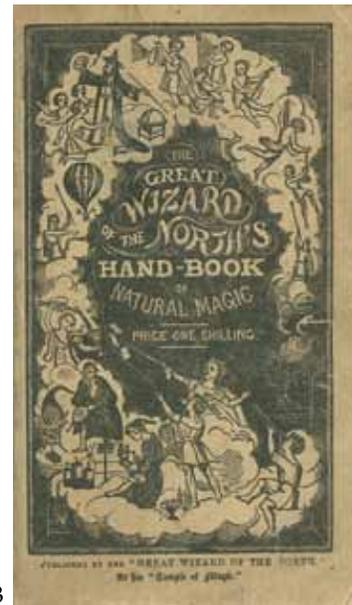
600/700

25. **The Art of Conjuring Made Easy; or Instructions for Performing the Most Astonishing Sleight-of-Hand Feats, with Directions for Making Fireworks.** Devonport: Samuel and John Keys, (ca. 1840). Pale green pictorial wraps. 12mo. Laid in to a green cloth folder, front board gilt stamped. Ex-libris Roland Winder and Stanley Collins and bearing their bookplates (the former in the cloth folder, the latter inside the front wrapper). Head of spine chipped, otherwise very good. Toole Stott 65.

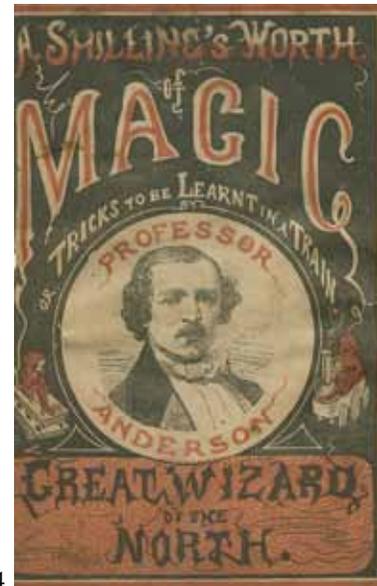
600/800

26. **Art of Magic. Ventriloquism with Punch and Judy.** New York: Dick's Publishing House, (ca. 1875). Pictorial pink wrapper. 8vo. Illustrated. Small chips and length-wise crease. In a drop spine box. Toole-Stott 1339.

200/400



23



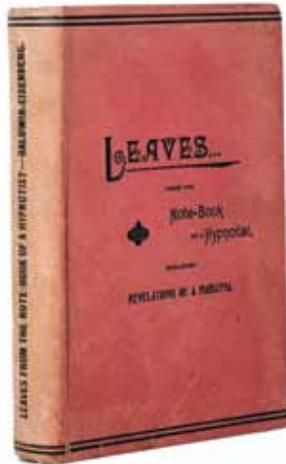
24



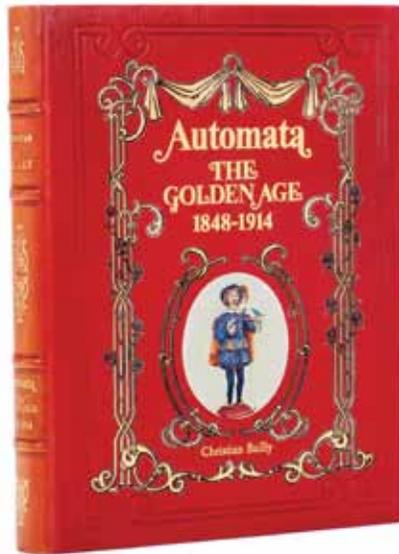
25



27



29



28



30

27. [Badcock, John] **Philosophical Recreations, or Winter Amusements**. London: Printed for Orlando Hodgson, [ca. 1820]. FIRST EDITION [?]. Embossed blue cloth, spine gilt stamped. [i-iii], iv - xv, verso blank, [1], vi, [1], 2-200 pages. Folding colored frontispiece. 12mo. Ex-libris Trevor Hall. Spine sunned, light internal wear; very good. See Toole Stott 75.

300/400

*Collates almost identically to TS 75, but the publisher's name is different, one ad is not present in this volume, and a few preliminaries are numbered differently.*

28. Bailly, Christian. **Automata The Golden Age**. London: Sotheby's Publications, 1987. Number 15 from the publisher's limited deluxe edition of 25 copies. Full leather embellished with a miniature hand painted by Madame Andree Kiefer, and with three original pen-and-ink with watercolor drawings of automata laid in. All edges gilded. In leather-trimmed marbled slipcase. 4to. Inscribed and signed by the author on a label tipped on to the half-title, as issued. Spine sunned. Very good.

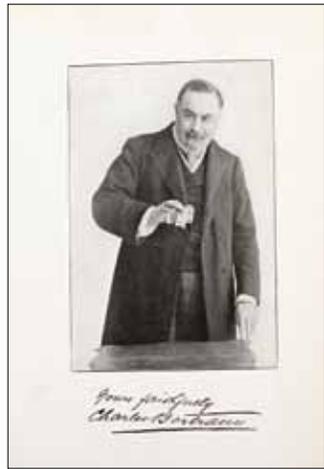
1,200/1,500

29. Baldwin, Eugene; and Maurice Eisenberg. **Leaves from the Notebook of a Hypnotist**. Chicago: Baldwin, Eisenberg and Flint, 1897. Red cloth stamped in black. Photographic plates of the authors. 8vo. Front hinge starting, otherwise good.

100/150

30. Bamberg, Theodore, and Robert Parrish. **Okito on Magic**. Chicago: Edward O. Drane and Co., 1952. Deluxe edition, number 106 of 200 copies. Blue cloth spine over pebbled gold boards. Pictorial jacket and slipcase. Illustrated. 8vo. Jacket chipped and torn; slipcase in need of repair. SIGNED & INSCRIBED BY OKITO, AND BEARING HIS PAPER SEAL ON THE FRONT FLYLEAF.

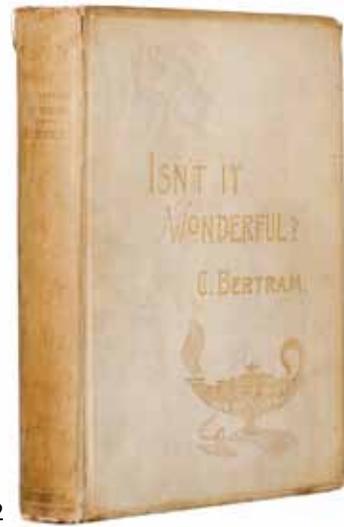
300/400



31

31. Bertram, Charles. **A Magician in Many Lands**. London: George Routledge & Son, 1911. Large paper edition. Red cloth, spine gilt stamped. Colored frontispiece. Plates. 4to. Ex-libris J.B. Findlay. Cloth toned and worn, spine chipped, internally very good.

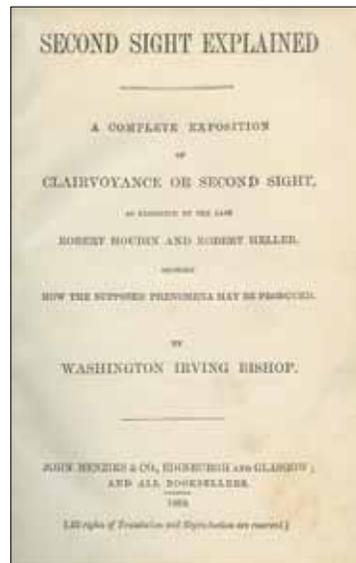
250/350



32

32. Bertram, Charles. **Isn't It Wonderful?** London: Swann, Sonnenschein & Co., 1896. First edition. Large format, in white cloth, gilt stamped, with beveled edges. Frontispiece. Illustrated. 4to. Spine chipped and soiled; internally very good.

300/400



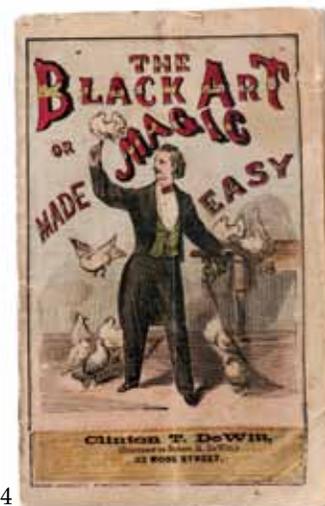
33

33. Bishop, Washington Irving. **Houdin and Heller's Second Sight Explained**. Edinburgh & Glasgow: John Menzies, 1880. Brown cloth, title stamped in gold on front. 8vo. Cloth rubbed at hinges. Good.

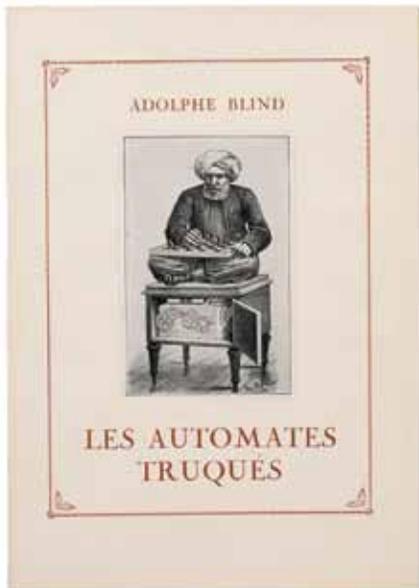
100/150

34. **The Black Art or Magic Made Easy**. New York: Robert M. De Witt, 1869. Hand-colored pictorial wraps. Diagrams in text. 8vo. Closed tear to front wrap and first 26 pages; wraps and spine chipped and worn; good. In a drop-spine box. Toole Stott 94.

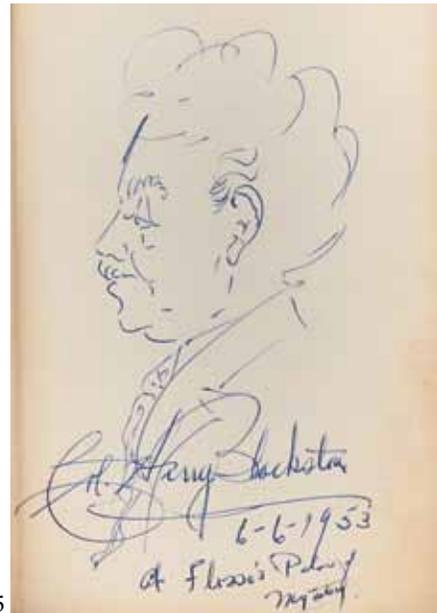
600/800



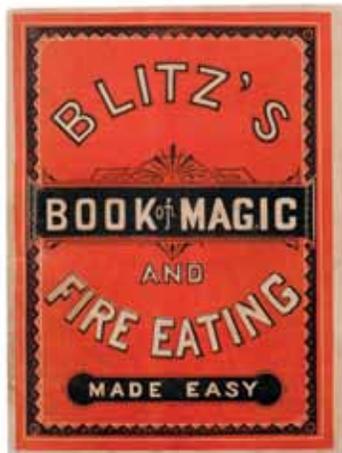
34



36



35



37



38

35. Blackstone, Harry (Henry Boughton). **Blackstone's Modern Card Tricks and Secrets of Magic.** Garden City: Garden City Publishing, 1941. Grey cloth with pictorial jacket, well illustrated. 8vo. Jacket significantly torn and binding worn; good. THE FLYLEAF BEARS A SELF-PORTRAIT OF BLACKSTONE, INSCRIBED AND SIGNED "COL. HARRY BLACKSTONE/6-6-1953/AT FLOSSO'S PALACE OF MYSTERY."

100/150

36. Blind, Adophe. **Les Automates Truqués.** Geneva and Paris, 1927. Printed wrapper with illustration of Ajeeb the chess-playing automaton laid down as issued. Portrait frontispiece, illustrated with plates and drawings. Pages uncut. 8vo. Near fine. NICE COPY.

400/600

37. Blitz, Francois R. **Blitz's Book of Magic; and Fire Eating Made Easy.** New York: Hurst & Co., (ca. 1872). Colored wraps. 8vo. Very good. Toole Stott 943.

200/300

38. [Blow Book] **Ambigu Magique.** French, ca. 1778. Marbled wrappers. Illustrated with hand-colored full page engraved plates. Images include the Harlequin, playing cards, flowers, Le Mere Idienne, Soldate en Faction, Le Pere Manent, and many more. Wrappers significantly chipped at spine, internally near fine. In a drop spine box.

1,500/1,800

*The pages of the book change ten times when blown upon and flipped-through by the demonstrator, hence the term "Blow Book." For further information, see R. Jay, *The Magic Magic Book*, p. 36.*



40



39. [Blow Book] **Bilder Zauberei**. German, ca. 1880. Pictorial wrappers over cloth spine with original gilt-stamped slipcover. Each time the magician breathes on this book and flips through its pages, the contents of the book change. Pages change ten times. Approximately 12mo size. Light wear; near fine. In a drop spine box.

400/500

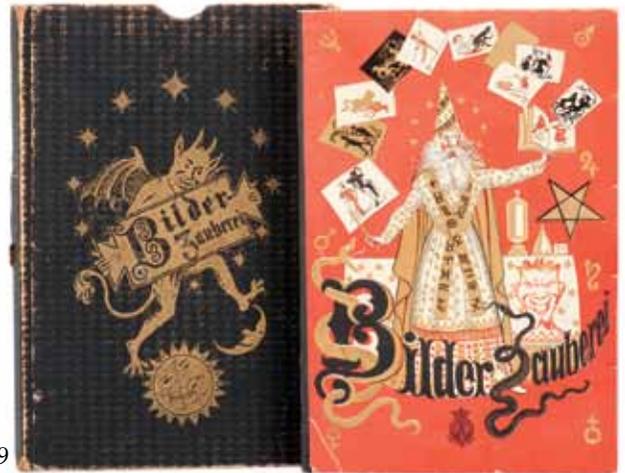
*Instructions have been incorporated into the pages of the book in ten different languages. Many of the colorful images in the book are lithographed decals laid down on the pages.*

40. [Blow Book] **Le Livre Magique. Tombé De La Lune**. [France]: MM. Gangel et P. Didion, ca. 1870. Original colored pictorial wraps. Being a "blow" book; the images on the pages change completely when the magician blows on them, then flips through the book. Each series of images hand-colored. 12 changes in all. 8vo. Light foxing and extremities worn and chipped; wraps torn at spine. In a drop spine box. Good.

300/500

41. [Blow Book] **Magic Picture Book**. German, ca. 1885. Colored pictorial wrappers. Contents of the pages change five times. Several pages contain full color illustrations. Approximately 16mo. Front wrapper chipped, otherwise very good. In a drop spine box.

200/300

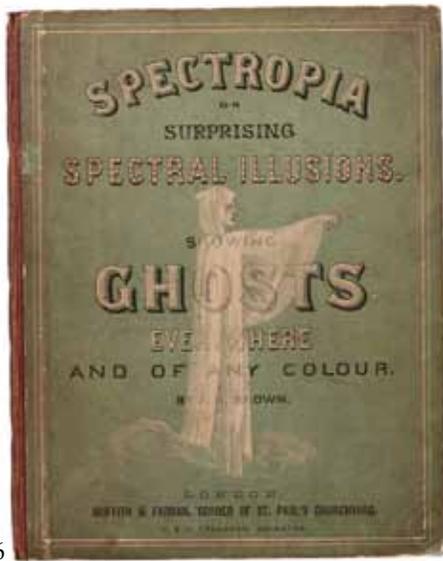


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41

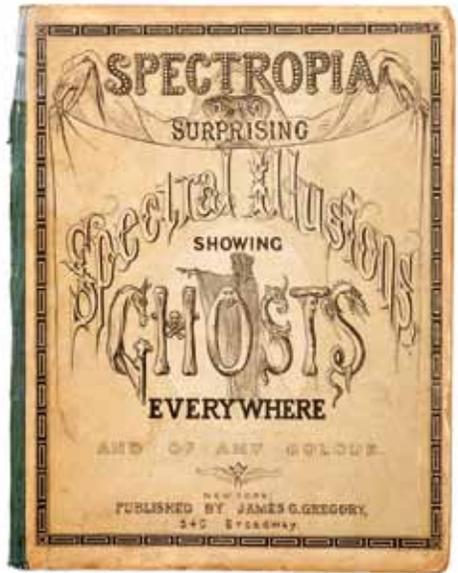




46

46. Brown, J.H. **Spectrophia; or, Surprising Spectral Illusions**. London: Griffin and Farran, 1864. First series. Publisher's pictorial cloth-backed boards. Hand-colored plates and other illustrations. 4to. Rear board quite rubbed; front hinge repaired. NICE COPY. Toole-Stott 773.

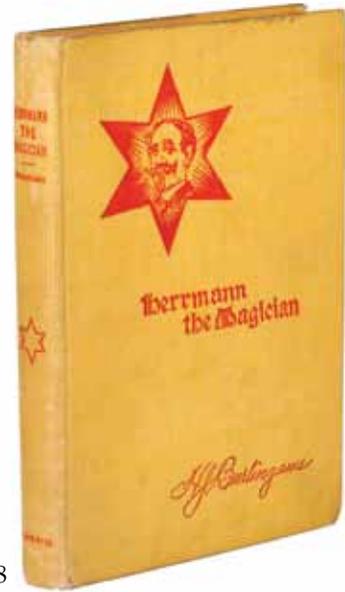
400/600



47

47. [Brown, J.H.] **Spectrophia; or Surprising Spectral Illusions Showing Ghosts Everywhere and of any Colour**. New York: James G. Gregory, 1864. Pictorial boards over green cloth spine. Illustrated, including 16 hand-colored full-page plates of various ghosts. 4to. Spine splitting, crudely repaired, and generally well worn; good. Toole Stott 777.

300/400



48

48. Burlingame, H.J. **Herrmann the Magician**. Chicago: Laird and Lee, 1897. First edition in publisher's yellow pictorial cloth. Illustrated. 8vo. Very good.

150/250

49. Burlingame, H.J. **Tricks in Magic, Vol. 1-3**. Chicago: Clyde Publishing, 1895-98. Colored paper wraps. Volume 3 wrapper detached, otherwise good. In a drop spine box.

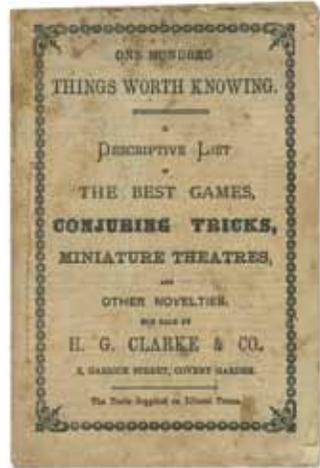
150/200



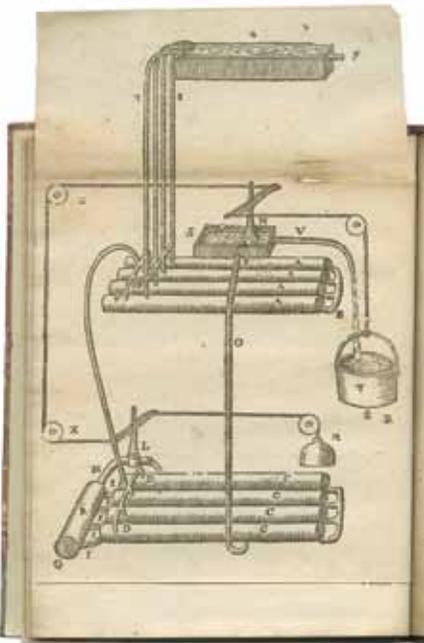
49



50



53



51

50. Bursill, Henry. **Hand Shadows to be Thrown Upon the Wall.** London: Griffith & Farran, 1860. Fifth edition. Pale pink pictorial boards. Frontispiece. Full-page engravings. 4to. Boards significantly rubbed, front detached, front hinge crudely repaired, contents foxed; fair. See Toole Stott 779.

150/300

With: Another copy in green pictorial boards, "fourteenth thousand"; fair condition.

51. Caus, Issac de. **New And Rare Inventions of Water Works.** London: Printed for J. Moxon, 1704. Marbled boards with paper title label laid down to front. Four folding plates, woodcuts in text. 4to. Lower section of title page inexpertly restored with some text affected, general wear throughout, otherwise good. Uncommon. Toole Stott 1248.

800/1,200

52. Chapuis, Alfred and Edouard Delis. **Le Monde des Automates.** Paris: 1928. Two volumes in red cloth, spines gilt stamped. Number 711 from a limited edition of 1000. Illustrated with photographs and 13 color plates. 4to. Spines rubbed, otherwise very good.

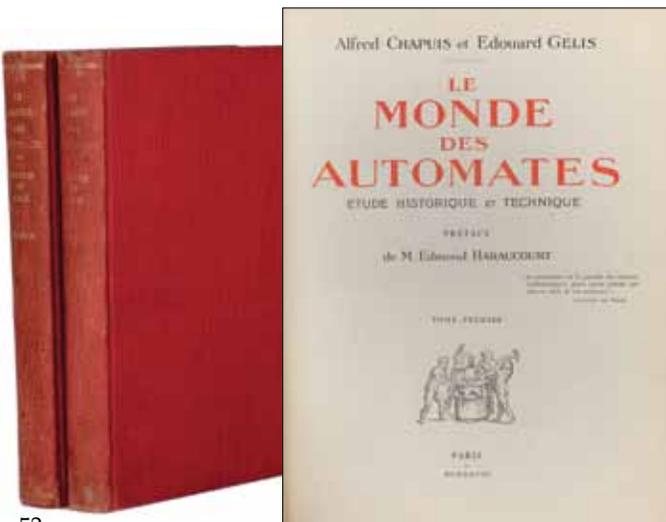
500/700

An important historical and technical study of automata in French, including discussions of bird boxes, magic-themed automata, Robert-Houdin, and much more.

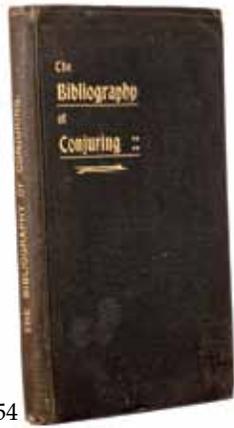
53. Clarke, H.G. **Descriptive List of The Best Games, Conjuring Tricks, Miniature Theatres, and Other Novelties....** London: H.G. Clarke, ca. 1880. Printed self-wrappers. Copiously illustrated with woodcuts. 8vo. Foxed.

300/400

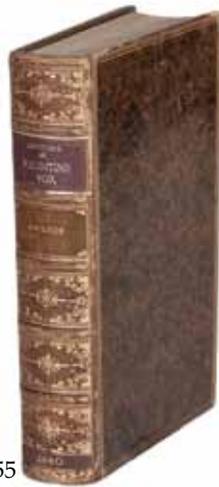
A lovely and early conjuring catalog that also advertises puzzles, Punch & Judy stages, Zoetropes, cardboard models, and similar toys.



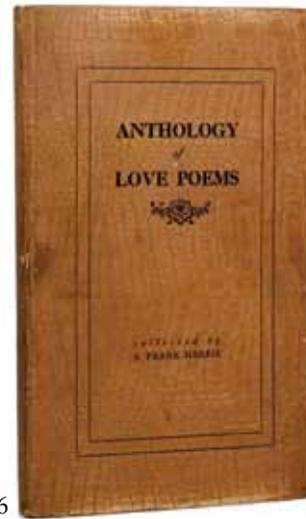
52



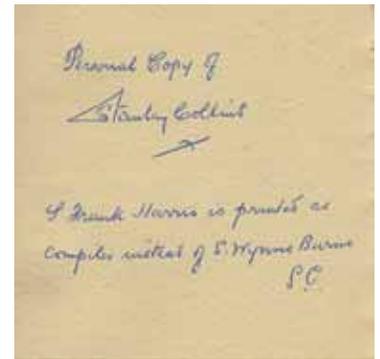
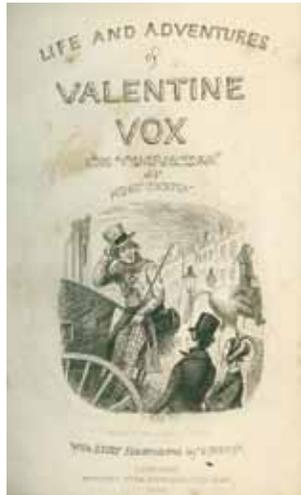
54



55



56



54. Clarke, Sidney and Adolph Blind. **The Bibliography of Conjuring and Kindred Deceptions**. London: George Johnson, 1920. Black cloth gilt stamped. Interleaved, with numerous interesting annotations by two former owners. 8vo. General wear and bumps to cloth; good.

100/200

55. Cockton, Henry. **The Life and Adventures of Valentine Vox the Ventriloquist**. London: Robet Tyas, 1820. FIRST EDITION. Engraved frontispiece, title page, and 58 plates. Old calf with tooled, banded spine, gilt stamped, marbled endsheets. 4to. Light wear to extremities, spine label a modern replacement, very good overall. Toole Stott 782.

300/500

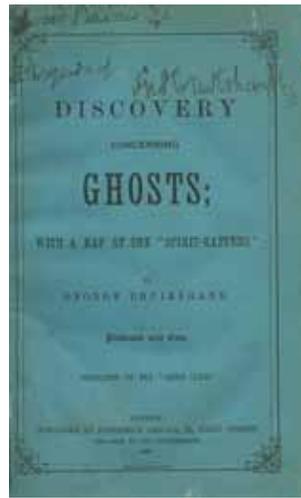
56. Harris, S. Frank (Pseud. Stanley Collins). **Anthology of Love Poems**. London: Privately printed, [1929]. Textured brown boards. 8vo. Stanley Collins' bookplate on front pastedown. Light wear at extremities; very good. Accompanied by a TLS from Collins to J.B. Findlay, stating that this is one of two copies printed using the Harris pseudonym. THE SECOND FREE ENDSHEET BEARS THE FOLLOWING IN STANLEY COLLINS' HAND: "PERSONAL COPY OF STANLEY COLLINS/S. FRANK HARRIS IS PRINTED AS COMPILER INSTEAD OF S. WYNNE BURNE/S.C."

700/800

*Collins produced his Anthology of Love Poems in 1929, printing a limited quantity of the special "forcing" book - which allows the performer to force various words on unsuspecting readers - with the name "S. Wynne Burne" printed as compiler. This was a play on the name Swinburne. Collins' letter states, in part, "I realized soon after printing that I had made a grievous mistake in punning on Swinburne's name and so decided to print TWO only special copies for my own personal use. One of these served me well for some years but the other, the one I now send, survived by retirement." The whereabouts of the second book bearing the Harris name are unknown. See Thomas Sawyer's Aphelion No. 7 for additional data about the Collins force books.*



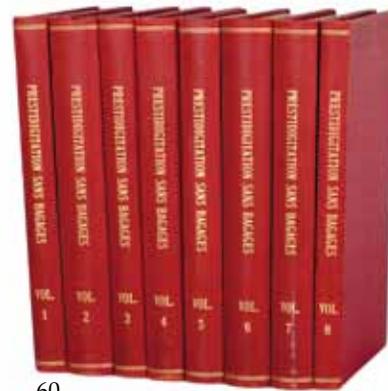
57



58



59



60

57. Collins, Stanley. **A Conjuring Melange typescript.** Carbon typescript with handmade corrections for this book of Collins' original magic tricks. [England], 1946. On 106 4to pages. In a brown cloth drop spine box, gilt stamped. Horizontal fold from original mailing, worn as expected.

400/600

*A TLS from publisher Paul Fleming has been incorporated into the second page of the typescript, addressed to Collins and signed "Paul." Fleming writes to Collins asking for final corrections to the manuscript, saying, "do tell me of any parts that you think should be changed or deleted. ...[I] hope you will be entirely honest in your judgment." The book was published by Fleming in 1947. The typescript is accompanied by a four-page ALS from Collins to J.B. Findlay, which discusses the typescript, and other subjects.*

58. Cruikshank, George. **A Discovery Concerning Ghosts; with a rap at the "Spirit-Rappers."** London: Frederick Arnold, 1863. Half morocco, spine gilt stamped. Marbled endsheets. Original blue printed wrappers bound in. With engravings by the author. 8vo. Front wrap chipped, otherwise very good. PRESENTATION COPY, INSCRIBED AND SIGNED ON THE FRONT WRAPPER BY GEORGE CRUIKSHANK. Toole Stott 794.

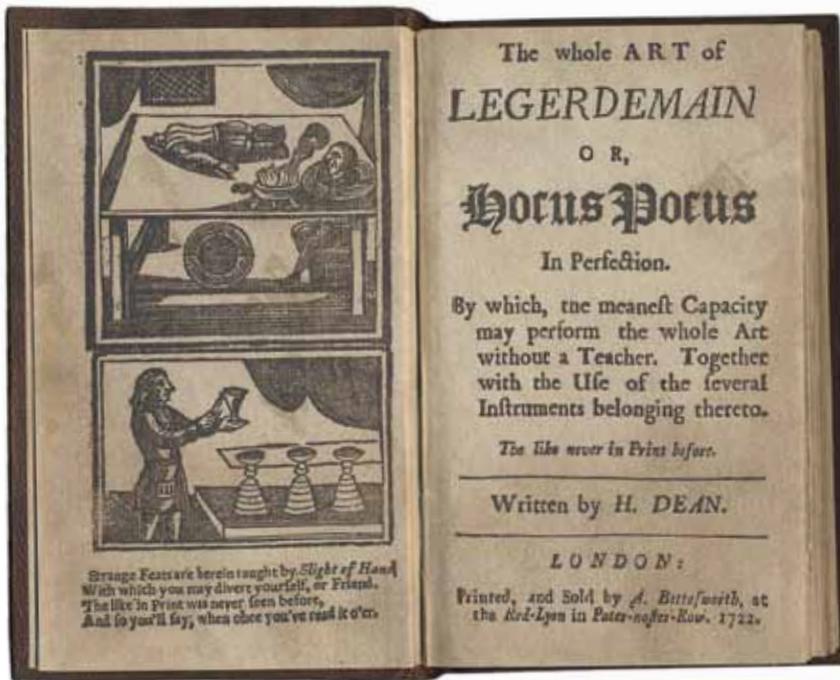
500/600

59. Cruikshank, George. **Illustrations to Punch and Judy.** London: Septimus Prowett, 1828. 24 etched plates by Cruikshank, all proofs on India paper and mounted on blank leaves, with hand-colored examples on plain paper mounted on facing pages. Original lettered front wrapper bound in tooled red morocco, spine and edges gilt stamped, top edge gilt. 4to. Foxed, otherwise very good. Cohn 150. See Toole Stott 1391. Scarce in this state.

600/700

60. D'Hotel, Dr. Jules. **La Prestidigitation Sans Bagages.** Paris: A. Mayette, 1936 - 1944. Eight clothbound volumes in red buckram, spines gilt stamped. Copiously illustrated. 8vo. Good. From the Milbourne Christopher Collection, and bearing examples of his various bookplates in several volumes.

600/800



61

RARE FIRST EDITION

61. Dean, Henry. **The Whole Art of Legerdemain; or, Hocus Pocus in Perfection.** By which, the meanest Capacity may perform the whole art without a Teacher. Together with the use of several instruments belonging thereto. This like never in print before. London: Printed and Sold by A. Bettesworth, at the Red-Lyon in Pater-noster-Row, 1722. FIRST EDITION. [1-6], 7-44, 54, 46-96, 73-77, 87, 79-101, [102] + 9 leaves of advertisements. Modern calf, being a finely executed period-style binding. Frontispiece, woodcuts in text. 12mo. A 1-3 and seven terminal ad leaves expertly recreated and bound in, rounded corners and wear restored. Now very good. In a drop spine box. One of five examples known. Toole Stott 199.

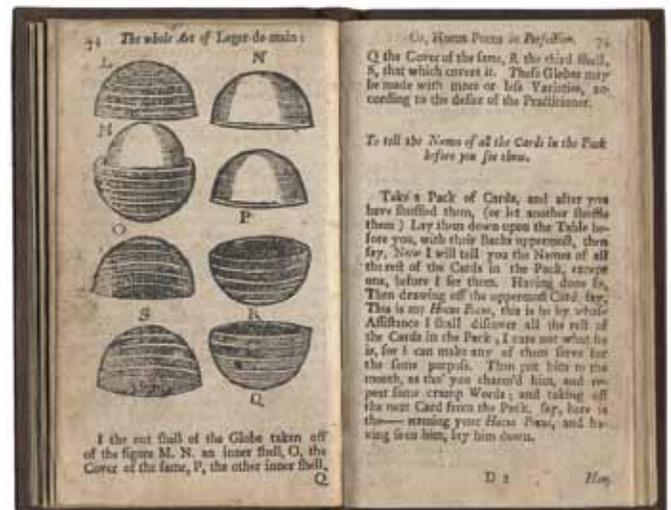
30,000/35,000

In the words of Edwin A. Dawes, Henry Dean's book became a 19<sup>th</sup> century "best seller" that ran through many editions in both England and America. It was, however, primarily an unoriginal work, in that its content was lifted primarily from the Discoverie of Witchcraft, Hocus Pocus Jr., and Sports and Pastimes. Even one of the illustrations in Dean's book, depicting the Egg Bag trick, was lifted from the work of another – Richard Neve's Merry Companion.

The ad leaves at the end of the text include the third of three as noted by Toole Stott, and an additional six from an unknown source, which comprise an alphabetical catalog of Chapmen's books "sold by Dan Pratt at the Bible and Crown against York house in the Strand..."

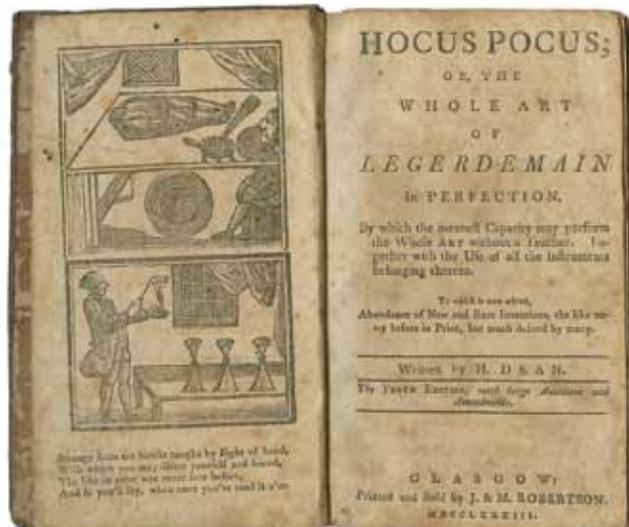
This, the first edition of Dean's Whole Art of Legerdemain is a rare book indeed. Toole Stott's conjuring bibliography located four copies in 1976, three of those in institutions, and one of which was incomplete. In the intervening years, only one other example has surfaced.

Sales History: Swann Galleries, October 2002.

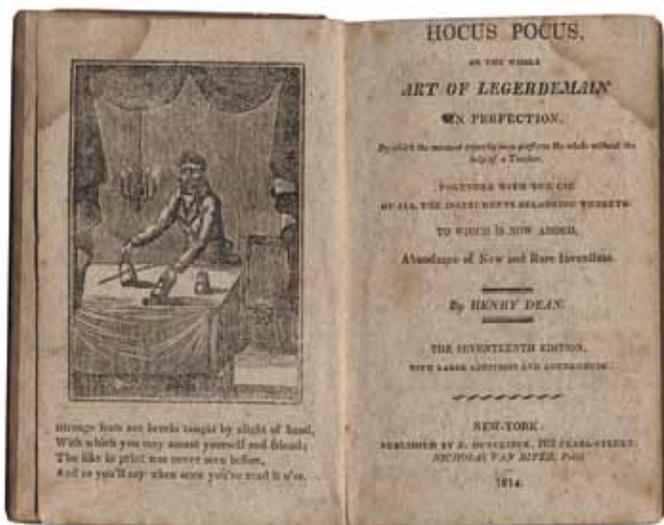




62



63



64

62. Dean, Henry. **The Whole Art of Legerdemain; or, Hocus Pocus in Perfection.** London: Printed and sold by T. Sabine, ca. 1793. Ninth edition. Old cloth. Woodcut frontispiece, woodcuts in text. 12mo. Text block loose, old writing on rear endsheet, frontispiece laid down on inside of front board, page edges cropped close and chipped, text affected on one page. SIGNED ON THE TITLE PAGE AND PAGE 5 BY JASPER MASKELYNE. In a drop spine box. Toole Stott 215.

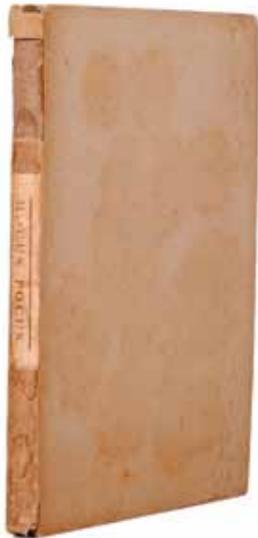
1,800/2,000

63. Dean, Henry. **Hocus Pocus, or the Whole Art of Legerdemain in Perfection.** Glasgow: Printed & Sold by J.M. Robertson, 1783. Tenth edition. 2 leaves, 5 - 108 pages. Old calf. Woodcut frontispiece, woodcuts in text. 12mo. Flyleaf chipped and thinned at top and fore edge, two holes in margins on frontispiece not affecting image, some foxing, good condition overall. In a drop spine box. Toole Stott 216.

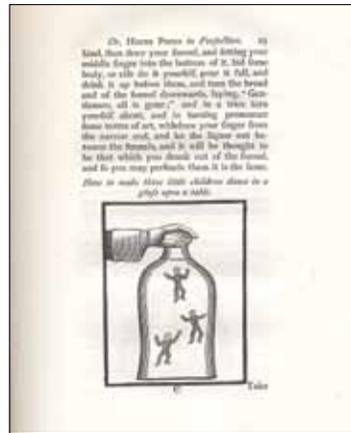
3,000/4,000

64. Dean, Henry. **Hocus Pocus, or the Whole Art of Legerdemain in Perfection.** New York E. Duyckinck, 1814. Seventeenth edition. Plain brown boards over paper spine. Woodcut frontispiece, woodcuts in text. 2 leaves, [5], 6 - 107 pages. 12mo. A few pages cropped close at top margin, minor dampstaining affecting several pages, boards almost detached, else good. In a drop spine box. Toole Stott 230.

3,000/4,000



65



65. Dean, Henry. **Hocus Pocus, or the Whole Art of Legerdemain in Perfection.** Glasgow: [Robert Anderson], 1886. A facsimile of the 1797 Glasgow edition. Plain boards with paper spine label. Frontispiece. Illustrated. 4to. Spine splitting and chipped, internally fine and uncut. See Toole Stott 222.

300/400

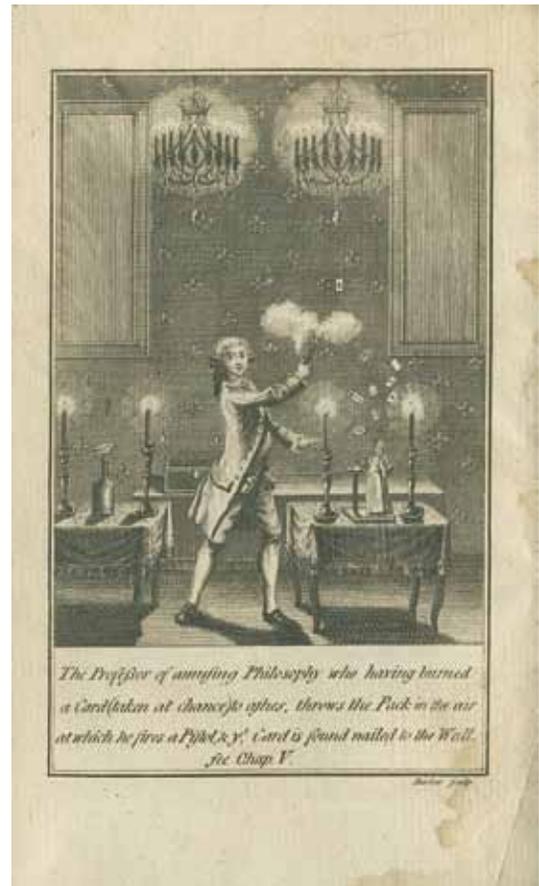
A note preceding the text states, "The price of this book is six shillings. If you cannot raise six shillings honestly, do not buy the book." A variant edition in which the prefatory note states that the price is four shillings and six pence *also exists*.

66. Decremps, Henri. **The Conjuror Unmasked: or, La Magie Blanche Devoilee.** London: Printed for, and Sold by, T. Denton, No. 6, Coventry- Court, Hay-Market; and may be had of H. Setchel, King-Street, Convent Garden; H. Brookes, No. 8, Coventry-Street; and H. Turpin, No. 104, St. John's-Street, West Smithfield, 1785. FIRST ENGLISH TRANSLATION. Modern green and pink marbled boards over brown calf spine with gilt stamped morocco label. 8vo. Light soiling at bottom right edge of engraved frontispiece, head of spine chipped, otherwise very clean. Toole-Stott 235.

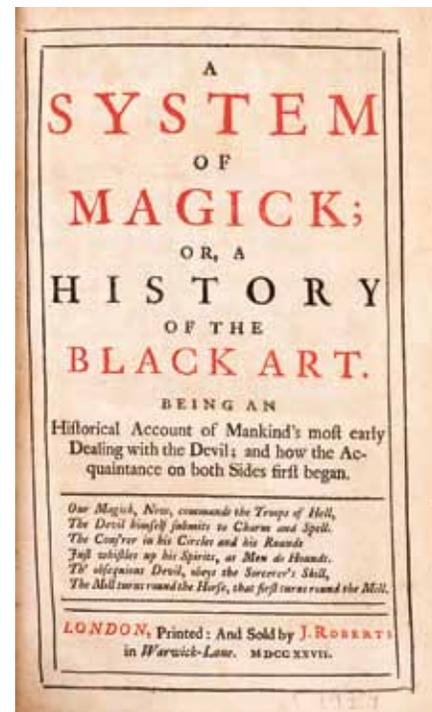
2,500/3,000

67. [Defoe, Daniel]. **A System of Magick; or, a History of the Black Art.** London: Printed and Sold by J. Roberts in Warwick Lane, 1727. FIRST EDITION. Engraved frontispiece. Contemporary calf, rebounded, incorporating original spine. 8vo. Toole Stott 813.

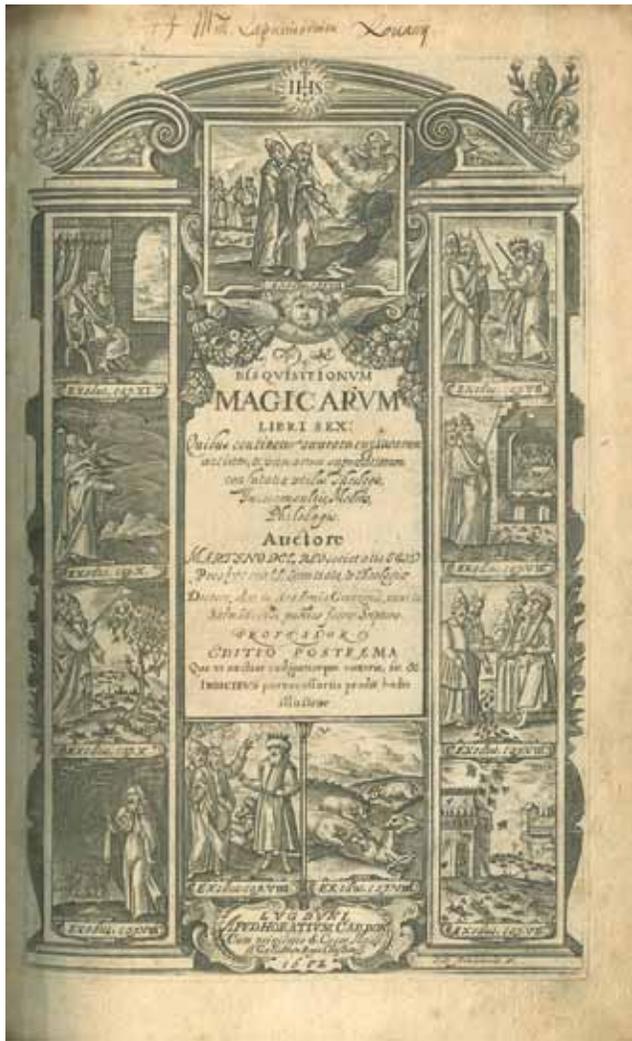
400/600



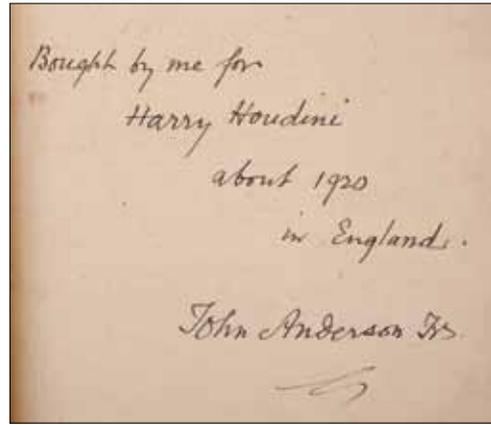
66



67



68



68

FROM HOUDINI'S LIBRARY

68. Del Rio, Martin. *Disquisitionum Magicarum Libri Sex*. [Lyon]: H. (Horace) Cardon: 1612. Re-bound in modern leather incorporating contemporary brown calf panels stamped with crucifix at center; circumscribed "Jesus Nasareus Rex Iudeorum 1583." Engraved title page. Undated handwritten page remnant laid down inside front cover provides a biographical sketch of the author. 30 leaves, p. [1]–468, 30 leaves. 4to. Some browning on initial pages, one with gutter tear; inserted at front is one page inscribed to Houdini from John Anderson Jr. (likely the son of John Henry Anderson, the "Great Wizard of the North"), dated 1920.

400/500

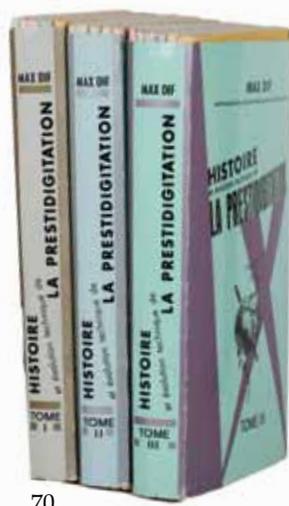
*Del Rio, trained as a lawyer in Spain, became a Jesuit in 1580. He wrote this popular book on magic and the occult in the last quarter of the sixteenth century. While Del Rio acknowledges the existence of "theatrical and deceptive" magic and gives examples of tricks performed by jugglers (magicians), itinerant performers, and even trained animals, the book's main focus is on witchcraft and "real magic." Houdini's library, well-known for its size, was stocked not only with works on stage magic, but important and early books on the occult and black magic, as well.*

69. De Vere, Charles. **De Vere's Book of Magic**. London: [Author?], ca. 1875. Hand-colored pictorial wraps. Illustrated. 8vo. Front wrap chipped, light spotting; good. In drop-spine box. Toole Stott 243. Scarce.

400/600



69



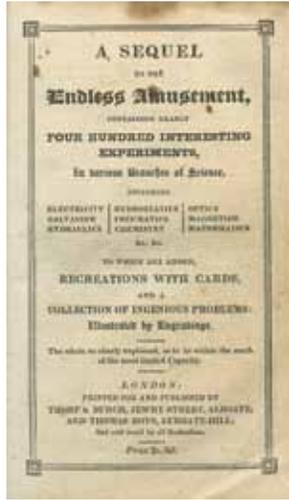
70

70. Dif, Max. **Historie et évolution technique de La Prestidigitation**. Limoges: 1971-1974. Three volumes in publisher's pictorial wraps over loose gatherings, each in a separate pictorial folder. Heavily illustrated with photographs and rare memorabilia. 4to. Extremities worn but contents sound. With a cloth-covered slipcase. EACH VOLUME SIGNED BY THE AUTHOR.

250/350



71



72

71. **Endless Amusement; A Collection of Upwards of 400 Entertaining and Astonishing Experiments.** London: Gye and Balne, ca. 1819. FIRST EDITION. Lettered boards, rebacked with paper. Engraved folding frontispiece. 12mo. Book label of Carl W. Jones. Front hinge weak, general wear, good. Toole Stott 255.  
800/1,200

72. **A Sequel to the Endless Amusement.** London, ca. 1825. Modern brown cloth, gilt stamped. Illustrated. 12mo. Variant of Toole Stott 623.

250/350

73. **Encyclopaedia Britannica: or A Dictionary of Arts, Sciences...** [Edinburgh: Archibald Constable and Company, 1810]. ¼ brown morocco over brown cloth, gilt stamped. Being pages 728 - 748 from Vol. XIII, including the entire entry on Legerdemain. Two pages of copperplate engravings. 4to. Near fine. Toole Stott 253.

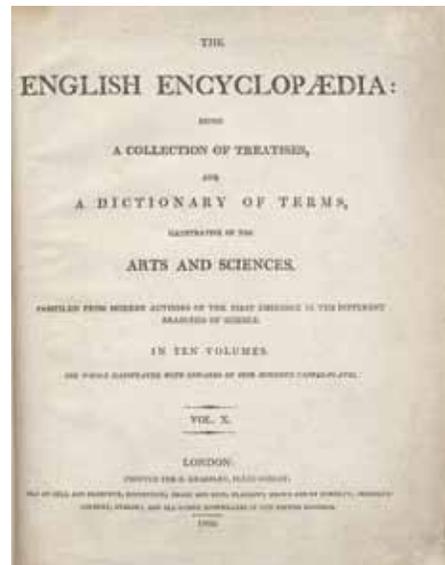
200/300

74. **English Encyclopaedia (The).** London: Printed for G. Kearsley, 1802. Being an extract of the title page and pages 171 - 187 from Vol. X of this work, encompassing the entry on Legerdemain, accompanied by two copperplate engravings on the subject. The whole bound in brown cloth over a calf spine, gilt stamped. 4to. Spine sunned, otherwise very good. Toole Stott 277.

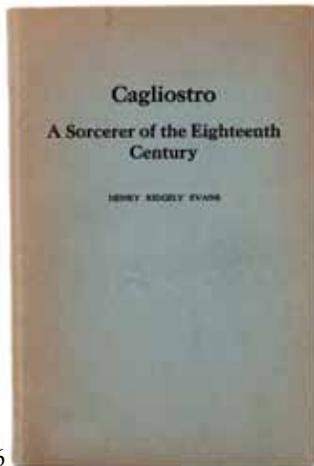
300/400



73



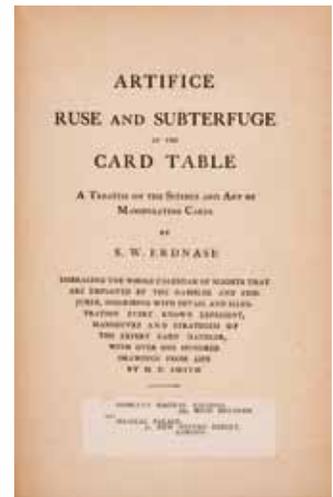
74



76



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77

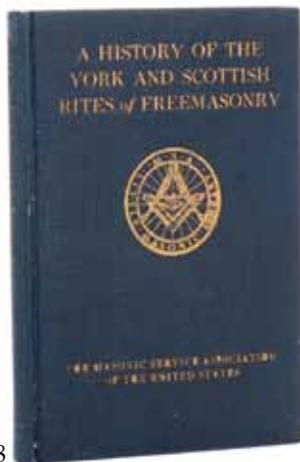
75. Erdnase, S.W. **Artifice Ruse and Subterfuge at the Card Table**. Chicago: [Author], 1902. FIRST EDITION. Green cloth gilt stamped. Illustrated "with over one hundred drawings from life" by Marshall D. Smith. 8vo. Hamley overslip on title page. Cloth a bit faded, spine with closed tears above title, internally very good.

3,000/4,000

*Perhaps the most important book on sleight-of-hand with cards, Erdnases's book is best known by its cover title, *The Expert at the Card Table*. In the 112 years since its initial publication, the book has never been out of print.*

76. Evans, Henry Ridgely. **Cagliostro A Sorcerer of the Eighteenth Century**. New York: Macoy Publishing and Masonic Supply Co., 1941. New and revised edition. Light blue printed wrappers. Frontispiece. Plates. 8vo. Light foxing and wraps faintly toned; good. INSCRIBED AND SIGNED BY THE AUTHOR.

200/300



78

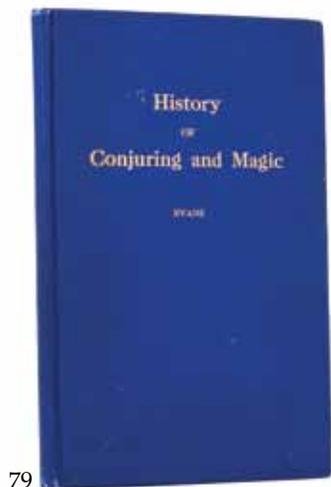
77. Evans, Henry Ridgely. **Cagliostro and his Egyptian Rite of Freemasonry**. New York: The Masonic Bibliophiles, 1930. Number 60 from a limited edition of 202 copies. Blue boards over cloth spine, front board gilt stamped. Frontispiece. Title page in two colors. 4to. Light discoloration and wear to boards, former owner's inked stamp and bookplates on several pages; very good. One of Evans' scarcest titles.

600/800

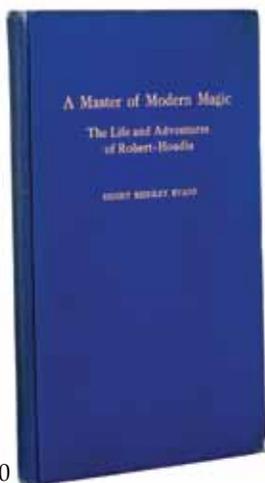
*Only six magicians are listed among the advance subscribers to the book on its last two pages, including the author, and illusionist Howard Thurston.*

78. Evans, Henry Ridgely. **A History of the York and Scottish Rites of Freemasonry**. Washington, D.C.: The Masonic Service Association of the United States, 1924. Dark blue cloth gilt stamped. Diagrams. 24mo. Fine.

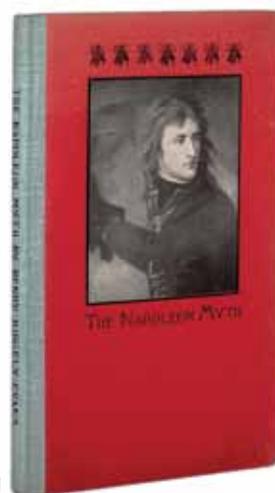
400/600



79



80

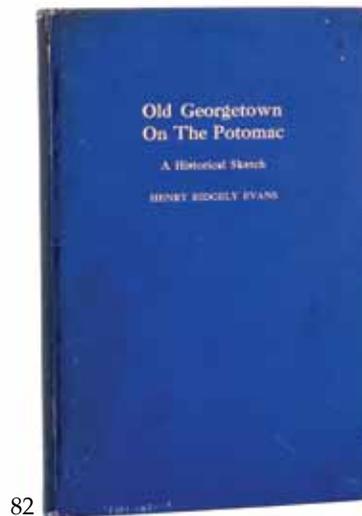


81

79. Evans, Henry Ridgley. **History of Conjuring and Magic.** Kenton, Ohio: William W. Durbin, 1930. New and Revised Edition. Bright blue cloth, gilt stamped. Portrait frontispiece of Cagliostro. Plates. 8vo. Good. INSCRIBED AND SIGNED BY THE AUTHOR.  
250/350

80. Evans, Henry Ridgley. **A Master of Modern Magic. The Life and Adventures of Robert-Houdin.** New York: Macoy Publishing, 1932. Bright blue cloth stamped in gold. Portrait frontispiece. 8vo. Very good. NICE COPY.  
200/300

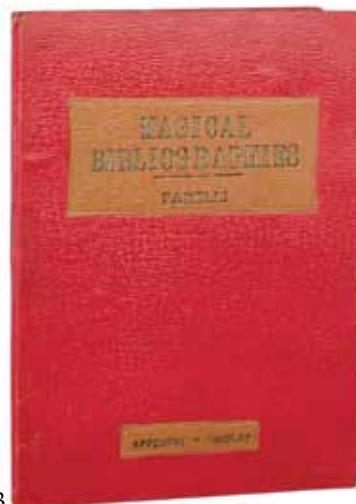
81. Evans, Henry Ridgley. **The Napoleon Myth.** Chicago: Open Court Publishing, 1905. Blue cloth spine over red boards, portrait of Napoleon laid down to front board as issued. Frontispiece; plates. Tall 8vo. Corners bumped; very good.  
300/400



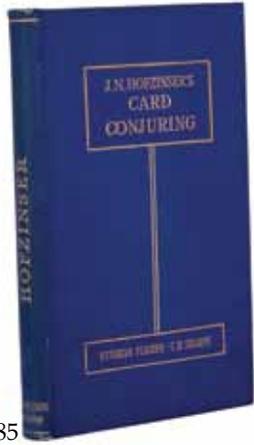
82

82. Evans, Henry Ridgley. **Old Georgetown On the Potomac: a Historical Sketch.** Washington D.C.: The Georgetown News, 1933. Bright blue cloth, gilt stamped. Plates. 8vo. Backstrip darkened, light wear to cloth, former owner's bookplate and notes on an early American family mounted to front endpapers. Uncommon.  
200/300

83. Farelli, Victor. **Magical Bibliographies.** Shanklin: James B. Findlay, 1953. Deluxe edition. Red boards stamped in brown, black, and gold. 8vo. Endsheets foxed, minor bumping and wear to cloth, otherwise good. SIGNED BY FARELLI AND FINDLAY ON THE TITLE PAGE.  
200/300



83



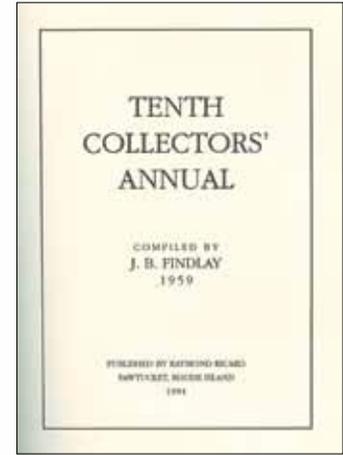
85



86



84



86

84. Findlay, J.B. **Tenth Collectors' Annual**. Pawtucket: Raymond Ricard, 1994. Number five of seven limited first edition copies, in marbled boards backed with brown calf, spine gilt stamped. Illustrated. Fine. INSCRIBED AND SIGNED BY THE PUBLISHER TO BURTON SPERBER.

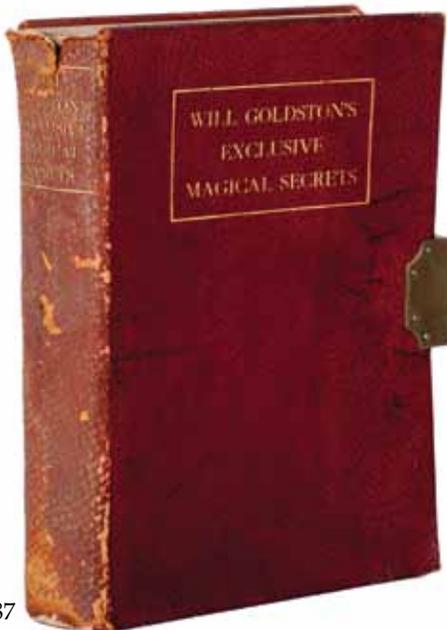
200/250

85. Fischer, Ottokar (Trans. S.H. Sharpe). **J.N. Hofzinger's Card Conjuring**. London: George Johnson, 1931. FIRST ENGLISH EDITION. Bright blue cloth stamped in gold, illustrated. 12mo. Spine very lightly rubbed. NICE COPY.

200/250

86. F[orsyth], J.S. **Demonologia; or Natural Knowledge Revealed**. London: John Bumpus, 1827. Marbled boards over brown cloth spine, gilt stamped. Folding frontispiece. 12mo. Half-title bound in reverse, light internal spotting, else good. Toole Stott 828.

300/400

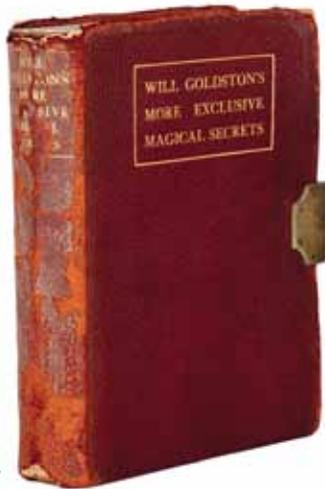


87

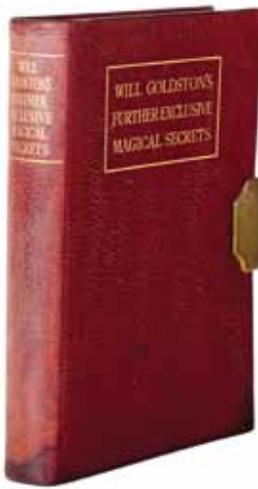
#### THE LOCKED BOOKS

87. Goldston, Will. **Exclusive Magical Secrets**. London: Will Goldston Ltd., [1912]. Publisher's maroon morocco stamped in gold. Illustrated. Thick 4to. Boards worn at extremities and spine with significant chipping and two tears, about 2", at top end. With clasp; lacking key. Good.

300/350



88



89



90

88. Goldston, Will. **More Exclusive Magical Secrets**. London: Will Goldston Ltd., [1921]. Publisher's maroon morocco stamped in gold. Illustrated. Thick 4to. Boards chipped and scuffed and spine significantly worn. With clasp; lacking key. Fair.

200/250

89. Goldston, Will. **Further Exclusive Magical Secrets**. London: Will Goldston Ltd., [1927]. Publisher's maroon morocco stamped in gold. Illustrated. Thick 4to. Extremities lightly rubbed and some discoloration at bottom of spine, otherwise good. With clasp; lacking key.

250/300

90. Goldston, Will. **Great Magicians' Tricks**. London: Will Goldston Ltd., [1931]. Red cloth stamped in gold with the scarce pictorial jacket, chipped and torn. Illustrated. Thick 4to. Spine sunned where exposed by missing jacket; good.

250/300



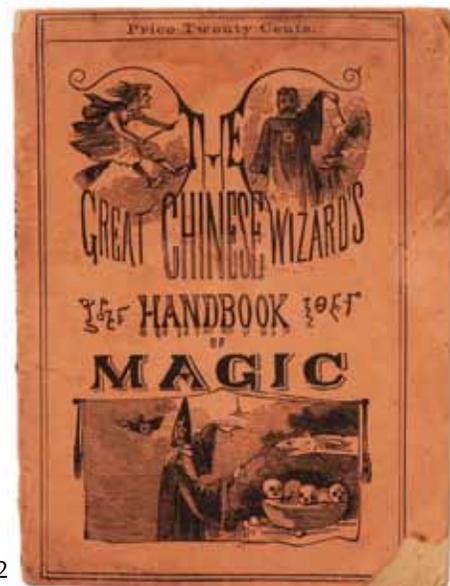
91

91. Goldston, Will. **Group of 30 Will Goldston magic publications**. Including *How to Make Sand, Smoke and Rag Pictures*, *Tricks of the Masters*, *More Modern Card Tricks*, *More Tricks and Puzzles Without Mechanical Apparatus*, *Magical Hints*, *Modern Card Tricks Without Apparatus (2)*, *Latest Conjuring*, *Tricks You Should Know*, *Tricks and Illusions*, *More Tricks & Puzzles*, *Stage Illusions*, *Juggling Secrets*, *Paper Tricks*, *The Young Conjurer Vols. 1 and 2*, *Crystal Gazing*, and many more. Most 8vo, well illustrated and bound in boards or cloth. 1910s - 40s. Condition varies from fair to very good.

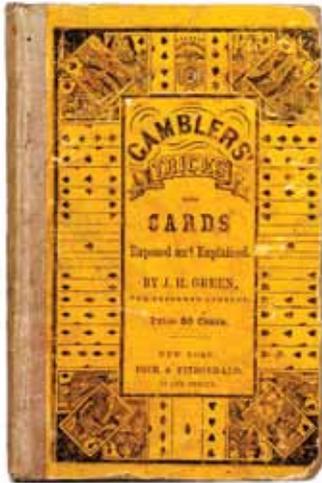
300/350

92. **Great Chinese Wizard's Handbook of Magic**. New York: Hurst & Co., (ca. 1872). Orange pictorial wrappers. Illustrated. 8vo. Extremities worn and chipped, one corner clipped; good. Toole Stott 319.

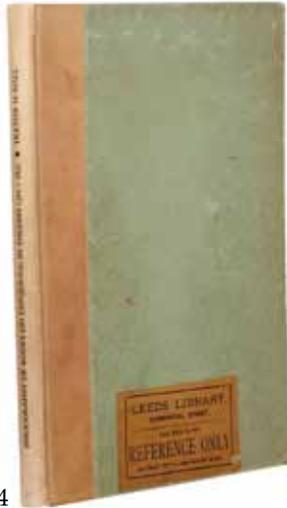
300/400



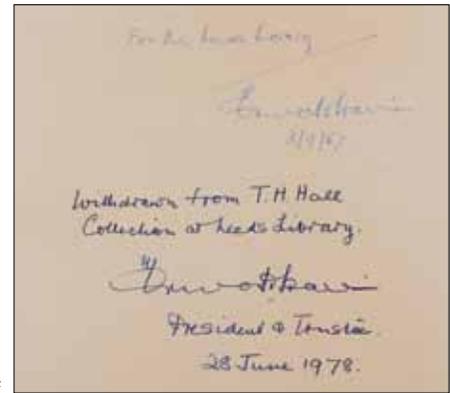
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94



94

93. Green, J[onathan] H[Arrington]. **Gamblers' Tricks with Cards**. New York: Dick & Fitzgerald, 1850. Yellow pictorial boards over pale cloth spine. Illustrated. 8vo. Exterior well worn, contents foxed. Toole Stott 324.

200/250

#### INDIAN GIVER?

94. Hall, Trevor. **Bibliography of Books on Conjuring in English, 1580-1850**. Minneapolis: Carl Waring Jones, 1957. From the limited first edition of 500 copies. Pale green boards backed with tan cloth. Illustrated. 4to. Ex libris Trevor Hall and Leeds Library, the latter's label pasted to the front board. Good.

100/200

*A note on the FFEP in Hall's hand shows he donated the copy to Leeds Library shortly after publication, but later withdrew it himself during his tenure as President and Trustee of the library.*

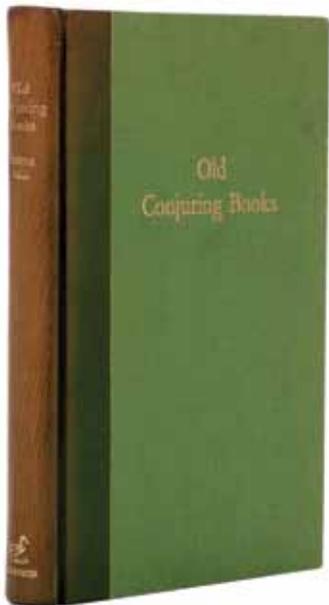


95

95. Hall, Trevor. **A Historical and Bibliographical Study of Books on Conjuring in English, 1567 - 1850**. Leeds: Author, 1970. Two volumes in red and black cloth, gilt stamped. Typescript pages, text on rectos only, with numerous corrections in the author's hand. 4to. Very good.

1,500/2,000

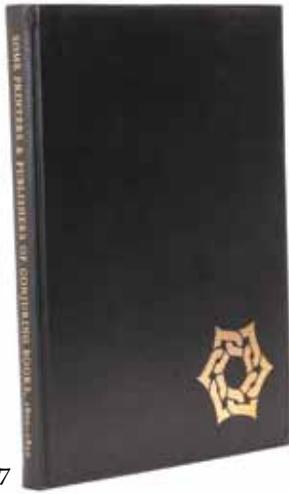
*This is essentially the manuscript of Hall's Old Conjuring Books, published in a slightly edited form in 1972. Old Conjuring Books was one of the first serious bibliographic studies of early English conjuring literature ever published. See next lot.*



96

96. Hall, Trevor. **Old Conjuring Books**. London: Duckworth, 1972. Green leather spine over green cloth, gilt stamped. One of six specially bound, numbered, and signed copies "for the author and his friends, out of series" as inscribed by the author on the copyright page. Portrait frontispiece, illustrated. Tall 8vo. Spine sunned. Good. INSCRIBED AND SIGNED ON THE FLYLEAF BY THE AUTHOR.

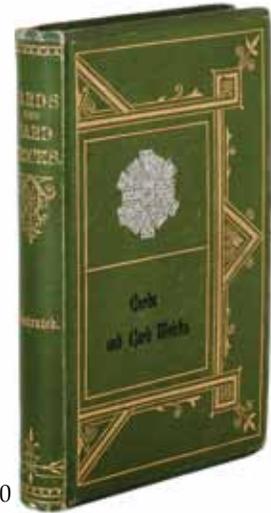
700/800



97



99



100

97. Hall, Trevor and Percy Muir. **Some Printers and Publishers of Conjuring Books and other Ephemera 1800 - 1850.** (Leeds): The Elmete Press, 1976. Number 6 from an edition limited to 465 copies. One of 35 bound in full black calf, gilt stamped and blocked in real gold. Printed endsheets, illustrated. 4to. Signed on the front endsheet by both authors. Fine.

600/800

98. Harbin, Robert (Ned Williams). **The Magic of Robert Harbin.** London: Author, 1970. Pebbled green cloth, gilt stamped, with original plain dust wrapper (tattered). 4to. Number 166 of a limited edition of 500 copies. Numerous illustrations. 4to. Very good. SIGNED BY HARBIN.

1,000/1,400

With: *An advertising flyer and tax receipt for the book, a form letter signed by Harbin, and a copy of The Harbin Book by Martin Breese (1983) in very good condition.*

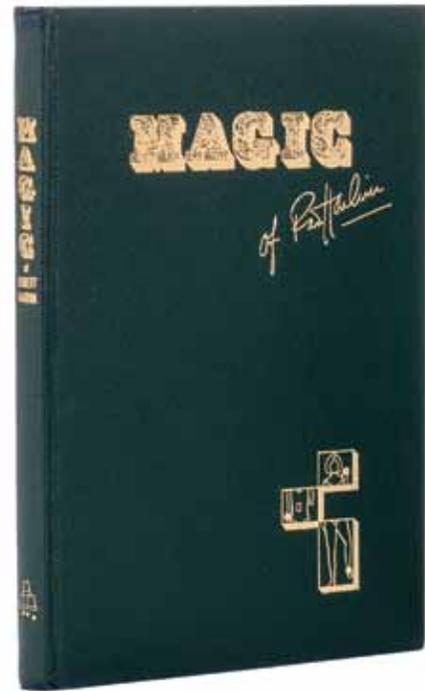
99. **Hartz's Illustrated Descriptive Catalogue of Conjuring and Magical Apparatus.** [New York], 1873. Blue pictorial wrappers depicting the magic shop, bound in brown cloth. Contains numerous illustrations of apparatus available at Hartz Magical Repository, No. 850 Broadway, New York. 16mo. Wraps chipped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

500/600

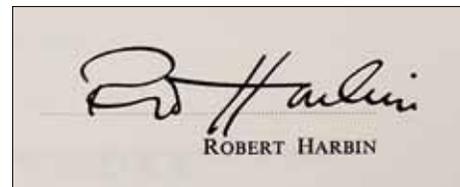
100. Heather, H.E. **Cards and Card Tricks.** London: "The Bazaar" Office, (1876). Pictorial green cloth with ornate gold floral tools and card emblem at center. All edges gilt. Illustrated. 8vo. First two signatures detached, otherwise good. Toole-Stott 338.

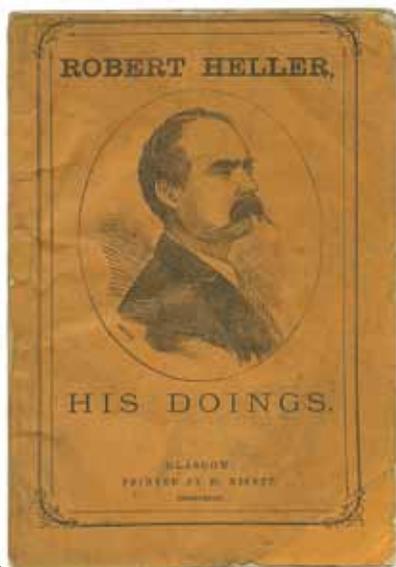
250/350

*This binding matches that of the first edition of E. Sachs' classic book, Sleight of Hand, issued by the same publisher.*



98

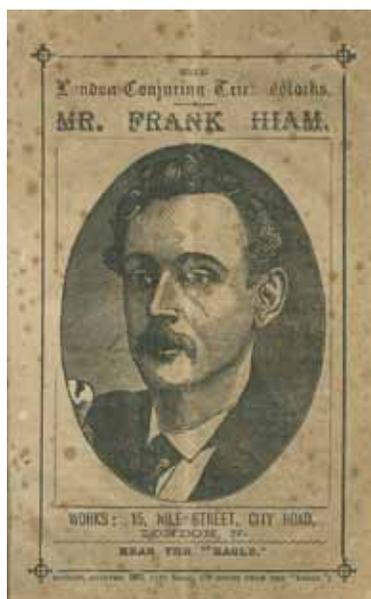
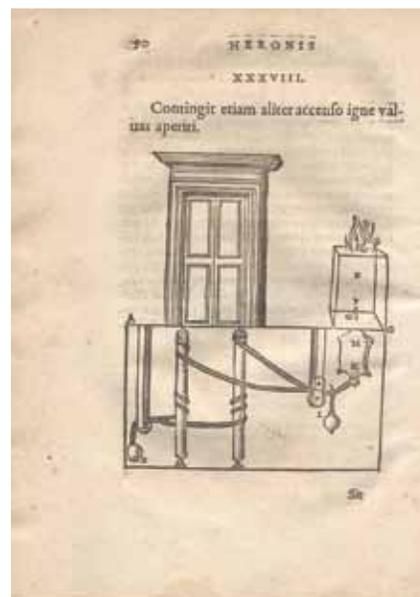




101



102



103



104

101. Heller, Robert (William Henry Palmer). **Robert Heller, His Doings**. Glasgow: H. Nisbet, 1875. Orange pictorial wraps. Title page portrait repeated from cover. Full-page illustrations of many of Heller's greatest feats. 8vo. Extremities well worn and rear wrapper lacking; fair. Toole Stott 340.

800/1,000

102. Hero of Alexandria. **Heronis Alexandrini Spiritualium Liber**. [Paris]: Aegidium Gorbinum, 1583. 132 pages. Later 1/2 vellum over plain boards. Illustrated. Small 4to. Former owner's book label. Some foxing and marginal notes; good.

1,200/1,800

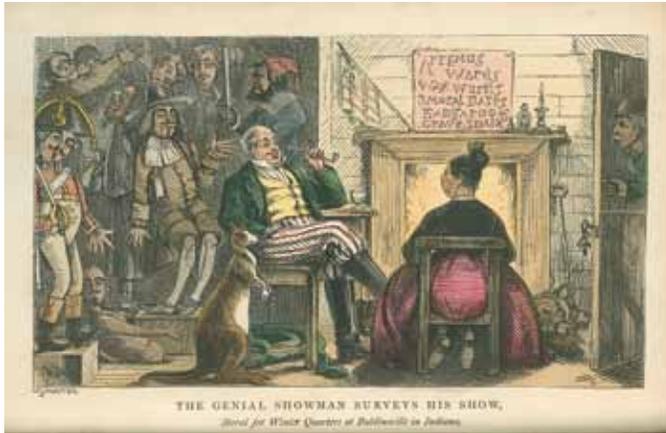
103. Hiam, Frank. **The London Conjuring Trick Works**. London: Frank Hiam, ca. 1882. Pictorial wraps bound in boards, spine gilt stamped. Well illustrated. 8vo. Foxed. Good. An uncommon and early conjuring apparatus catalog.

300/400

*Early in his career, the great Belgian magician Servais LeRoy learned and purchased many magic tricks at Hiam's store.*

104. **High German Fortune-Teller (The)**. **Laying down true Rules and Directions...written by the High German Artist**. London: Howard and Evans Printers, ca. 1805. Self-covered chapbook with woodcut illustrations. [1-2], 3-12 pages. 12mo. Rear wrapper lacks lower corner affecting several words, page edges ragged; fair. See Toole Stott 1080.

200/300



105

105. Hingston, Edward P. **The Genial Showman. Being Reminiscences of the Life of Artemus Ward.** London: John Camden Hotten, (1871). Blue cloth stamped in three colors. Hand-colored frontispiece, 20 plates. 8vo. Cloth worn at spine and extremities, head and base of spine chipped, internally good. Toole Stott 846.

200/250

106. **Hocus Pocus; or, The Whole Art of Conjuring Made Easy for Young Persons.** New York & Philadelphia: Turner & Fisher, ca. 1846. Original salmon-colored boards with framed woodcut of conjuror performing. Wood-engraved frontispiece, lightly stained at edges; wood-engraved title page vignette. Nearly 100 engraved vignette illustrations or figures. 12mo. Some foxing, primarily to upper fore-corners; rubbed and a bit stained; 3 ¼" of onlay portion of rear cover torn; spine significantly deteriorated. In a drop spine box. Toole Stott 382.

800/1,000

107. Hoffmann, Professor (Angelo John Lewis). **Baccarat Fair and Foul.** London: George Routledge & Sons, 1891. Green cloth stamped in black. Diagrams. 8vo. Cloth scuffed and corners bumped, binding a bit loose; good.

700/900

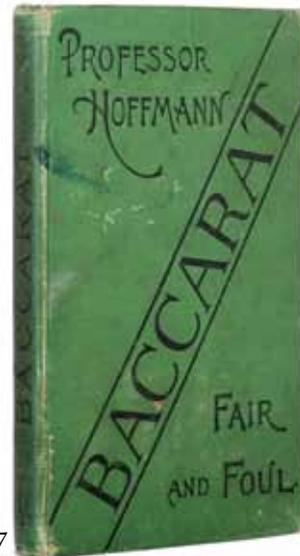
*One of Hoffmann's scarcest works, this treatise deals with card-sharping and other dodges used to cheat at Baccarat.*

108. Hoffmann, Professor. **Drawing Room Amusements and Evening Party Entertainments.** London: George Routledge & Sons, 1879. FIRST EDITION. Dark blue pictorial cloth. Engraved frontispiece, copiously illustrated. 8vo. New endsheets and cloth worn; good.

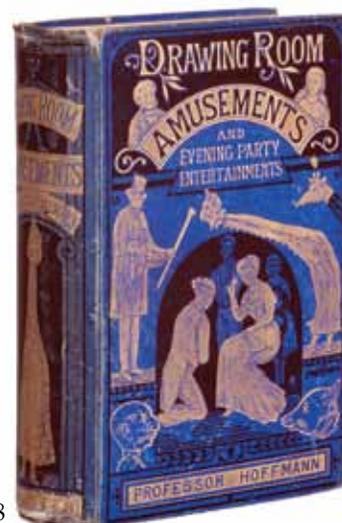
150/200



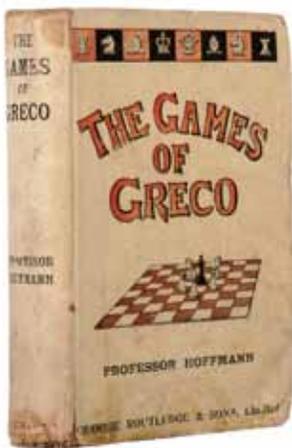
106



107



108



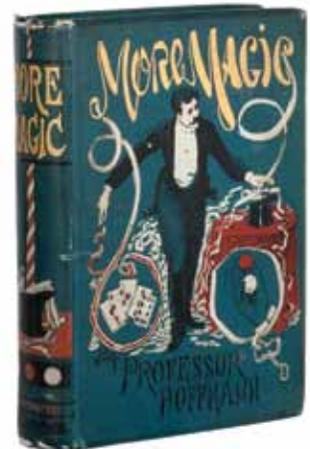
109



110



111



112

109. Hoffman, Professor. **The Games of Greco**. London: George Routledge, 1900. Pictorial paper-covered boards. Illustrated. 8vo. Mild soiling and wear at extremities, particularly spine ends, otherwise good.

100/150

110. Hoffmann, Professor. **Later Magic**. [New York: E.P. Dutton], 1931. "New and Enlarged Edition." Red pictorial cloth with scarce original pictorial dust jacket. Portrait frontispiece, 266 illustrations. 8vo. Rear hinge loosening, jacket and endsheets show light toning and wear, else very good. NICE COPY.

200/250

111. Hoffmann, Professor. **Latest Magic**. New York: Spon & Chamberlain, 1919. Second edition, revised and corrected. Dark red cloth elaborately stamped in black and gold. Portrait frontispiece, illustrated. 8vo. Ex-libris Les Smith. NICE COPY.

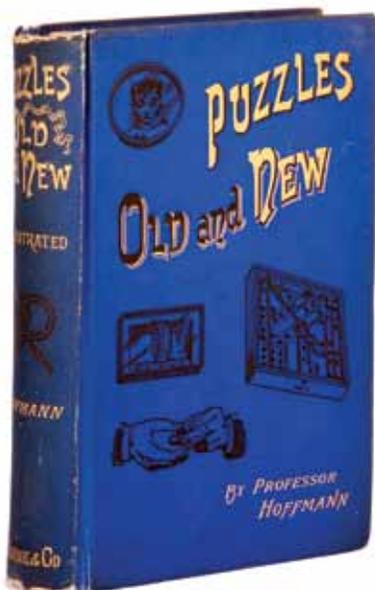
100/150

112. Hoffmann, Professor. **More Magic**. London: George Routledge & Sons, 1890. First state pictorial turquoise cloth with beveled edges. 140 illustrations. 8vo. Extremities and cloth rubbed, rear board spotted, ends of spine chipped, else good.

150/250



113



114

113. Hoffmann, Professor. **Modern Magic**. London: George Routledge & Sons, 1891. Eighth Edition. Light brown cloth stamped in gold and black. Engraved frontispiece, 318 illustrations. 8vo. Text a bit browned, cloth lightly worn, very good.

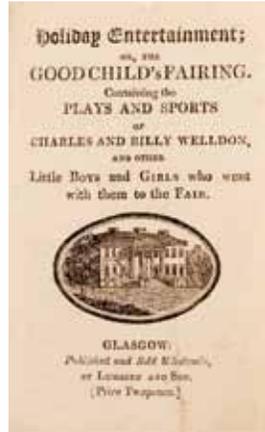
200/250

114. Hoffmann, Professor. **Puzzles Old and New**. London: Frederick Warne & Co., 1893. Deep blue cloth stamped in gold and black. Frontispiece. Illustrated. 8vo. Light wear and cloth and ends of spine chipped, else very good.

150/250



115



115. **Holiday Entertainment; or, The Good Child's Fairing.** Glasgow: Lumsden and Son, (ca. 1803). Buff printed wraps. Illustrations in text. 32mo (chapbook). In a drop-spine box. Very good. Rare. Toole Stott 1082 (locating one copy, in the British Library).

700/800

*Includes references to "Mr. Andrew" and his tricks, as well as Punch & Judy.*

116. Houdini, Harry (Ehrich Weisz). **The Houdini Bible.** Specially bound 1901 Red Letter Edition of the Holy Bible published by the World Syndicate Company, New York. Black leather, spine gilt stamped. Page edges colored red as issued. 8vo.

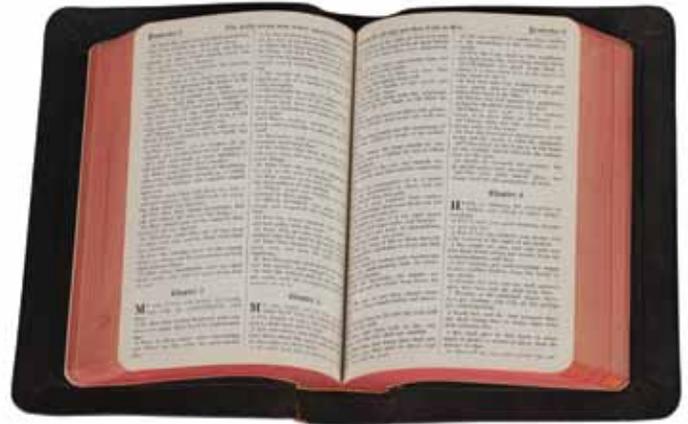
Outwardly, the tome appears to be an ordinary Bible, but in fact it was manufactured to Houdini's specifications in a particular manner. The preparation of the book allowed Houdini to perform the following: a spectator was invited to turn to any page in the bible, and begin reading silently. Instantly, Houdini would know the words that the spectator was reading. One spot at base of spine rubbed and cracking, a few page-edges nicked, otherwise fine condition. Owned by Harry Houdini.

8,000/10,000

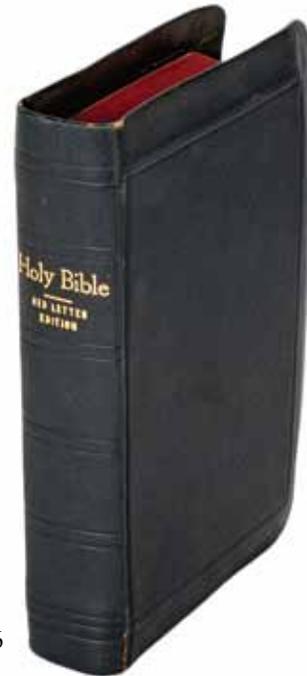
*According to the authority on magicians forcing books, William Kuethe, "...there were probably four or five bibles manufactured at Houdini's request..." (The Magic Bookman, 1974). Only three are known today, of which this is one.*

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

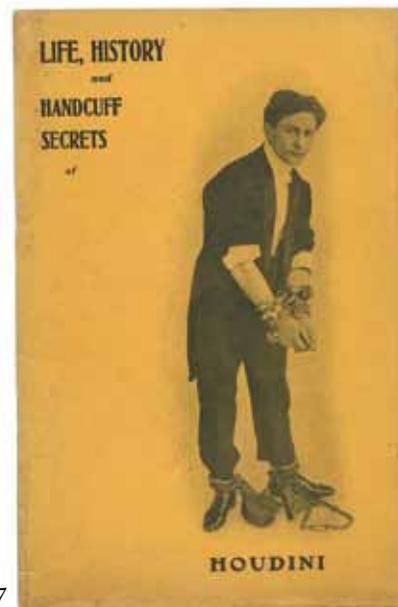
500/700



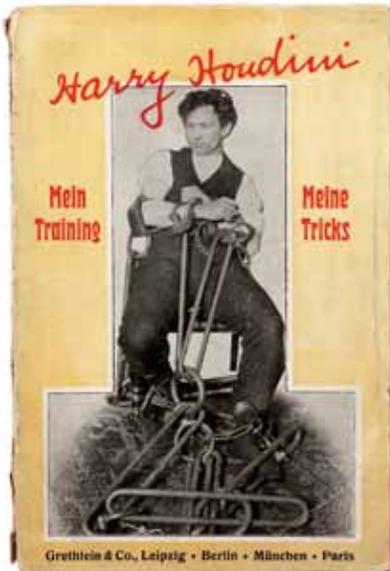
116



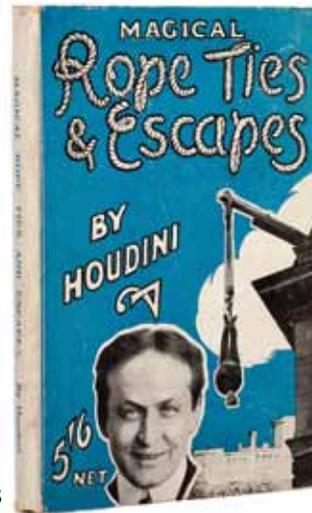
116



117



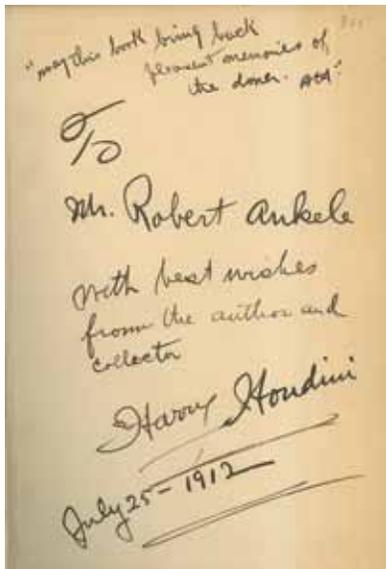
119



118

118. Houdini, Harry. **Magical Rope Ties & Escapes**. London: Will Goldston Ltd., [1922]. Pictorial boards. Illustrated. With Kellar obituary pasted down to FFEF. 8vo. Corners bumped and rubbed; good.

200/300



120

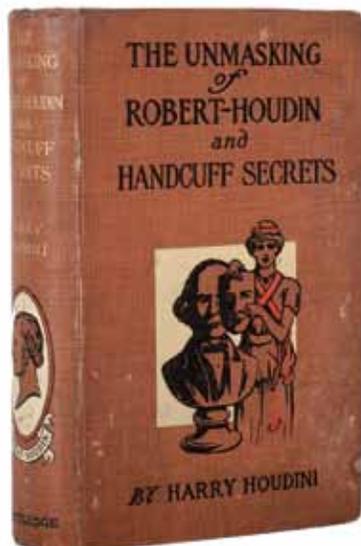
119. Houdini, Harry. **Mein Training Und Mein Tricks**. Berlin: Grethlein and Co., (ca. 1919). Pictorial paper wrapper. Illustrated, with frontispiece of Houdini in handcuffs. Cover loose at both ends and spine worn, otherwise good.

600/900

120. Houdini, Harry. **The Unmasking of Robert-Houdin**. New York: The Publisher's Printing Co., 1908. FIRST EDITION. Brown cloth stamped in white and black. Portrait frontispiece. Illustrated with plates of rare posters and playbills, most from Houdini's own collection. List of illustrations and index tipped-in at rear, as originally issued. 8vo. Insignificant wear at extremities; near fine. AUTHOR'S PRESENTATION COPY, INSCRIBED TWICE, SIGNED AND INITIALED BY HOUDINI ON THE FRONT FREE ENDPAPER.

1,500/2,000

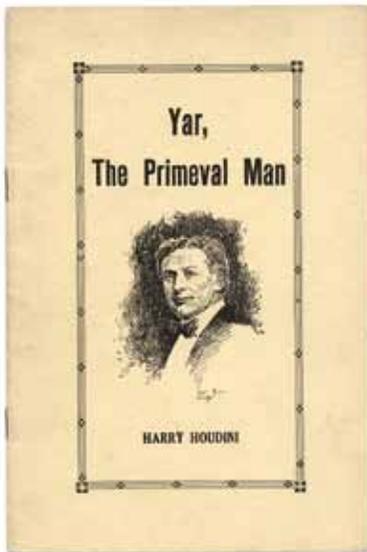
*The larger inscription reads, "To Robert Ankele with best wishes from the author and collector Harry Houdini/July 25 - 1912." The smaller reads, "May this book bring back memories of the doer. HH." Ankele was a magician and artist based in New York. He specialized in tricks using electricity as their motive power, and also published a well-known collage of portraits of famous magicians.*



121

121. Houdini, Harry. **The Unmasking of Robert-Houdin and Handcuff Secrets**. London: George Routledge, 1909. Pictorial cloth, illustrated with plates. Addenda and corrigenda bound in. 8vo. Cloth lightly soiled, otherwise good.

250/350



122

122. Houdini, Harry. **Yar, The Primeval Man.** [New York?]: Harry Houdini, 1921. Pictorial wrappers bearing a pen-and-ink portrait of Houdini by Elcock. 12mo. Near fine.

400/500

*Written by Houdini during his days as a movie star, as script fodder.*



123

123. [Houdini Imitators] **Group of Six Houdini imitator booklets.** Including *Secret of the Great Handcuff Trick* (1907), *Handcuff and Gaol Breaking Mystery Exposed* by Selby, *The Great Mysteries Now Revealed for the First Time* by Oudini (2), and *Secrets of the Handcuff Trick* by Prof. J. Day (2). Pictorial wrappers, illustrated. Three disbound, the balance very good.

100/150

124. **How to Become a Clairvoyant.** Containing, also, full **Instructions for Practising Psychology and Mesmerism.** New York: Hurst & Co. Publishers, 1874. Printed pale orange wrappers. Illustrated. 8vo. Rear wrapper chipped, otherwise very good. Not in Toole Stott.

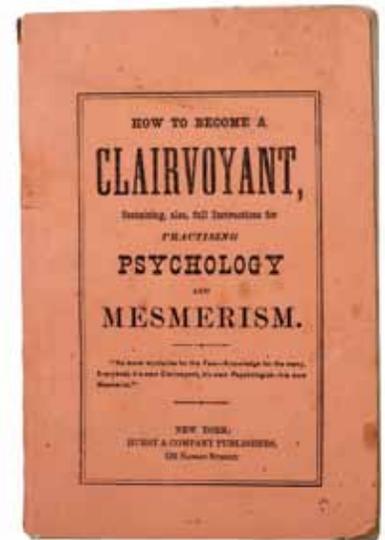
100/150

125. Hurst, Lulu. **Lulu Hurst Writes her Autobiography.** Rome Georgia: Lulu Hurst Book Co., 1897. Pictorial wraps in two colors, being a variant cover advertising the Psychic Research Co. of Chicago. Portrait frontispiece, eight plates. 8vo. Wrappers fragile, chipping and wear evident; good.

300/500

126. Hutchings, Professor. **The Lightning Calculator.** New York: Clarry & Reilley, 1867. Green printed wrappers, rear illustrating Barnum's American Museum. Diagrams. 8vo. Chipping and closed tears to wrappers and spine; good. Toole Stott 1088.

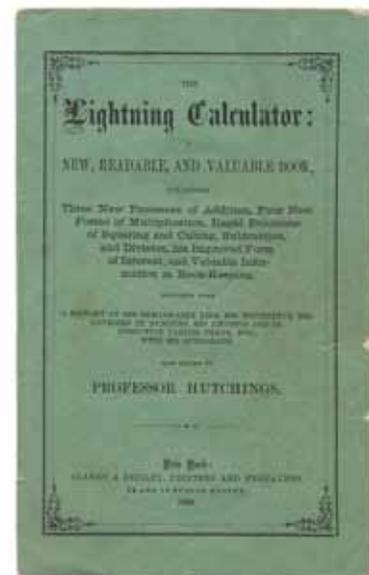
200/400



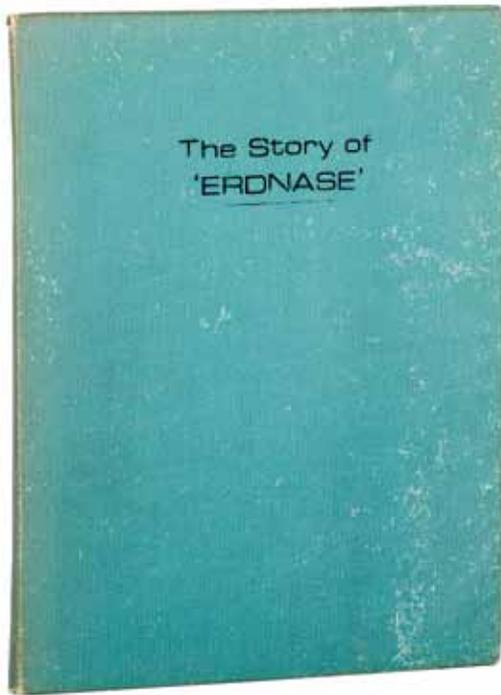
124



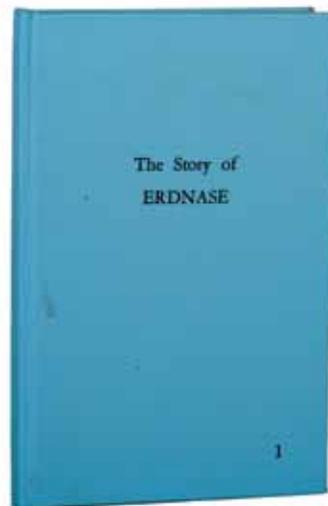
125



126



127



128

ONE OF SIX COPIES

127. Hutchinson, Wilford. **The Story of Erdnase**. Lancashire: Author, 1970. Light blue cloth, front board stamped in black. Number two of six specially bound typescript copies. 8vo. Ex-libris Graham Adams, and sold together with an ALS from the author to Adams, presenting him with the book. Cloth lightly worn and rippled, endsheets cleanly separated from boards, contents fine.

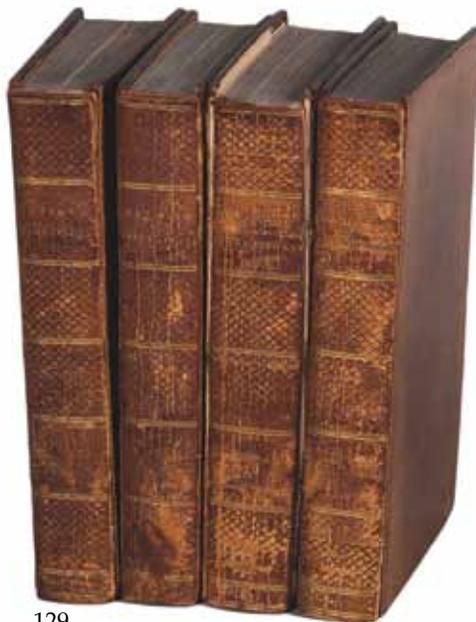
1,000/1,500

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

128. Hutchinson, Wilford. **The Story of Erdnase [cover title]**. Malibu: Burton Sperber, 1994. Light blue cloth stamped in black, original wrappers with hand-tipped photo bound in. Number 1 of 10 copies from the deluxe hardbound edition, this being the publisher's own copy. 8vo. Very good.

400/600

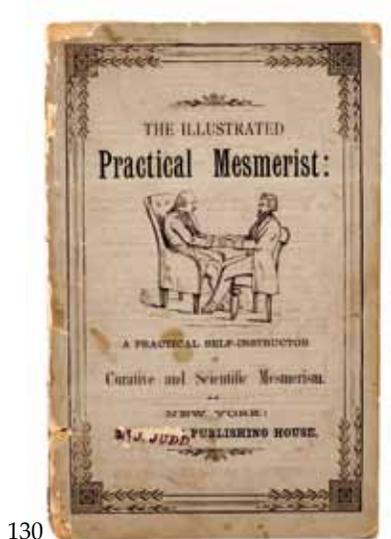
*An introductory essay about Wilford Hutchinson by Edwin Dawes accompanies the reproduction of The Story of Erdnase. Correspondence related to the history, production and publication of the book has been laid in.*



129

129. Hutton, Charles. **Recreations in Mathematics and Natural Philosophy**. London: Printed for G. Kearsley, Fleet-Street; By T. Davison, White-Friars, 1803. Four Volumes. Contemporary brown calf. Illustrated. 8vo. Front board of Vol. 2 detached; other boards starting; page 195 in volume 1 torn vertically, with copied page bound in; sporadic foxing. Fair.

200/300



130

130. **The Illustrated Practical Mesmerist.** New York: (W.J. Judd) Publishing House, ca. 1880. Grey pictorial printed wrappers. Illustrated. 8vo. Paper browned and wrappers considerably chipped and worn, with some text blacked out (likely contemporarily). Judd's name stamped on cover and at top margin on first page. Fair condition. Uncommon.

100/150

*Judd operated a magic shop in New York, and published other conjuring-related titles (see lot 132). It is likely that this ephemeral title was purchased by Judd for resale. He then scratched out the name of the original publisher on the cover, rubber stamped his name in its place, and blacked out the contact information for the publisher as well.*



131

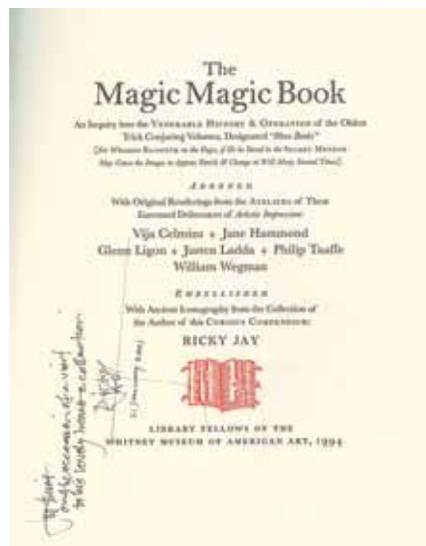
131. Jay, Ricky. **The Magic Magic Book.** New York: Whitney Museum, 1994. One of 50 limited edition copies, with dated Whitney authentication paperwork. Two volumes in blue cloth drop spine box, stamped in two colors. With an additional suite of loose prints. FIRST VOLUME DATED AND INSCRIBED BY JAY; illustrated with numerous tipped-in images. Second volume a blow book with original art by Vija Celmins, Jane Hammond, Glenn Ligon, Justen Ladda, Philip Taaffe, and William Wegman. SIGNED BY EACH OF THESE ARTISTS.

1,500/2,000

132. Judd, W.J. **Professional Wizard's Guide and to the Selection and Purchase of Conjuring Tricks...** New York: Author, 1882. Pictorial wrappers bound in green buckram, spine gilt stamped. Illustrated with woodcuts. 8vo. Very good.

300/500

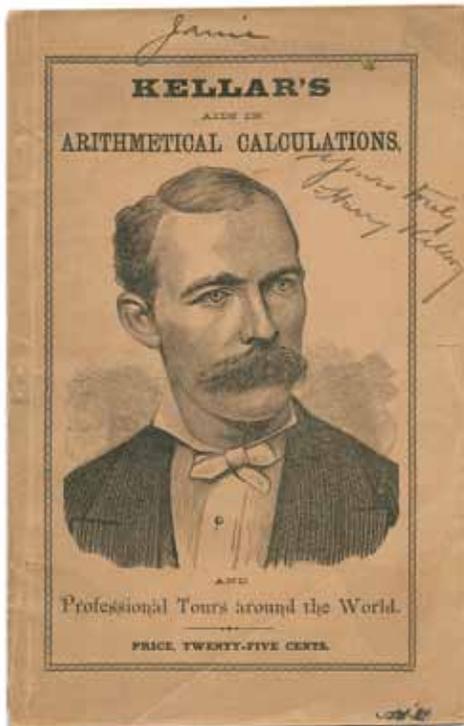
*A thick and well-illustrated catalog for this early American dealer in magic tricks, novelties, books, illusions, and ventriloquists supplies, the successor to Hartz of New York.*



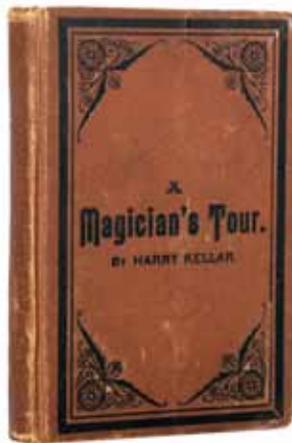
132



133



133



134



136



135

133. Kellar, Harry. **Kellar's Aids in Arithmetical Calculations** [Cover title]. [Philadelphia]: (1885). Pictorial wraps bearing a portrait of a young Kellar, rear wrapper advertising Kellar's Egyptian Hall. 32 pages. 8vo. Wraps show minor chips and one small closed tear; very good. INSCRIBED AND SIGNED BY KELLAR ON THE FRONT COVER.

1,500/1,800

134. Kellar, Harry. **A Magician's Tour**. Chicago: R.R. Donnelley and Sons, 1886. Brown cloth stamped in black. Illustrated. 8vo. Title page detached and binding partially loose. Back board cloth discolored at bottom and corners rubbed. Uncommon in this binding state.

200/250

135. Kempelen, Baron Wolfgang Von [Willis, Robert]. **An Attempt to Analyse the Automaton Chess Player**. London: J. Booth, 1821. ¼ calf over plain boards. Engraved frontispiece of the Chess Player and nine plates. 8vo. First signature separated, binding cracked, exterior wear; good. Toole Stott 420.

400/600

136. La Chapelle. **Le Ventriloque, ou L'Engastrimythe...** London, De l'Entanville and Paris: Widow Duchesne, 1772. Two volumes in original untrimmed publisher's paper wrappers with hand-lettered paper spine labels. Title ornaments, head-pieces and typographic ornaments. 12mo. Extremities show wear as expected, and insignificant worming in gutter of one volume, otherwise very good. In a full red morocco drop-spine box with gilt-lettered back and silk lining. See Fechner pp. 310.

1,000/1,200

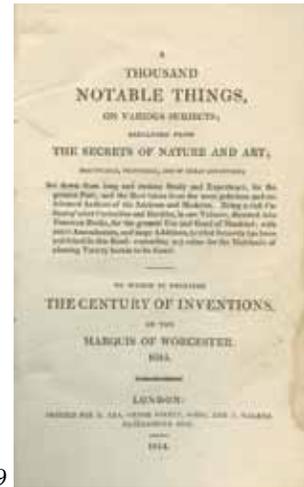
*An early and important French work on ventriloquism, including stories of its use and descriptions of technique.*



137



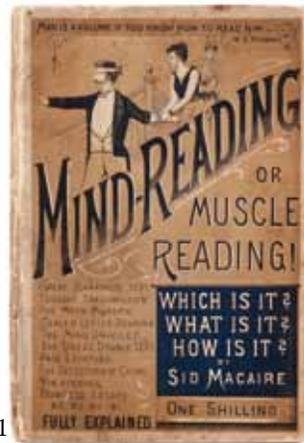
138



139



140



141



142

137. Logan, Olive (later Olive Sikes). **Before the Foot Lights and Behind the Scenes.** Philadelphia: Parmelee & Co., et al, 1870. Publisher's green cloth gilt stamped. Illustrated with plates and portraits. 8vo. Cloth worn, spine frayed at bottom and trimmed at top, otherwise good. Toole-Stott 1292.

300/400

138. Lorayne, Harry. **Richard Himber's Ideas in The Hundred Dollar Book.** New York: Gimmicks Unlimited, 1963. Red and black cloth, gilt stamped. Illustrated, including photographs. Square 8vo. Very good.

150/250

139. Lupton, Thomas. **A Thousand Notable Things.** London: Printed for R. Lea, Greek Street, Soho; and J. Walker, Paternoster Row, 1814. To Which is Prefixed *The Century of Inventions*, by the Marquis of Worcester. Original plain boards with paper spine, worn and battered. 12mo. Hand-lettered spine title; text generally clean with rippling and light marginal soiling. Front board nearly detached. Variant of Toole-Stott 454.

200/400

140. Lynn, Dr. H.S. (Hugh Simmons). **The Adventures of a Strange Man. With a Supplement Showing "How It's Done".** Egyptian Hall, Piccadilly, London, 1873. Pictorial wrappers bound in modern leather, spine gilt stamped. Diagrams in text. 8vo. Toole Stott 456.

400/600

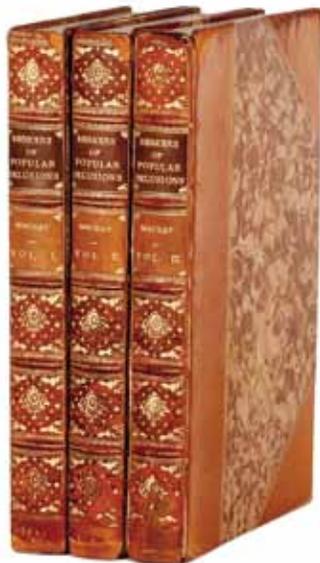
141. Macaire, Sid. **Mind-Reading or Muscle Reading (cover title).** London: Simpkin, Marshall & Co., (1889). Colored pictorial wrappers. Full-page portrait of Washington Irving Bishop. 8vo. Wraps and extremities worn and spine chipped (but intact); good.

150/300

*Macaire was also an early dealer in conjuring apparatus.*

142. Maccabe, Frederic. **Maccabe's Ventriloquism and Vocal Illusions.** New York: Robert DeWitt, (1875). Green pictorial wrappers. 8vo. Cover worn and chipped at edges; good. Toole Stott 1112.

300/400



143

143. [Mackay, Charles]. **Memoirs of Extraordinary Popular Delusions and the Madness of Crowds.** London: Richard Bentley, 1841. FIRST EDITION. Three volumes in matching one-third leather gilt stamped over marbled boards with matching endsheets and tooled spines, and all edges gilt. Engraved frontispiece portraits, including Cagliostro, and plates. 8vo. Spines and hinges well worn, internally very good. Toole Stott 859.

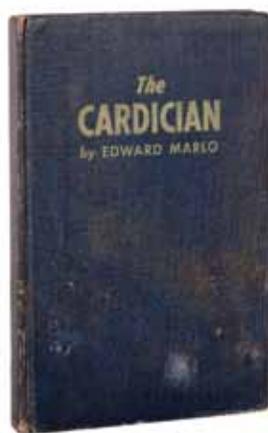
300/500

144. Manning, William. **Recollections of Robert-Houdin.** London: Chiswick Press, 1891. From first Sette of Odd Volumes edition of 205 copies. Engraved portrait frontispiece with additional illustrations. 24 mo. Original wrapper (chipped), otherwise very good. In a drop spine box. SIGNED BY THE AUTHOR TO WILLIAM KETTLE.

300/400



144



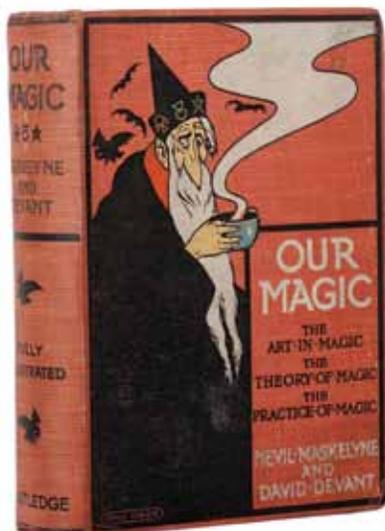
146

145. Maskelyne, Nevil and David Devant. **Our Magic.** London, [1911]. FIRST EDITION, second state. Pictorial cloth. Portrait frontispiece, illustrated with drawings and photographs. Thick 8vo. Cloth rubbed; good.

200/300

146. Marlo, Edward. **The Cardician.** Chicago: Ireland Magic Co., 1953. "Library edition" in publisher's blue cloth. Illustrated. 8vo. Lacking signed bookplate, some soiling to cloth, otherwise good.

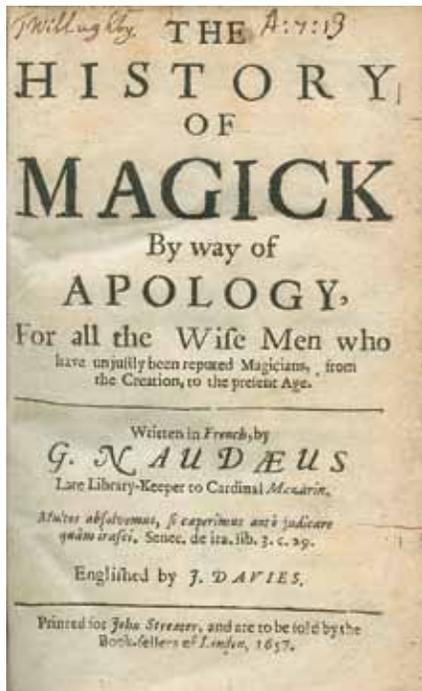
200/250



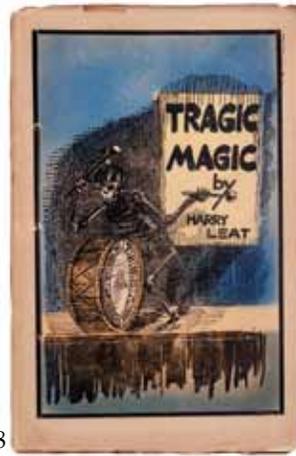
145

147. [Miscellaneous] **Group of 75 miscellaneous magic books.** Including *The Great Chess Automaton* by Carroll (1975), *Card Tricks and How to Do Them* by Roterberg (1902), *The Pass* by Ouellet (1994), *The Magic of 1936* by Lewis and Bellman (1936), *The Doc and His Deck* by Taub (1976), *Card Concepts* by MacTier (2000), *The New Magician's Manual* by Gibson (1936), *Magic Without Apparatus* by Gaultier (1980), *Annemann's Practical Mental Effects* edited by Crimmins (1944), *Blackstone's Secrets of Magic* by Gibson (1929), *Memoirs of Robert-Houdin* (1944), *The War Magician* by Fisher (1983), *Keys to Magic's Inner World* by Booth (1999), *Bill Severn's Guide to Magic as a Hobby* by Severn (1979), and others, among them small quantities of books by Annemann, Eric Lewis, and Al Baker. Bindings and sizes vary, but most clothbound with jackets, and illustrated. 1910s - 90s. High original cost. Generally good condition. (Not pictured.)

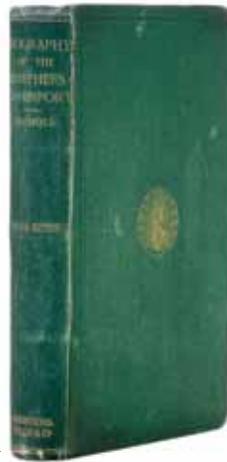
300/400



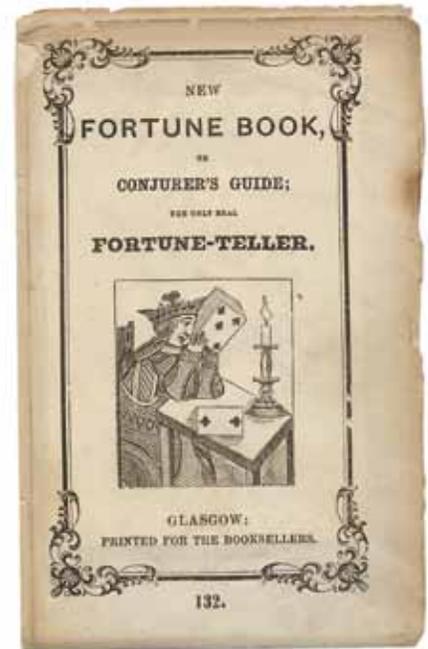
149



148



151



150

148. [Miscellaneous] Collections of magic booklets and books by Leat, Sellers, Naldrett, Smith and Willane. 71 publications in all, including 16 volumes by Tom Sellers (1927 - 1940s); *Willane's Methods for Miracles* Nos. 1 - 14 (lacking No. 9; 1940s); 16 volumes by J. Stewart Smith (1950 - 1974); 9 by Harry Leat (1920s); and 17 by Percy Naldrett (1920s - 40s; most signed and inscribed). All 8vos and smaller, most in pictorial wraps and well illustrated. SEVERAL BOOKS INSCRIBED AND SIGNED. Each collection housed in brown cloth drop spine boxes, spines gilt stamped. Condition varies from fair to very good.

300/500

149. 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. Contemporary leather with two gilt-stamped spine labels. 8vo. Some contemporary wear and marginal notations and marking, but overall very good condition. Toole Stott 498.

1,500/2,000

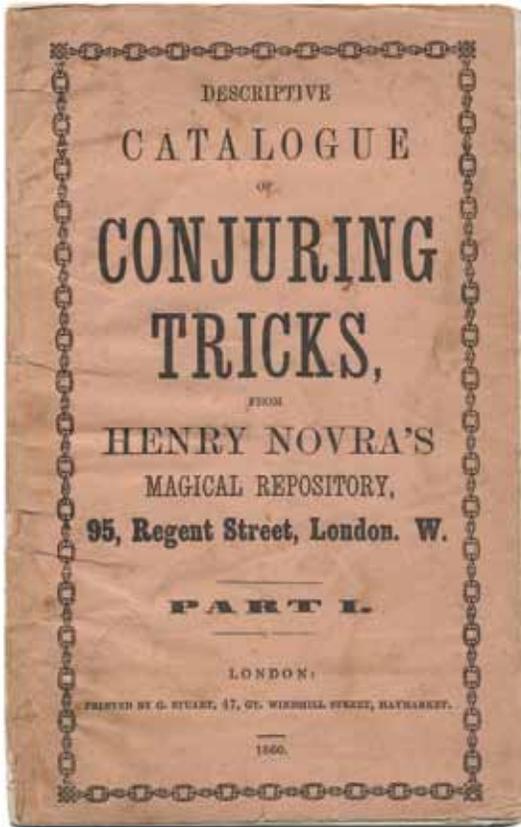
According to Toole Stott's conjuring bibliography, this is the "rare and only edition in English" of Naude's book. "It is an attack upon belief in witchcraft and sorcery as was Scot's [book]."

150. **New Fortune Book or Conjuror's Guide; the only real Fortune-Teller.** Glasgow: Printed for the Booksellers, ca. 1800. Pictorial wrappers. [1-3] 4-24 pages, including covers. Illustrations in text. 24mo. Ex-libris Trevor Hall. Wrappers detached and chipped, otherwise good. Not known to Toole Stott.

600/800

151. Nichols, T[homas] L[ow]. **A Biography of the Brothers Davenport.** London: Saunders, Otley & Co., 1865. Second edition. Green cloth, gilt stamped. 8vo. Fore-edges of several pages chipped, cloth and hinges worn; good. Toole Stott 1298.

300/400



153



152

ONLY EXAMPLE KNOWN

152. Novra, Henry. **Catalogue of Conjuring Tricks and Puzzles from Henry Novra's Magical Repository.** London: Henry Novra, [1858]. Red printed wrappers, all edges gilt. 32mo. Front wrap splitting at spine and considerably sunned, wrappers chipped, contents sound. In a black cloth folder, gilt stamped. The only known example of this early conjuring catalog.

4,000/5,000



154

153. Novra, Henry. **Descriptive Catalog of Conjuring Tricks from Henry Novra's Magical Repository, etc. Part I.** London: G. Stuart, 1861. Pink printed wrappers. 12mo. Contemporary ANS tipped in at rear, possibly in Novra's hand. Wrappers chipped, torn and worn, but intact; else good. In a custom cloth folder. Toole Stott 1387. Rare.

2,500/3,000

*This is the second earliest English language conjuring catalog, of which only three examples are known.*

154. [Paris, John Ayrton]. **Philosophy in Sport made Science in Ernest.** London: Longman, Rees, Orme, Brown, and Green, Paternoster Row, 1827. FIRST EDITION. Three volumes in original pale green boards with paper spine labels. Engraved title pages. 12mos. Housed in a handsome box with banded and tooled leather spine, compartments gilt stamped. Toole Stott 525.

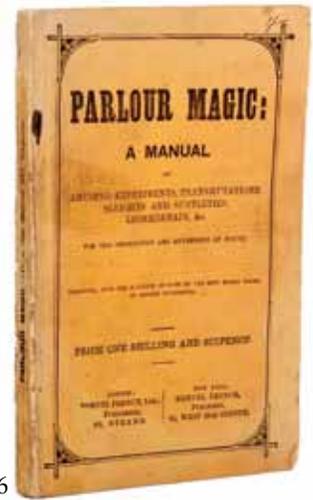
500/700



155



155



156

155. **Parlour Magic**. London: Whitehead & Compy., 1838. FIRST EDITION. Original brown embossed cloth, gilt stamped. Engraved red frontispiece dedication, engraved title page, illustrations in text. Square 8vo. Cloth splitting and worn at spine, otherwise good. Toole Stott 532, though preliminaries collate slightly differently.

400/500

156. **Parlour Magic**. London and New York: Samuel French, (ca. 1861). Fifth edition. Printed yellow wrappers, well illustrated. 8vo. Extremities worn, two pages torn, one tear affecting a minor amount of text, otherwise good. Toole Stott 540.

400/500

157. Parkins, Dr. **The Universal Fortune-Teller; or an Infallible Guide to the Secret and Hidden Decrees of Fate**. London: Printed for T[homas] Tegg, 1810. [1 - 6], 7, 8, [9 - 12], 1 - 132 pages. Modern calf over marbled boards with matching endsheets. Frontispiece. Diagrams. Includes a chapter on mathematical magic. 12mo. Frontispiece starting, light spotting, several chips and closed tears, one remargined page; good. Not in Toole Stott.

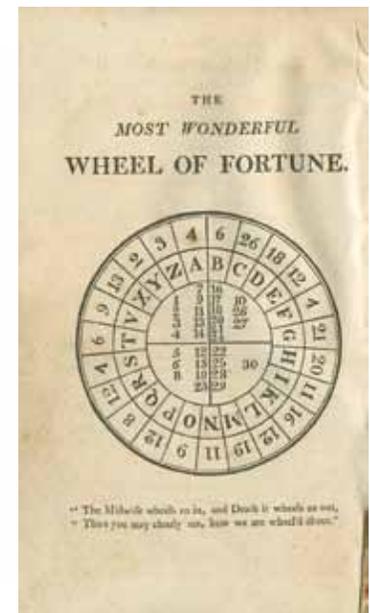
700/900

158. Piesse, G.W. Septimus. **Chymical Natural and Physical Magic**. London: Longman, Brown, Green, Longmans, & Roberts, 1858. Multicolored cloth with geometric pattern, "Piesse's Magic" in green hexagon on front. Frontispiece (a blank in mirror, which, if warmed, portrait will appear). Illustrated. 8vo. Soiling at bottom of boards; more significantly at rear hinge and endpapers; light soiling within; spine ends frayed; binding loose. Toole Stott 559.

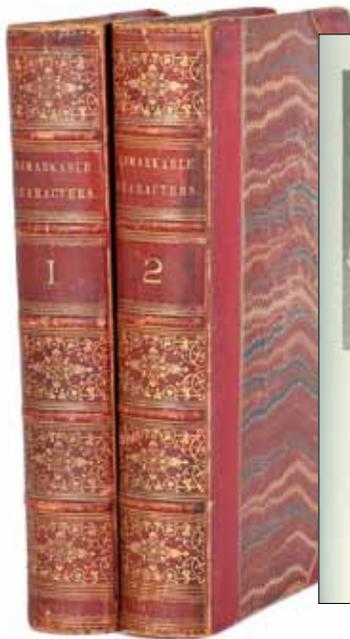
200/250



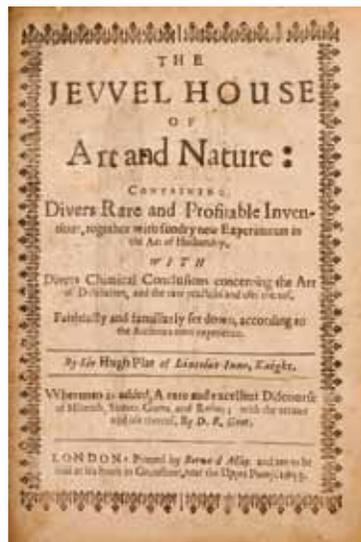
157



158



159

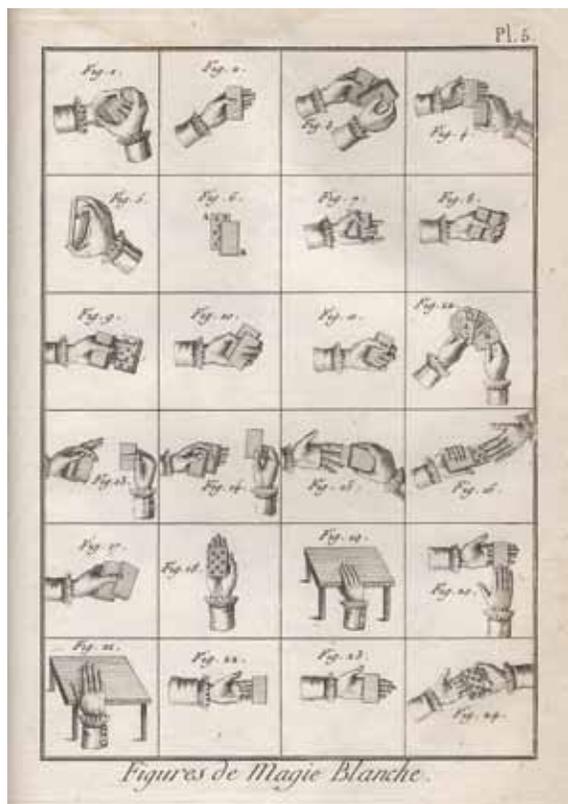


161

159. [Plates] **Over 350 Engraved Portraits of Remarkable People.** London: 1794 – ca. 1813. Being a collection of plates picturing “remarkable persons” from the books of James Caulfield, as well as *Granger’s Museum* and *Kirby’s Museum*, three classic works on accomplished, odd, and unusual people. Two volumes in one-third red morocco with tooled spines gilt stamped and marbled endsheets. Spines and extremities rubbed, internally near fine. Plates only. Toole Stott 1350.

400/600

Featured portraits include Issac Fawkes, Zerah Coburn, Matthew Buchinger, Old Harry (with his Raree Show), Signora Josephine Giradelli “The Original Salamander,” Mary Tofts, a dog-faced woman musician, as well as a host of dwarves, giants, ventriloquists, beggars, rope dancers, painters, criminals, and statesmen.



160

160. [Plates] [Diderot and D’Alembert] **Recueil de Planches De L’Encyclopedie.** [Paris, ca. 1780]. One quarter calf, gilt. Marbled endsheets spine. Being 92 copperplates drawn from this famous French encyclopedia, including 15 with a magic theme, among them card tricks, Cups and Balls, divinations, mechanical and scientific tricks, the Bonus Genius, and much more. Also includes diagrams of fireworks, hydraulics, occult symbols and more. Small folio. Spine perished, internally very good.

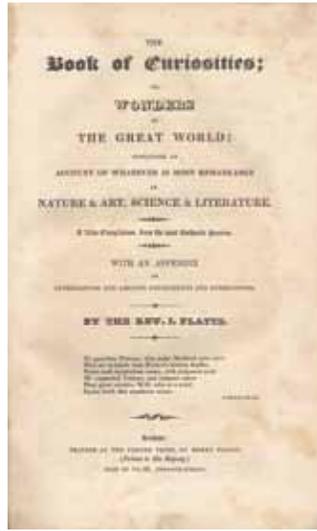
250/300

161. Platt, Sir Hugh. **The Jewel House of Art & Nature. Containing Divers Rare and Profitable Inventions, together with Sundry new Experiments in the Art of Husbandry.** London: Printed by Bernard Alsop, 1653. Modern tan leather with leaf and floral tooling; title and author in red compartments on spine. 4to. An interior tear repaired with tape; final leaf re-margined, affecting one word. Light to mild marginal foxing throughout and marginal worming for approx. 75-page section. Toole Stott 571.

600/900



162



162. Platts, Rev. I. **The Book of Curiosities; or Wonders of the Great World.** London: Printed at the Caxton Press by Henry Fisher, (1882). Plain boards backed with embossed cloth spine. Engraved frontispiece, 12 copper plates. Includes an appendix of amusing experiments and recreations. 4to. Front board detached, rear hinge starting, spine label significantly rubbed; good. Toole Stott 871.

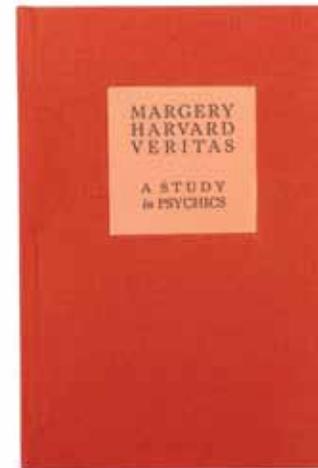
300/400



163

163. **The Practical Magician and Ventriloquist's Guide.** New York: Hurst & Co., (1876). Hand-colored pictorial wraps. 8vo. Cover worn and chipped with some foxing; good. In a drop spine box. Toole Stott 578.

150/300



164

164. Richardson, Mark W. et al. **Margery Harvard Veritas.** Boston: Blanchard Printing Co., 1925. Handsomely recased in orange cloth with portion of original wrapper incorporated into front board. Plates. 8vo. Loose binding, faint dampstain to case; good.

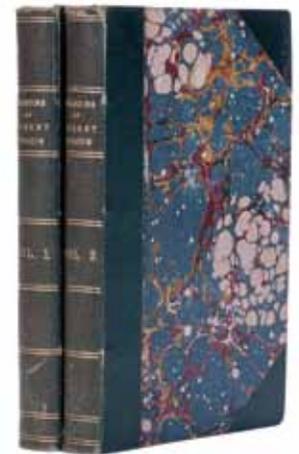
50/100

165. Robert-Houdin, Jean Eugène. **Card Sharping Exposed.** London: Routledge, 1882. Blue pictorial cloth with floral endpapers. Illustrated. 8vo. Light rubbing and wear at extremities. Nice copy.

200/300



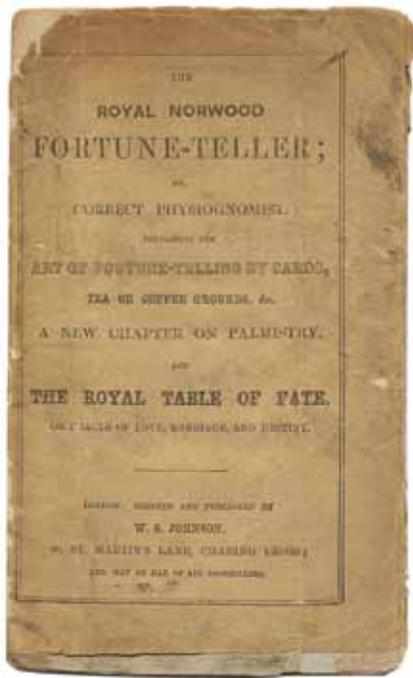
165



166

166. Robert-Houdin, Jean Eugène. **The Memoirs of Robert-Houdin.** Translated by Lascelles Wraxall. London: Chapman and Hall, 1859. FIRST ENGLISH EDITION. Two volumes in quarter green leather over marbled boards, spines gilt stamped. 8vo. Minor foxing, otherwise very good. Toole Stott 602.

300/400

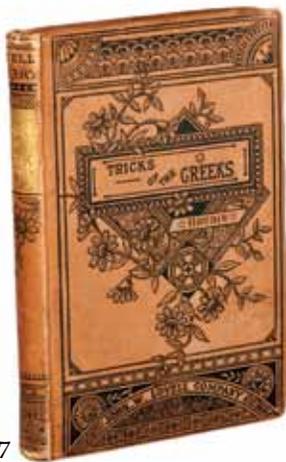


169



167. Robert-Houdin, Jean Eugène. **Tricks of the Greeks Unveiled.** New York: John W. Lovell Company: [1882]. Brown cloth stamped in black and gold. Illustrated. Extremities worn, contemporary ad pasted to copyright page; good.

150/250



167



168

168. Robson, J.P. **The Life and Adventures of Billy Purvis. Continued to the Time of his Death.** Newcastle-Upon-Tyne: Printed and Published by John Christie, 1854. Third edition. [1-3] 4-253 + [1] pages, including title page. Pictorial boards, poorly rebaked. 8vo. Boards well worn and faded, internally sound. See Toole Stott 1301.

300/400

169. **The Royal Norwood Fortune Teller.** London: W.S. Johnson, ca. 1830. Printed wrappers. [23] pages. Folding hand-colored frontispiece. 8vo. Wraps a bit rough, some soiling, unopened; good. In a drop spine box.

600/900



170

170. Scheidler, John. **Scheidler's Art of Conjuring Simplified.** [Cleveland, John C. Scheidler Enterprises, ca. 1896. Pictorial pinkish wrappers bearing an overprint for the "Season of 1896 with the Barnum & Bailey Greatest Show on Earth." Illustrated. 8vo. Scheidler's diminishing card trick laid in. Front wrapper repaired with archival tape, else good. See Toole Stott 617.

400/500

171



### SCOT'S DISCOVERIE

171. Scot, Reginald. **The Discoverie of Witchcraft.** London: [William Brome], 1584. FIRST EDITION. Rebound in blind stamped leather, spine gilt stamped. 14 leaves, p. 1 - 352, [2 leaves], 353 - 560, 8 leaves. Woodcut illustrations and initials, tail pieces. 8vo. Cropped close, grazing headers, some corners faulty and affecting text, one leaf (pages 249 - 250) misbound, and 40 other leaves expertly recreated on matcing paper and bound in, including the text and woodcuts on juggling. Toole Stott 618.

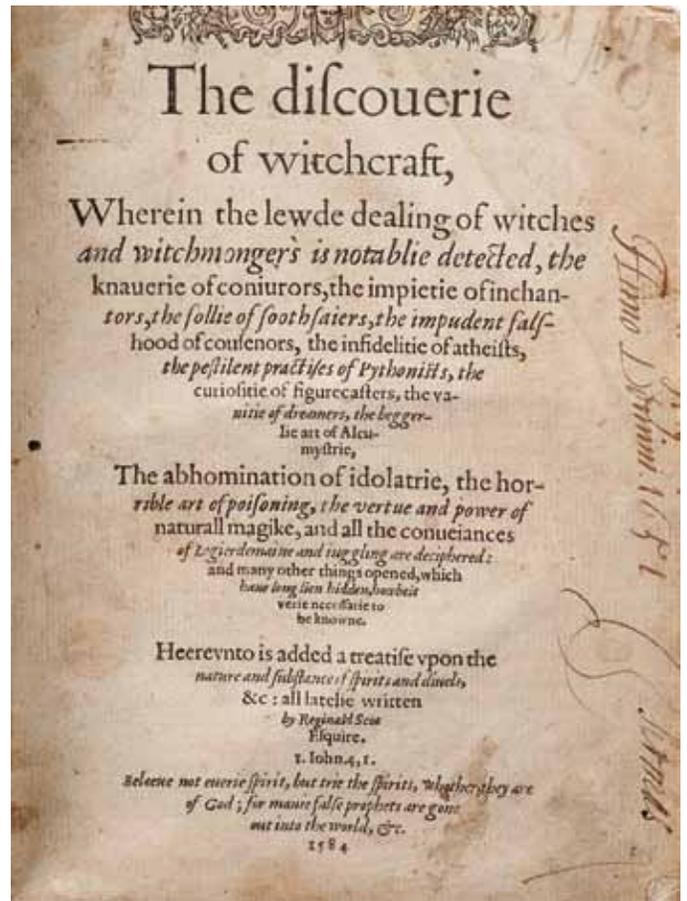
10,000/12,000

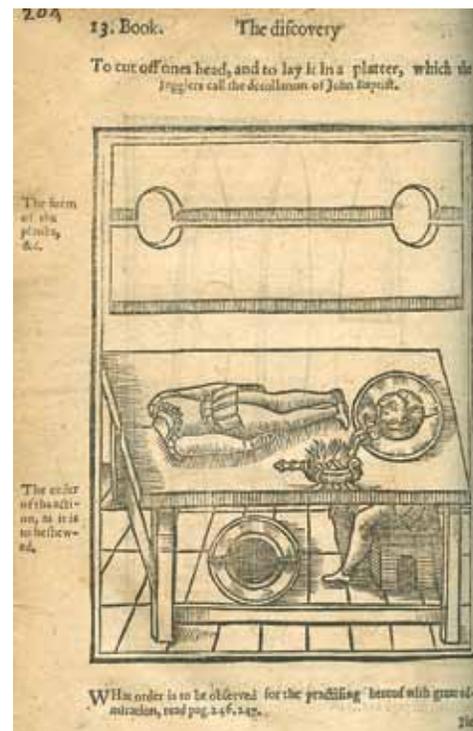
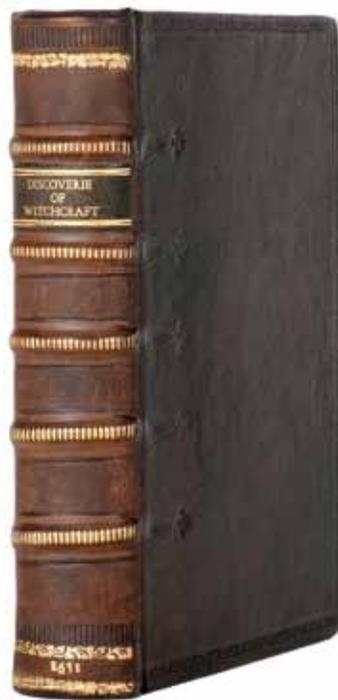
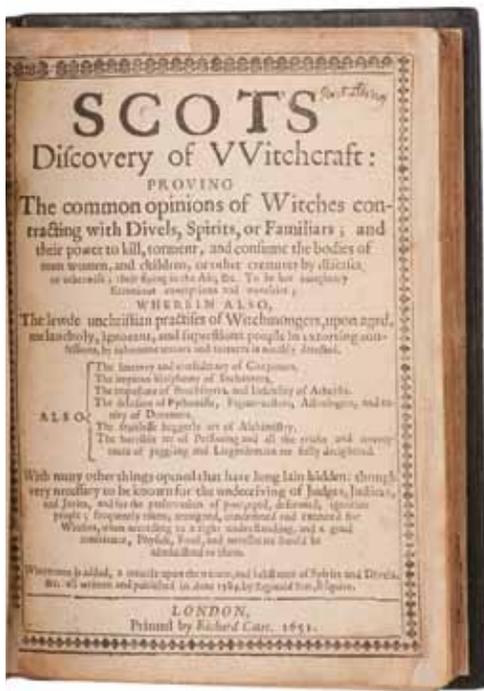
Unquestionably the most famous book in the history of conjuring, Scot's *Discoverie of Witchcraft* was indeed a landmark publication in the English language - but for more than the fact that it was the first work to expose the methods behind an array of magic tricks with cards, coins, rope, and other objects.

Written by Scot as a refutation of the popular belief in demons, witchcraft, and associated satanic influences, the book identifies four different categories of supposed sorcerers: the downtrodden, poor and marginalized of society, mostly women; those with genuine mental problems who believed they indeed had supernatural abilities; genuinely evil people who used poison to harm others (as opposed to witchcraft); and conjurers, whose sleight-of-hand and trickery was mistaken for the "real thing."

King James I was an affirmed believer in witches and their kind, and as such, ordered Scot's book to be publicly burned. This may have been cause for more copies of the tome to be saved than scorched, but regardless of its history and the King's public decry for its destruction, *The Discoverie of Witchcraft* remains an important work by a learned man who used science and logic to explain apparently supernatural feats. In the process, and unexpectedly, Reginald Scot authored a classic book in the world of legerdemain.

In the words of bibliographer Raymond Toole Stott, "Today the book is, of course, the keystone of a conjuring collection..."





172

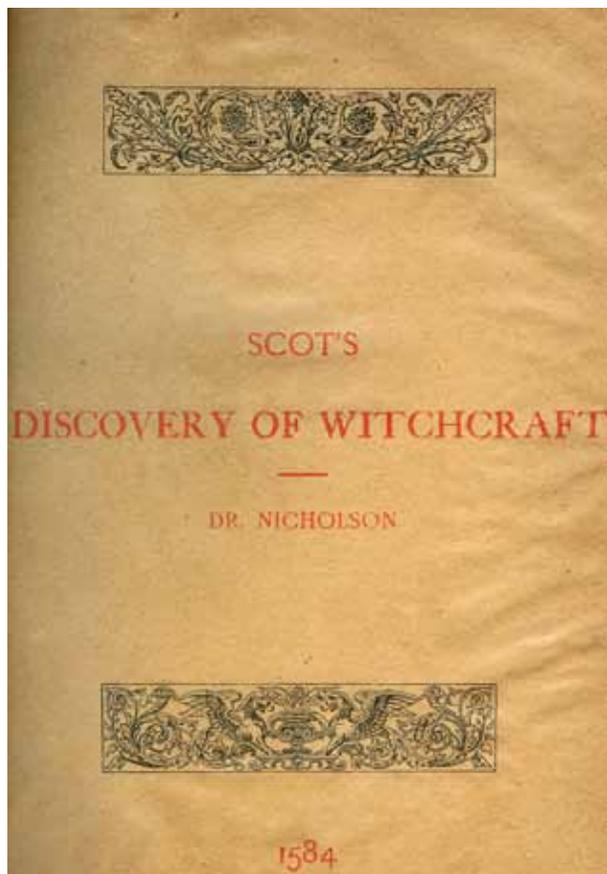
172. Scot, Reginald. **The Discoverie of Witchcraft.** London: Printed by Richard Cotes, 1651. Second edition. 13 leaves, 1 - 401, v. blank (with many errors in pagination); including the two unnumbered illustrated leaves in the juggling section, between pages 248 and 249. Handsomely rebound in full leather with blind stamped boards and ends, banded spine gilt stamped with gilt stamped morocco title label. Woodcut illustrations, initials, and tailpieces. 4to. Some pages cropped close affecting marginal text and headers; scattered soiling and chips at fore-edges, title page re-margined, but internally clean; good condition overall. Toole-Stott 619.

6,000/8,000

173. Scot, Reginald. **The Discoverie of Witchcraft.** Edited, with explanatory notes, glossary, and introduction by Brinsley Nicholson, M.D. London: Elliot Stock, 1886. Original wrappers bound in tooled calf with marbled endsheets, neatly rebacked. Woodcuts in text. 8vo. Boards rubbed, penciled notes on flyleaves, contemporary reviews of the book tipped to a rear endsheet; very good.

800/1,200

Toole Stott comments that this edition is almost as scarce as the first.



173



174

174. Scott, Sir Walter. **Letters on Demonology and Witchcraft.** London: William Tegg, 1876. Pebbled brown cloth elaborately stamped in black and gold. All edges gilt. Engraved frontispiece, illustrated with four full-page plates. 8vo. Very good. Toole Stott 878.

200/400

175. Seymour, Richard. **The Compleat Gamester.** London: Printed for E. Curll, 1739. Sixth edition. Old calf, rebacked, spine label gilt stamped. Engraved frontispiece. 12mo. A few corners clipped and minor contemporary marginal notes, boards well rubbed, top of title page remargined, otherwise very good. Toole Stott 625.

1,000/1,200

*Includes a section on Diverting Amusements upon the Cards, pages 271 - 276.*

176. Sharpe, S.H. **Neo-Magic Artistry.** [Seattle]: The Miracle Factory, 2000. Number 33 from the publisher's limited deluxe edition of 50 copies. Black leather gilt stamped, with hand-painted dust jacket in leather-covered gilt stamped box with ribbon ties, jacket and signed and numbered by the artist. Portrait frontispiece. Illustrated. 8vo. Fine.

400/500

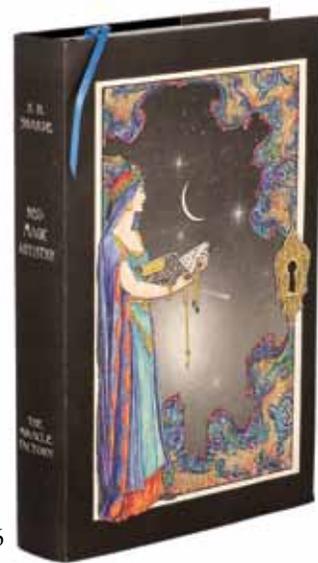
177. S[now], T. **Arts Improvement; or Choice Experiments and Observations.** London: Printed for D. Brown, 1703. 24 leaves, 1 - 240 pages. Blind-stamped calf neatly rebacked, with gilt stamped spine label. 8vo. Ex libris Roland Winder and Burton Sperber. New endsheets, minor wear, very good overall. Toole Stott 638.

500/600

*According to Toole Stott, T. Snow was a pseudonym for Richard Neve.*



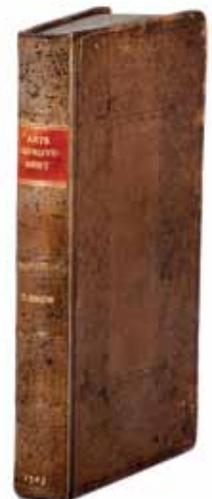
175



176

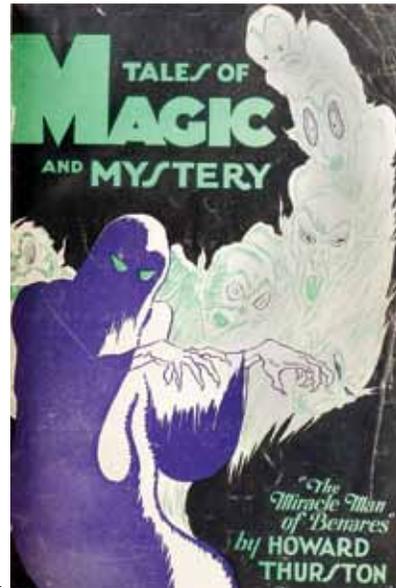


177

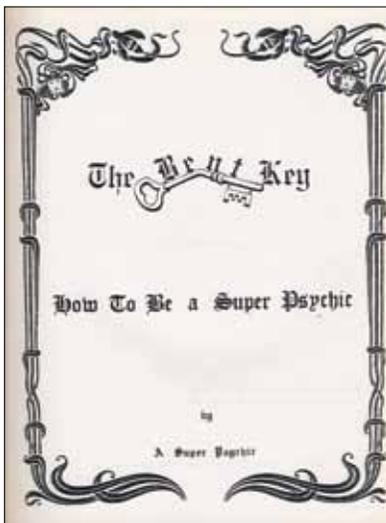




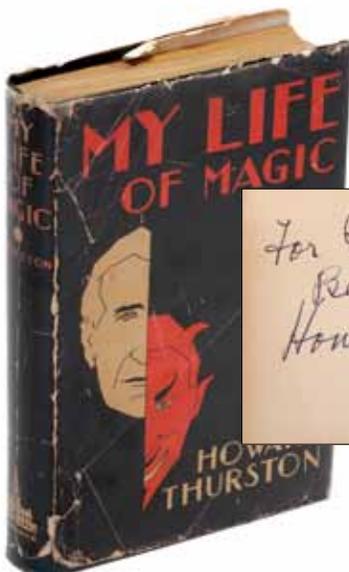
178



181



179



180

For George Alcock  
 Reunited  
 Howard Thurston  
 Nov 21/31

178. Strutt, Joseph. **Sports and Pastimes of the People of England.** London: Chatto and Windus, 1876. Edited by William Hone. Green leather over marbled maroon boards with raised spine stamped in gold. Illustrated with 140 engravings, including colored frontispiece of "Ancient Chess Play." 8vo. Leather lightly worn at spine seams, otherwise very good. Toole Stott 656.

200/300

179. "Super Psychic," as told to Donald Kraig. **The Bent Key. How to be a Super Psychic.** N.p.: Donald Michael Kraig, 1980. Number 12 from a limited numbered edition of 100 copies. Blue imitation leather. Illustrated. 4to. Near fine.

150/250

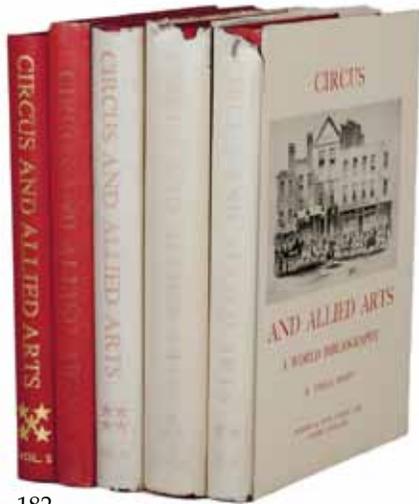
180. Thurston, Howard. **My Life of Magic.** Philadelphia: Dorrance and Company, 1929. Publisher's cloth with pictorial jacket. Portrait frontispiece. 8vo. Jacket tattered and crudely repaired; good. INSCRIBED AND SIGNED BY THURSTON ON THE FLYLEAF.

250/350

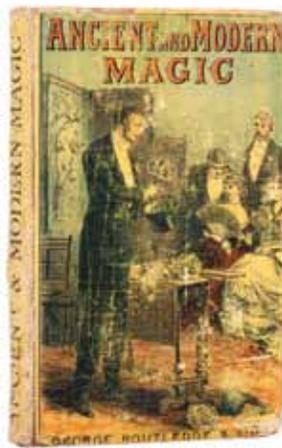
181. [Thurston, Howard] **Tales of Magic and Mystery.** Walter Gibson. COMPLETE FILE, being V1 N1 (December 1927) - V1 N5 (April 1928). COMPLETE FILE, bound in a single volume with maroon and black boards. Very good. Alfredson-Daily 6595.

500/600

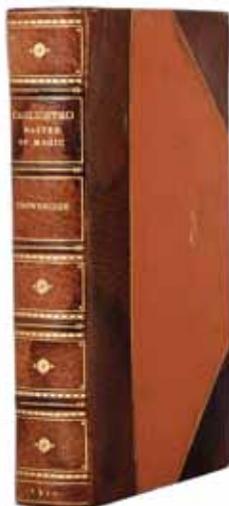
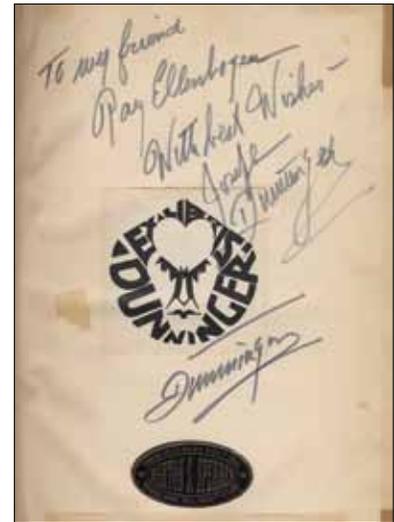
*The March 1928 issue includes the story "Cool Air" by H.P. Lovecraft. Other subject matter includes Thurston's supposed visits to Benares, and material related to Harry Houdini and his death-defying escapes.*



182



184



183



185



182. Toole Stott, Raymond. **Circus and Allied Arts, A World Bibliography, Vols. 1 - 5.** Derby: Harpur & Sons (Derby), 1958 – 1992. The final volume published by Circus Friends Association. Each volume from a limited edition. Red cloth gilt stamped. Plates. 4to. Jackets tattered and volumes foxed, else good.

400/500

*The fifth volume of the series was published in 1992 as a result of funding problems, delays, and false starts. Approximately 50 hardbound copies of this volume have been located, making complete sets scarce.*

183. Trowbridge, W.R.H. **Cagliostro.** London: Chapman and Hall, 1910. FIRST EDITION. Brown leather over red cloth. Top edge gilt. Portrait frontispiece, illustrated. 8vo. Initial and final leaves soiled, including top portion of frontispiece; sporadic foxing, otherwise good.

150/250

184. Vere, Arprey. **Ancient and Modern Magic.** London: George Routledge and Sons, (1879). Colored pictorial boards. Well illustrated. 12mo. In a drop spine box. Boards considerably rubbed and binding tender; fair.

150/250

185. Webster, John. **The Displaying of Supposed Witchcraft. Wherein is affirmed there are many sorts of Deceivers and Impostors, and Divers Persons under a passive Delusion of Melancholy and Fancy.** London: J[onas] M[ooore], 1677. FIRST EDITION. xvi, 346, [iv], pages. With the scarce imprimatur leaf dated July 29, 1676. One-third calf. Folio. Chipping, closed tears and old tape stains to first leaf, contemporary writing on its recto, minor discoloration to endsheets, leather well rubbed; very good. WITH THE BOOKPLATES OF HARRY HOUDINI AND JOSEPH DUNNINGER, AND INSCRIBED AND SIGNED ON THE FFEP BY DUNNINGER, AND SIGNED AGAIN BY DUNNINGER.

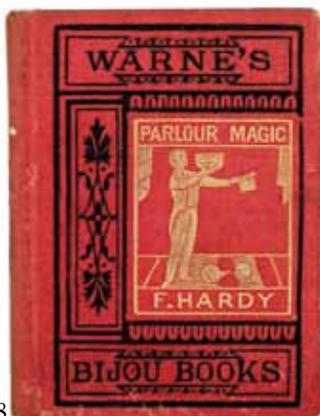
2,500/3,000



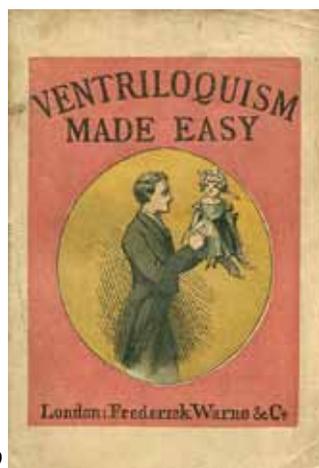
186



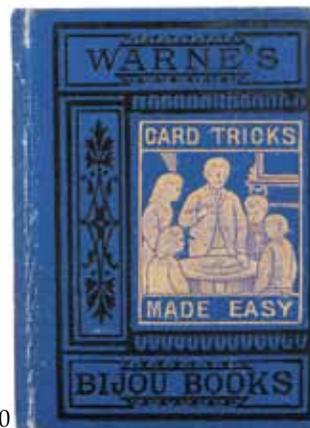
187



188



189



190

#### "WEE" BOOKS

186. [Big Little Books] **Eight magic-themed Big Little Books.** Including three Mandrake the Magician titles (1930s and 40s), three variant editions of *Houdini's Big Little Book of Magic* (1927), *Mickey Mouse and the Magic Lamp* (1942), and *The Story of Charlie McCarthy and Edgar Bergen* (1938). Condition varies from fair to good.

100/200

187. **Fun Upon Fun; or the Humours of a Fair.** Glasgow: Sold by J. Lumsden & Son, (ca. 1820). Buff wraps. Top edge gilt. Eight wood-engraved plates printed in red, including Punch, Merry Andrew, and a Mountebank Doctor; wood-engraved illustrations in text. 12mo chapbook. Spine worn, else very good. In a drop spine box. Toole Stott 306.

400/500

188. Hardy, Frederic. **Parlour Magic.** London: Frederick Warne, (ca. 1869). Warne's Bijou Books. Bright red cloth stamped in black and gold. 8vo. Closed tear on title page not affecting text. Cloth with open tear on inside rear board; small tear in cloth on spine, old labels on ffep, but otherwise good. See Toole Stott 331.

250/350

189. Hardy, Frederic. **Ventriloquism Made Easy.** London: Frederick Warne, 1869. Bijou Books Illustrated. New Edition, with colored illustrations. Green boards stamped in gold, with marbled endpapers. Brightly lithographed and illustrated title-page. 8vo. Boards quite rubbed at extremities and spine; short tear at spine bottom. Good.

200/250

190. Hardy, Frederic. **Card Tricks Made Easy.** London: Frederick Warne, (n.d., ca. 1867). Warne's Bijou Books. Bright blue cloth stamped in black and gold. All edges gilt. 8vo. Extremities lightly rubbed, otherwise very good.

200/250

191. Hardy, Frederic. **Indoor Amusements**. London: Frederick Warne, 1868. Warne's Bijou Library. Publisher's green cloth stamped in gold. Color lithograph title-page illustration; second color lithograph preceding "Parlour Magic" section; additional illustrations. All edges gilt. 8vo. General wear and rubbing to cloth.

300/350

*This volume includes Hardy's books on Ventriloquism, Draughts and Parlor Magic in a single volume.*

192. Hoffmann, Professor. **13 Card Game Rule Books by Professor Hoffmann**. British, 1902 - 1918. Including booklets for the games of Rubicon Bezique, Solo Whist and Auction Solo, Patience Games, and Bridge. Variant editions included. All but one in pictorial wrappers, most with gilt edges. Most 24mo. Generally good condition.

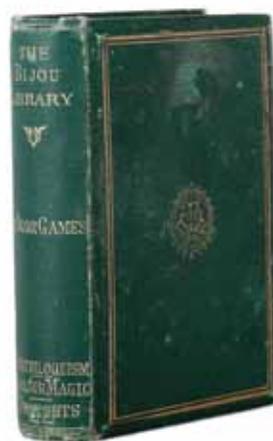
100/150

193. Hoffmann, Professor. **The Wizard's Pocketbook**. London, ca. 1910. Stiff blue wraps. A vest pocket-size booklet that allows the performer to perform a divination feat with cards. With original instructions. 12mo. Wraps soiled and chipped, rear cover significantly so. Inside the rear wrapper is the note, "This was given to me by Prof. Hoffmann's grandson along with the Pencil thru Coin in England 1943. (signed) B. Kane." SIGNED ON THE TITLE PAGE, "LOUIS HOFFMANN."

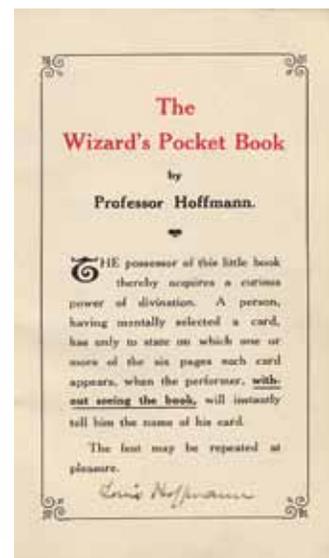
250/350

194. [Wee Books] **Group of 33 magic-themed "wee" books**. British and American, ca. 1930 - 40s. Titles include *All the Latest Tricks and Catches*, *Learn to be a Ventriloquist*, *Mystery and Magic*, *The Wizard Book of Mirth and Magic*, *The Broadway Book of Conjuring*, *Captain Midnight's Trick and Riddle Book*, *Circus Secrets*, *Tricks You Can Do*, and many more. Allied subjects explained include conundrums, puzzles, hypnotism and riddles. Most in colored pictorial paper wrappers, and illustrated with line drawings. Many examples from the collection of Stanley Collins, and bearing his signature inside the front wrapper or on the first leaf. Condition generally good.

200/300



191



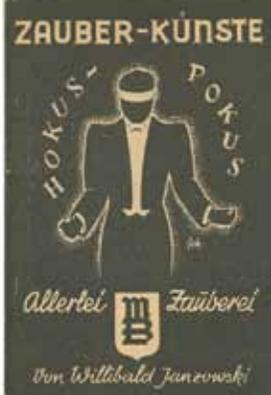
193



192



194



196



197



195

195. [Wee Books] **Group of 46 magic-themed "wee" books.** Primarily American, 1910s - 80s. Including examples from the Haldeman-Julius Monthly "little blue book" series by Hereward Carrington (*Hindu Magic Self Taught*, *Ventriloquism Self Taught*, *Gambler's Crooked Tricks*, *Side-Show Tricks Explained*, *The Handbook of Swindling*, etc.); *The Pocket Trickster* (1910), *24 Tricks from Your Vest Pocket* (Magic House of Charles, ca. 1940), *10 Magic Tricks You Can Do* by Loring Campbell (signed, ca. 1940), "All Change" blow book, (ca. 1940), *Secrets of the Successful Hypnotist* (1920), *Pocket Dictionary of Japes Wangles Spoofs* (signed by Stanley Collins, ca. 1938), *The Book of Magic & Christmas Conjuring* (*Boys' Magazine Wonder Book Series No. 2*, signed by Stanley Collins), and more. Most in pictorial paper wrappers, with illustrations. Generally good condition.

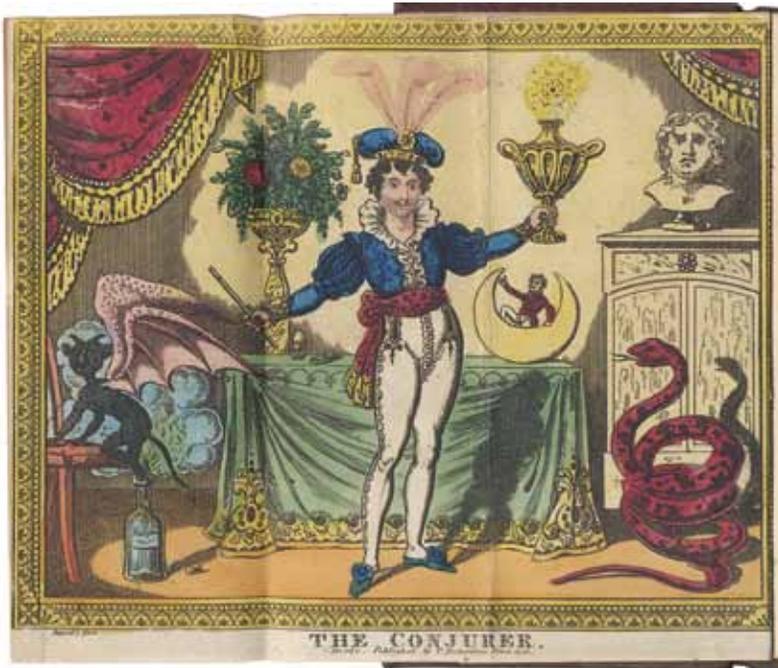
250/350

196. [Wee Books] **Collection of 98 German magic-themed "wee" books.** A wide range of titles, including *Magische Neuheiten* and *Magisches Schatzkastlein* by Conradi, *Pietro Belachini's Zauberkabinet*, *Der Humoristische Tachenispieler* by Dr. Max Feder, *Der Zauberkustler in der Westentasche* and *Der Kartenkünstler in der Westentasche* by Max Wesel; a 17-volume "Miniatur-Bibliothek" including conjuring, jokes and similar material; another 20-volume series with similar contents; and many more. Primarily 1900s - 50s. Most 12mo - 24mo, in pictorial colored paper wrappers, with two in bright blue pebbled cloth, and one "thumb"-size volume. Generally good condition.

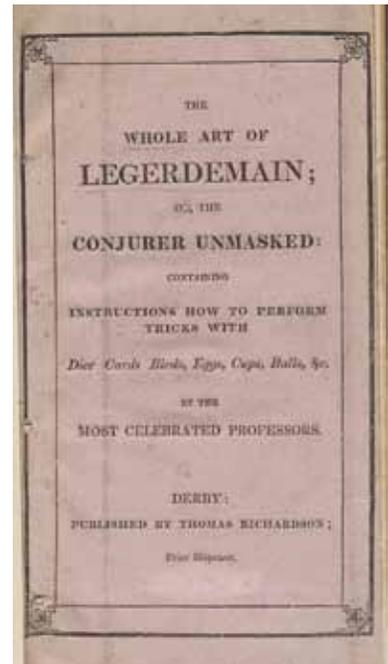
500/700

197. [White, John]. **Art's Treasury of Rarities and Curious Inventions.** London: Printed for G. Conyers, [ca. 1770]. Fifth edition. Original brown linen. [1-2], 3-84, plus a two-leaf "Catalogue of Chapmen's Books." 12mo. Possibly lacking ffep, rear hinge loose, otherwise very good. In a drop spine box. Toole Stott 700, locating four institutional copies.

2,000/2,500



198

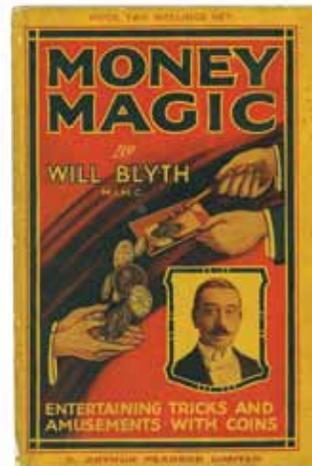


198. **The Whole Art of Legerdemain or The Conjurer Unmasked.** Derby: Thomas Richardson, [ca. 1830]. Original pale pink printed wrappers bound in pebbled brown morocco, spine gilt stamped. Hand-colored folding frontispiece. 12mo. Ex-libris Trevor Hall. Near fine. Toole Stott 718.

2,000/2,500

199. [Yellow Perils] **Group of 19 magic-themed “Yellow Peril” publications.** London: C. Arthur Pearson, 1920s. Being a collection of these popular British handbooks on conjuring published with yellow pictorial paper-covered boards, and including titles such as *Modern Card Manipulation* by C. Lang Neil, *Impromptu Conjuring*, *Handkerchief Magic* and *More Paper Magic* by Will Blyth, *Chemical Magic* by Johnson, *Original Magic for All* by Bert Douglas, *Simple Conjuring Tricks That Anybody Can Perform* by Will Goldston, and more. Some duplication. All 8vos, well illustrated. Condition varies; most spines perished, but contents sound.

200/300



199



200

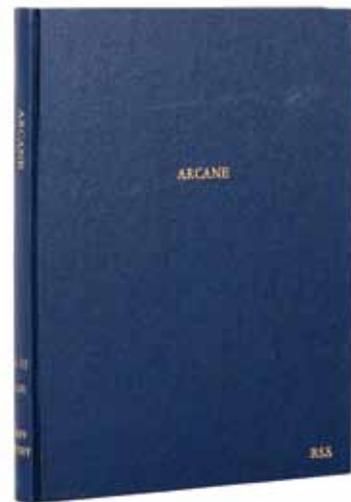
#### CONJURING PERIODICALS

200. **A.B.C. of Magic Sets.** Hans Witt. N1 (Mar. 1980) - N73 (Dec. 2003). COMPLETE FILE, one of 100 issued, including supplements and ephemera. Housed in two matching drop-spine boxes, spines gilt stamped. Fine. Alfredson/Daily 1000.

400/500

201. **Arcane.** Jeff Busby. N1 (Oct. 1, 1980) - N10 (May 25, 1983). COMPLETE FILE with subscription forms, bound in one blue buckram volume, gilt stamped. Alfredson/Daily 1170.

100/200



201



202

202. [Automata] **Coppelïa**. Christian Bailly. Bi-annual. N1 (First half, 1993) – N10 (second half, 1997). COMPLETE FILE [?]. In a custom drop spine box, with material related to the Bagatelle exhibit of automata organized by Bailly, and papers related to the Association des Amis des Automates laid in. Very good.

400/600

*Published in English and French by the Association des Amis de Automates, Coppelïa pictures and describes valuable and rare automata, providing details on makers old and new (among them Robert-Houdin), exhibits, and auctions related to this subject so closely allied with conjuring. The Association, no longer in existence, had fewer than 250 members at its peak, and consequently, complete files of its well-produced periodical are uncommon.*



203

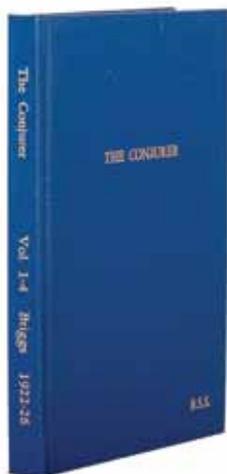
203. **Chaos**. Nick Williams, et al. NV N# (Jul. 1968) – N 36 (Aug. 1975/Mar. 1976). COMPLETE FILE, including all supplements, 'Intro' issue, and N11 issued later by Mel Stover to fill a gap in the original run. Accompanied by correspondence from Stover and Micky Hades regarding the file, and a typed outline by Stover describing the content and form of each issue. In a red cloth drop spine box. Alfredson/Daily 1545. Scarce.

400/600

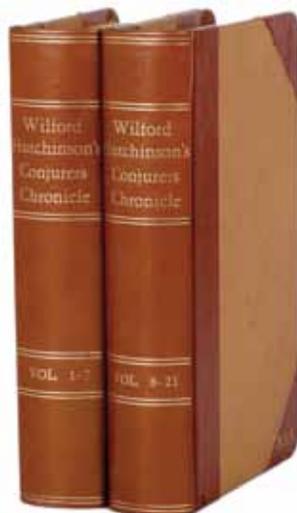
*Ostensibly a newsletter of the Magician's Society of Winnipeg, I.B.M. Ring 40, Chaos was, in fact, an irreverent sheet filled with puzzles, gossip, juvenile magic-themed humor, and explanations of tricks. According to an ALS included with this file, perhaps 50 copies of N11 were issued, making complete files of the journal uncommon if not scarce.*

204. **Conjurer**. J. Albert Briggs. V1 N1 (Jan. 15, 1922) – NV N# (Jan. 1927). COMPLETE FILE, bound in a single blue buckram volume, gilt stamped, the final issue laid in at rear. Alfredson/Daily 1700.

150/250



204



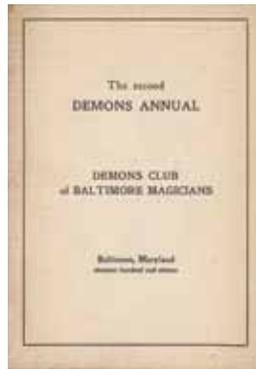
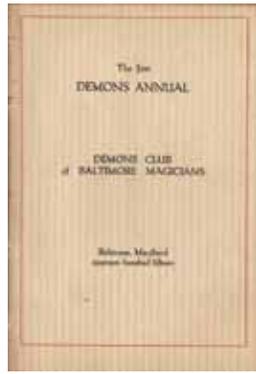
205

205. **Conjurer's Chronicle**. Wilford Hutchinson. V1 N1 (May 1919) – V21 N3 (Dec. 1939/Feb. 1940). COMPLETE FILE bound in two handsome ¼ leather volumes, gilt stamped. Alfredson/Daily 1735.

150/300



208



206. **Conjurers' Monthly Magazine.** Harry Houdini. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). COMPLETE FILE. bound in two matching ¼ leather over brown cloth volumes, with marbled endsheets, gilt stamped. Margins cropped close as usually encountered with bound files, otherwise very good. Alfredson/Daily 1745.

400/600

207. **Conjuriana.** Charles Blythe, Jr. V1 N1 (Spring 1951) - V1 N3 (Autumn 1951). COMPLETE FILE, bound in a single green cloth volume, gilt stamped. Alfredson/Daily 1750.

150/250

*The final issue, which was recalled by Milbourne Christopher due to a disagreement with the editor, is almost entirely devoted to Houdini and his famous collection.*

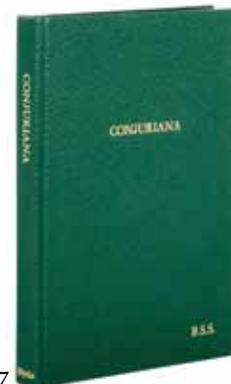
208. **Demons Annual.** Robert W. Test, et al. Two issues, 1915 - 16. COMPLETE FILE. Numerous tipped-in photographs and ephemera, many depicting Howard Thurston. Fragile but good condition. Alfredson/Daily 1925. One of three known files, in matching red cloth drop spine boxes.

2,000/2,500

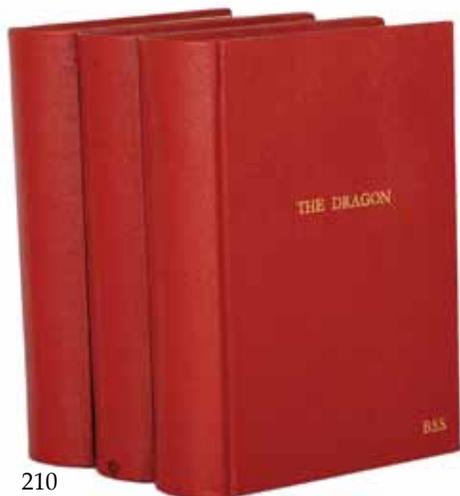
*Issued by the Demons Club of Baltimore, Maryland, the annuals were produced for members of this exclusive club and include dozens of full-page silver print photographs (many signed) of club members, including Thomas C. Worthington III and Fulton Oursler; as well as the magician all of the Demons idolized, Howard Thurston. Both issues also feature die-cut and gilt stamped soft leather covers.*



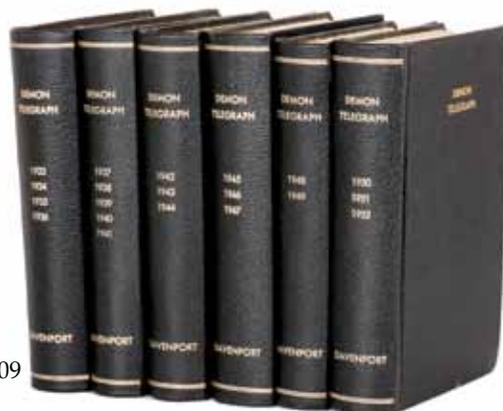
206



207



210



209

209. **Demon Telegraph.** Lewis Davenport. N1 (Aug. 1933) – N157 (n.d.). Lacks the IBM convention special issue to complete file. Seven buckram volumes, stamped in silver. Alfredson/Daily 1920.

50/150



211

210. **The Dragon.** Vernon Lux. V1 N1 (Sept. 1932) – V15 N2 (Sept. 1946). COMPLETE FILE bound in three red cloth volumes, gilt stamped. Alfredson/Daily 2000.

200/250

211. [Dunn, Bruce] **Large collection of Bruce Dunn magic publications.** Including a complete file of *Promáso*, N1 (May 1994) – N38 (Jan. 2002), with all inserts and supplements, (Fernandes 57456); *Wee Books* by Dunn, N9 (Nov. 1996) – N19 (Jan. 2000), Fernandes 70905, with several other limited edition wee books not listed in the bibliography, and the *Author and Title Index of Wee Books* by Dunn (2001); two issues of *Magic Spectator* to which Dunn contributed, being N12 (Autmn 1995), a “spoof” edition, and N25 (Winter 1998); the one-issue complete file of *Magical Spectator, Junior*, N1 (Sept. 1999), Fernandes 43907; and *The Hat Report* (2002), in serial form; personal correspondence between Dunn and Burton Sperber; and numerous other Dunn publications, primarily dating between 1999-2002, are also included. Nearly 200 publications in all. Most in original mailing covers, the entire collection housed in five red 4to drop-spine boxes, spines gilt stamped.

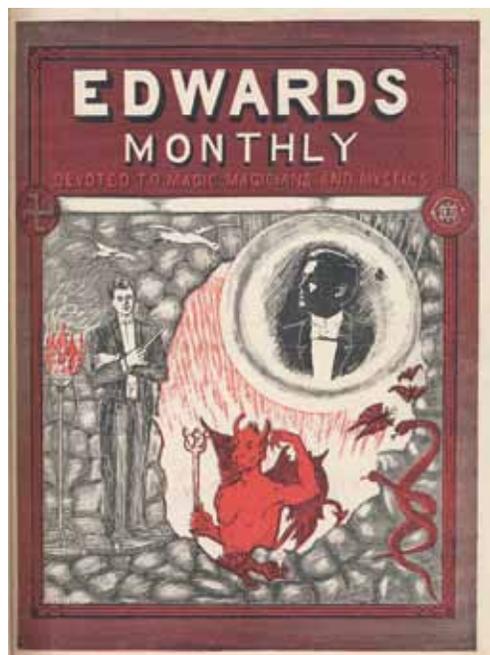
400/500

SCARCE COMPLETE FILE

212. **Edwards Monthly.** W.G. Edwards. V1 N1 (Feb. 1, 1909) – V2 N4/5 (Jun./Jul. 1910). COMPLETE FILE, including the rare final issue, of which fewer than 10 copies are known. Bound in a single navy blue buckram volume with spine label stamped in silver. Alfredson/Daily 2085.

1,500/2,000

*This file was originally in the collection of Jay Marshall, whose notes are penciled in on one of the front free endpapers.*



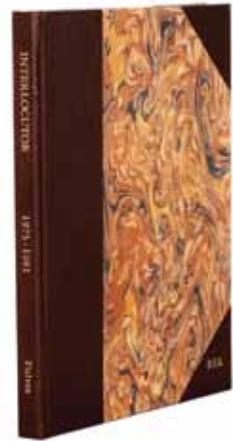
212



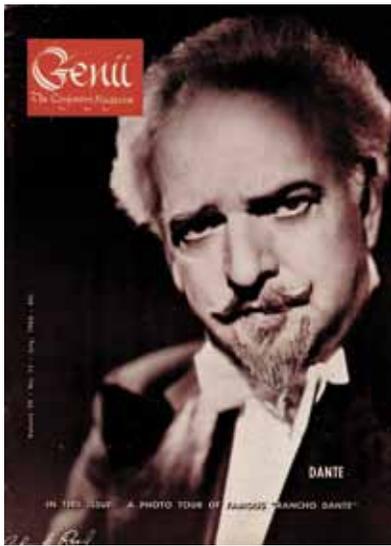
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213



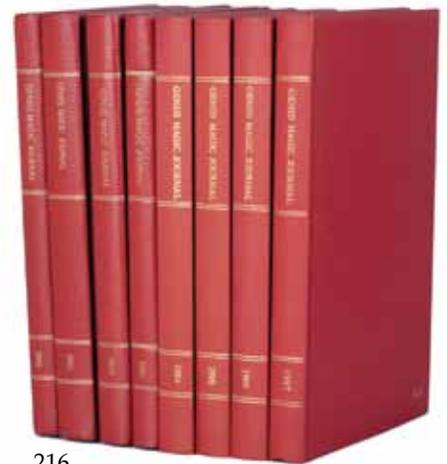
218



215



214



216

213. **Felsman's Magical Review**. Arthur Felsman. V1 N1 (Oct. 1919) - V3 N1 (n.d.). COMPLETE FILE, in one green buckram volume. Very good. Alfredson/Daily 2205.

100/200

214. **G-D-D-N Truth About Magic**. Gid Dayn (Burling Hull). N1 (n.d. June 1959) - N9 (n.d.). COMPLETE FILE. In a single hardbound volume. 4to. Very good. Alfredson/Daily 2360.

100/200

215. **Genii**. William W. Larsen Sr., et al. V1 N1 (Sept. 1936) - V62 N12 (Dec. 1999). COMPLETE FILE from the first issue to the end of the century, bound in matching red buckram volumes, most with two gilt stamped morocco spine labels. Light foxing to page edges, some labels worn, and occasional internal wear, but overall very good condition for this file of the longest-running of all American conjuring periodicals. Alfredson/Daily 2390.

1,000/1,500

216. **Geniis Magic Journal**. Brian McCullagh. N1 (Jan. 1990) - V8 N11 (Nov. 1997). COMPLETE FILE, including specially printed cover sheets and tip-ins, the latter not collated. Bound in eight matching red buckram volumes, spines stamped in silver or gold. Light foxing throughout, otherwise good. Fernandes 23923. EACH VOLUME INSCRIBED AND SIGNED BY THE EDITOR TO BURTON SPERBER.

200/300

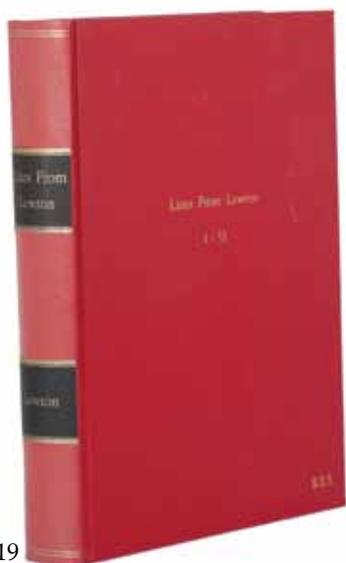
217. **Hocas**. Peter Lane. N1 (n.d. [May 1982]) - N16 (Spring 1986). COMPLETE FILE, bound in a single light blue buckram volume, gilt stamped. Page edges lightly foxed; very good. Fernandes 2710.

100/200

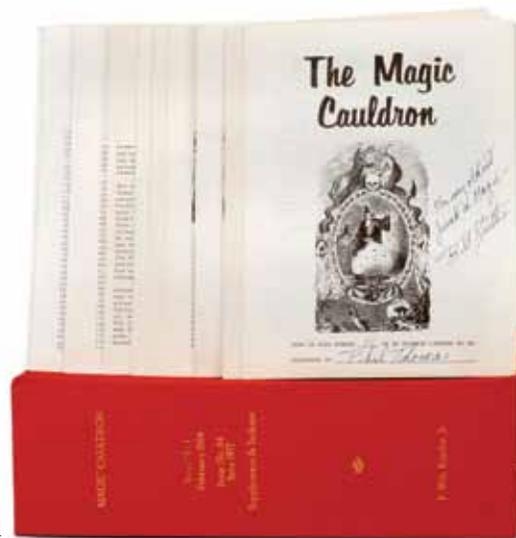
*One of perhaps fewer than 60 complete files, this being number 14.*

218. **Interlocutor**. Karl Fulves. N1 (July 1, 1975) - N46 (April 30, 1981). COMPLETE FILE of original issues, bound in one 4to volume. Alfredson/Daily 2955.

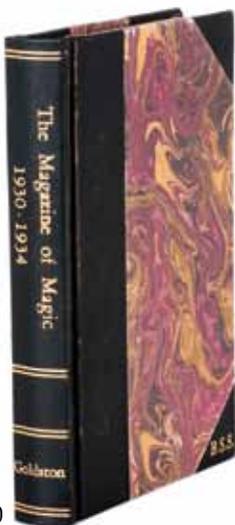
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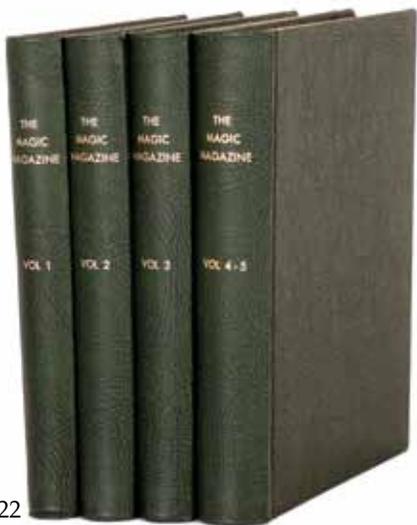
219



221



220



222

219. **Lines from Lawton.** Don Lawton. N1 (May 1953) – N31 (Mar. 1966). COMPLETE FILE, including bonus pages and order forms, bound in one red gilt stamped buckram volume with spine label. Alfredson/Daily 3345.

100/150

220. **Magazine of Magic – New Series.** Will Goldston. V1 N1 (Apr./Jun. 1930) – V4 N1 (Jan./Mar. 1934). COMPLETE FILE, in a single volume. Black boards covered in maroon and gold marbled paper. Alfredson/Daily 3485.

150/250

221. **Magic Cauldron.** F. William Keuthe, Jr. N2 (Feb. 1962) – N64 (Jun. 1977). COMPLETE FILE, including all supplements and indexes. Being number 11 from the original edition of 50 subscriptions. In a custom drop spine box, spine gilt stamped. THE COVER OF V1 N1 IS INSCRIBED AND SIGNED TO PHIL THOMAS, "FOR MY OLDEST FRIEND IN MAGIC – BILL KEUTHE." Alfredson/Daily 3650.

500/700

*For the amusement of the editor, V1 N1 was issued after V1 N3, a fact that "came as a surprise to most" readers. Only one recipient voiced suspicion. Keuthe went on to explain: "The reason for my little hoax was simple. I decided to put out a magazine for collectors, but I was not sure what kind of reception it would get. I numbered the first issue number two, in the belief that I would get more of a response and be better able to judge whether the magazine's presence would be warranted." The response was sufficiently gratifying, and the quarterly continued for another 15 years.*

222. **Magic Magazine.** Max Andrews. V1 N1 (Apr. 1952) - V5 N6 (Sept. 1956). COMPLETE FILE bound in four matching green buckram volumes, spines silver stamped. Some covers cropped close, otherwise good. Alfredson/Daily 3860.

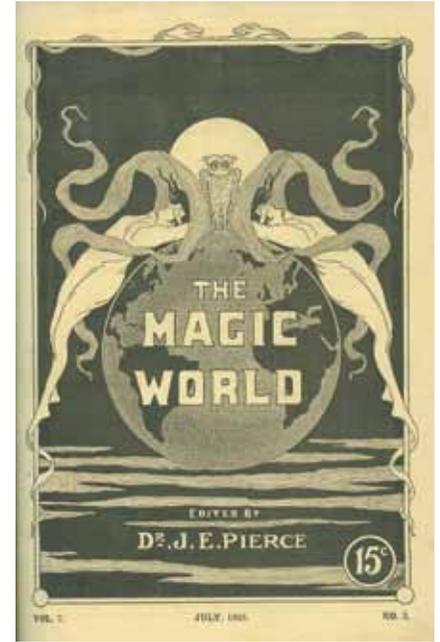
200/300



223



226



224

223. **The Magic Wand.** George Johnson, et al. V1 N1 (Sept. 1910) – V 46 N256 (Part Four, n.d.). Bound in 44 matching green buckram volumes, gilt stamped. Vol. 5 issues loose, and lacking only one issue (V5 N9) to complete the file. Supplements not collated. Several volumes rebound, gilt stamping on earlier bindings faded, otherwise good. Alfredson/Daily 4095.

300/500

With: *The Magic Wand Year Books, 1946 – 1949, bound in matching cloth, gilt stamped.*

224. **Magic World.** Dr. J.E. Pierce. V1 N1 (Apr. 15, 1917) – V7 N10 (Feb./Mar. 1924). COMPLETE FILE, bound in seven matching black flexible cloth volumes, covers gilt stamped. Stamping faded, otherwise near fine. Alfredson/Daily 4150.

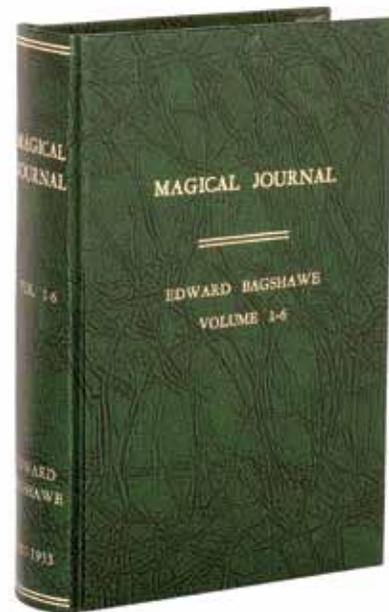
250/350

225. **Magical Journal.** Edward Bagshawe. V1 N1 (Aug./Sept. 1927) – V6 N6 (Jun./Jul. 1933). COMPLETE FILE bound in a single green cloth volume, gilt stamped. Foxed, otherwise good. Alfredson/Daily 4280.

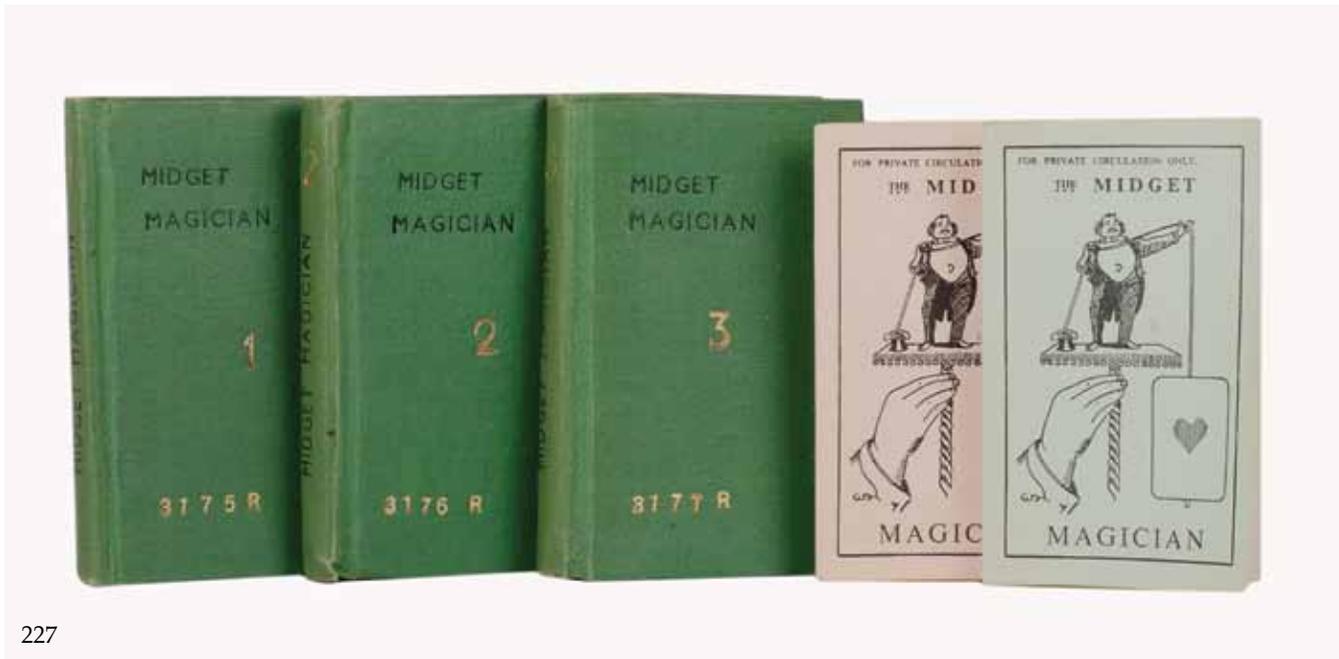
100/200

226. **The Magician Monthly.** Will Goldston. V1 N1 (Dec. 1904) – V35 N9 (Aug. 1939). COMPLETE FILE bound in nine matching volumes, some bindings showing significant wear or loose at spines, a few covers loose, but overall very good condition. V1 N1 INSCRIBED AND SIGNED BY WILL GOLDSTON TO MILTON A. BRIDGES. Alfredson/Daily 4490.

400/600



225

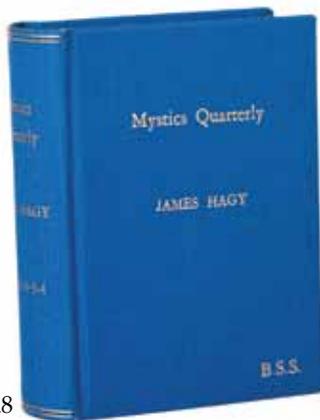


227

ONE OF FIFTY FILES

227. **The Midget Magician.** Wilf Huggins. V1 N1 (Jan. 1951) - V4 N2/3/4 (Sept. 1960). COMPLETE FILE bound in three dark green buckram volumes stamped in black and gold, the final two issues loose, together laid into a custom cloth drop spine box with four compartments inside, one for each volume. Being Number 33 of 50 files issued, each signed and numbered by Huggins. File originally owned by Chris Charlton, the famous English illusionist and collector of conjuring periodicals. Near fine. Alfredson/Daily 4840.

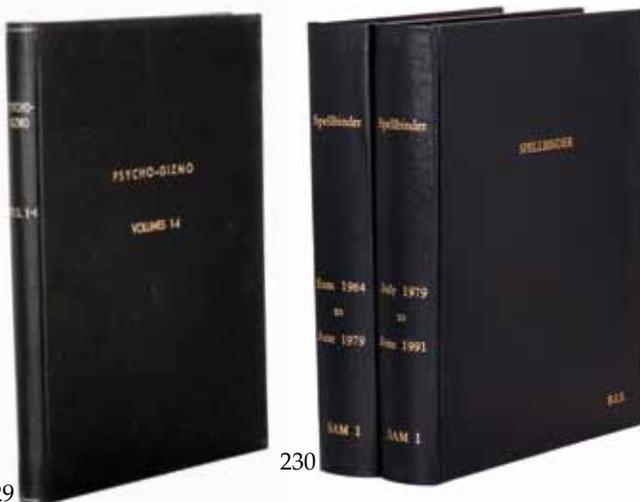
4,000/6,000



228

228. **Mystics Quarterly.** James Hagy. V1 N1 (Summer 1976) - V4 N4 (Spring 1981). COMPLETE FILE, in a single blue cloth-bound volume stamped in gold. Alfredson/Daily 5030.

100/200



229

230

229. **Psycho-Gizmo.** Teral Garrett. N1 (n.d. [Sept. 1951]) - N48 (Jun. 1965). COMPLETE FILE, bound consecutively in brown cloth. Alfredson/Daily 5770.

100/200

230. **Spellbinder.** Warren Kaps, et al. Summer 1964 - June 1991. COMPLETE FILE, in two hardbound black cloth 4to volumes. Alfredson/Daily 6410.

100/200



231

231. [Thayer] **The Magical Bulletin**. Louis Christianer and Floyd Thayer. V1 N1 (Jan. 1914) – V12 N7 (May 1925). COMPLETE FILE, in four cream-colored 4to volumes, gilt stamped. Alfredson/Daily 4210.

400/500

232. **Voice from the Attic**. Harry Opel. Vol. XXII No. 1 (Jan. 1952). Holograph. 8 ½ x 14". Accompanied by the original mailing cover, and material from Bruce Dunn related to his *Voice from the Attic* No. 44, in which this issue was reproduced. All materials in a ¼ leather folder, gilt stamped. Central fold from original mailing, otherwise good. Alfredson/Daily 7000. Unique.

100/150

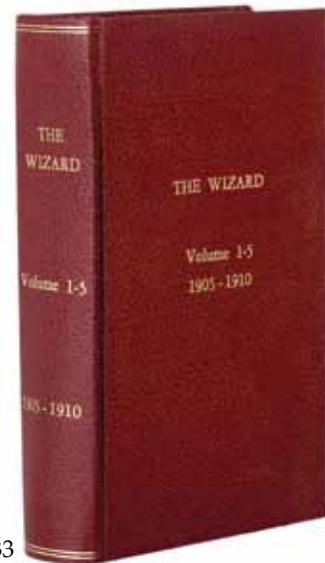
*According to Alfredson and Daily, there was "Only one issue per month, sent to a different person each time (though some did get another)." This issue was not noted in Alfredson / Daily.*

233. **The Wizard**. P.T. Selbit. V1 N1 (Sept. 1905) – V5 N60 (Aug. 1910). COMPLETE FILE bound in one buckram volume, gilt stamped. Alfredson/Daily 7235.

200/250



232



233



234



234



236



237



235



238

#### THROW-OUT CARDS, TRADE CARDS & EPHEMERA

234. [Bookplates] **Collection of over 140 magicians' bookplates and labels.** Including examples for Will Goldston, JB Findlay, Stanley Collins (signed), Fulton Oursler, Vin Carey, Sid Lorraine, Karl Germain, Carl Owen, Paul Fleming, George L. Daily, Leslie Smith, Martinka & Co., Yogi Magic Mart, Dunninger, and many more. Some duplication. Sizes vary. Generally very good condition.

100/200

235. [Business Cards] **A collection of 170 magicians' business and calling cards.** Primarily British, 1900s - 50s, with some modern examples. Including cards for Horace Goldin, Cardini, Jeff Atkins, Jimmy Findlay, De Vega, Lenz, Val Evans, and dozens more. Many with scrapbook remnants on versos and light spotting; overall condition generally good. In a handsome custom leather album, gilt stamped on spine and front with the text "Magicians Calling Cards."

200/300

236. Germain, Karl (Charles Mattmuller). **Germain-Wallingford Combination Lyceum brochure.** Cleveland Ohio, ca. 1895. Bifold monochrome brochure bearing a portrait of a very young Germain on the front. Minor inked corrections inside, possibly in Germain's hand. 4to. Chipped at extremities, old central fold.

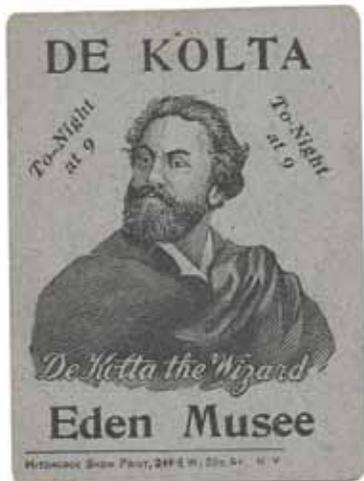
200/300

237. **Bamberg Magic & Novelty Co. throw-out card.** New York, ca. 1908. Advertises "105 Good Tricks" sold by the company headed by Okito, along with its catalog. Uncommon red Bicycle back.

100/150

238. Chee Toy. **Chee Toy oversize business card.** Ca. 1910. Bust portrait of Miss Chee Toy (daughter of Ching Ling Foo) on the recto, Chinese characters headed by the line "Ching Ling Foo" on the verso. 2 5/8 x 4". Very good.

50/150



239



244



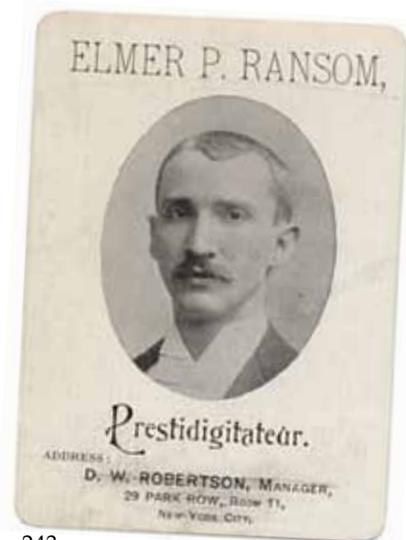
241



242



240



243

239. De Kolta, Buatier. **Pictorial throw-out card advertising Buatier de Kolta at the Eden Musee.** New York: Hitchcock Show Print, 1891. DeKolta's portrait appears on the recto and verso. Minor wear to one edge, otherwise very good. Scarce.

500/700

240. Devant, David (David Wighton). **David Devant photographic cigarette card.** British, ca. 1905. Advertising Ogden's Guinea Gold Cigarettes, and picturing Devant in costume as an old man. Light wear at extremities.

50/150

241. Fowler, Gus. **Gus Fowler throw-out card.** British, ca. 1920. Pictorial recto bearing a ½ length bust portrait of the "watch wizard"; recto advertising his lessons in "high-class conjuring." Old writing on verso, otherwise good. Uncommon.

50/100

242. Herrmann, Leon. **Leon Herrmann throw-out card.** American, ca. 1905. Bearing a portrait of the French conjurer, with devils perched on a magic wand on the recto; unusual red engraved playing card back design on verso. Rare.

600/700

243. Ransom, Elmer. **Elmer P. Ransom pictorial throw-out card.** New York, ca. 1895. Bust portrait of a young Ransom, who was a founder of the S.A.M., and later worked with Margaret Fox on her "confessional" tour. Scrapbook remnants on verso, otherwise very good.

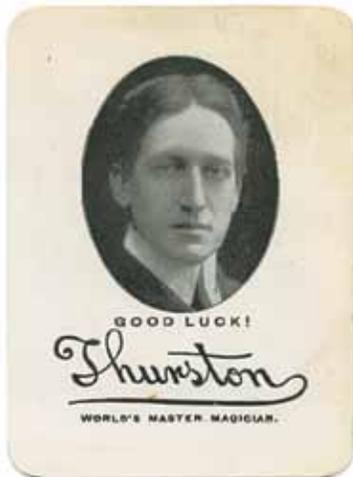
50/150

244. Sargent, J. William. **J.W. Sargent pictorial throw-out card.** New York, ca. 1900. Bust portrait of the "Merry Wizard," one of John Mulholland's mentors, and Houdini's secretary. Red playing card back. Shows wear; scrapbook remnants on verso. Scarce.

50/100



246



247



245

245. [Throw-Out Cards] Collection of 126 magicians' throw-out cards. American and British, 1900s - 2000s. Including examples advertising Tampa (presented by Thurston), Thurston (14, including Miller Tires, Perfect Breather, Thurston and Jane, one inscribed and signed by Jane), Brush (two different), Powell, Al Flosso, Leedy, Joe Scott, Noffke, Bill Chaudet, Chanin, Leslie Guest, Max Terhune, Laurant, Will Rock, Sherms, and many more. Some trading cards, membership cards, and associated items included. Some duplication. Condition generally very good. SHOULD BE SEEN.

500/700

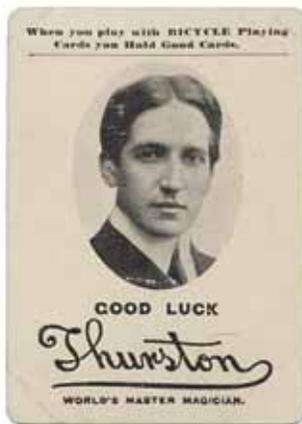
246. Thurston, Howard. One-page TLS to Clyde Powers regarding throw-out cards. Dated Nov. 18, 1913, Thurston writes, "Would your company care to furnish me with throw-away cards similar to the enclosed. It would be a great add for you. We give a couple of hundred away each Saturday to boys who come on the stage, who are interested in magic." On Thurston's engraved stationery by Strobridge Litho. Co., New York. Signature likely secretarial. Accompanied by a colored Thurston throw-out card.

300/400

*Powers managed the stage at the Hippodrome Theatre, New York, and also operated a branch of the Mysto Magic Co. on Broadway. It was in his shop that Dai Vernon first met Dr. Elliott and Harry Kellar.*

247. Thurston, Howard. Thurston "Tan San" throw-out card. Chicago [?], ca. 1912. Monochrome portrait of Thurston on the recto, color advertisement for Tansan Japanese Sparkling Water on verso. Very good.

150/200



248

248. Thurston, Howard. **Thurston red "fan back" throw-out card.** Cincinnati, ca. 1910. Monochrome bust portrait of Thurston on the recto with advertising text for Bicycle Playing Cards above, red Tally-Ho Fan Back verso. Uncommon.

100/150

249. **Ajeeb the Chess Automaton trade card.** New York, 1886. Lithographed card depicting the "wonderful chess playing automaton," Ajeeb, and advertising its performances at the Eden Musee. Verso enumerates "startling facts" about Ajeeb. 3 x 5". Near fine.

200/250



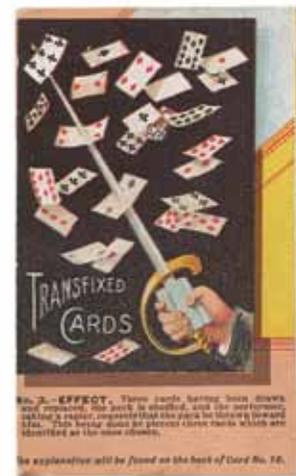
249

SCARCE COMPLETE SET

250. **Duke Tricks with Cards trade cards.** New York: The Giles Company Lithographers, ca. 1887. Complete set of 24 numbered cards. Attractively lithographed fronts, methods for each effect described on versos of different cards. Several with rounded corners or light wear, but overall very good condition. Rare.

700/900

*Originally packaged with Duke's Honest Long Cut tobacco, the Tricks with Cards Series is one of the scarcest sets of similar trade cards packaged with Duke's popular tobacco products. Burton Sperber considered the complete set one of the gems of his collection, as it took him over a decade to complete it – one card at a time, and well before the Internet age. The tricks explained are unusually advanced in method and presentation (including the Card Sword) especially when compared to the beginner-level tricks described on other cards of the era. One of Sperber's A Real Miracle publications was devoted exclusively to the Duke Tricks with Cards series.*



250



252



251

251. Illuionismo Casero magic-themed trade cards. [Spain?], J. Lopez, ca. 1920. Complete set of 25 finely lithographed cards explaining various tricks, with solutions on versos. Together with "Por Arte De Magia," 47 colored trade cards picturing and explaining magic tricks, Tuinky Wonder, Mexico, [ca. 1970].

150/300



253



252. Three Tom Thumb/midget trade cards. American, ca. 1890s. Including one depicting Tom Thumb and Wife before the crowned heads of Europe, one of Zoe Melke and her trained canaries at Tom Thumb's Museum, and one advertising General Mite ("14 Years old, weighing only 9 pounds"). The first two lithographed trade cards, the latter a letterpressed postcard.

150/250

253. Tom Tit magic-themed trade cards. Paris, J. Minot, ca. 1900. Complete set of 84 lithographed cards depicting different optical, mechanical, scientific, and topological tricks. Most with gold borders. Products advertised vary. Some corners rounded or clipped, but overall very good.

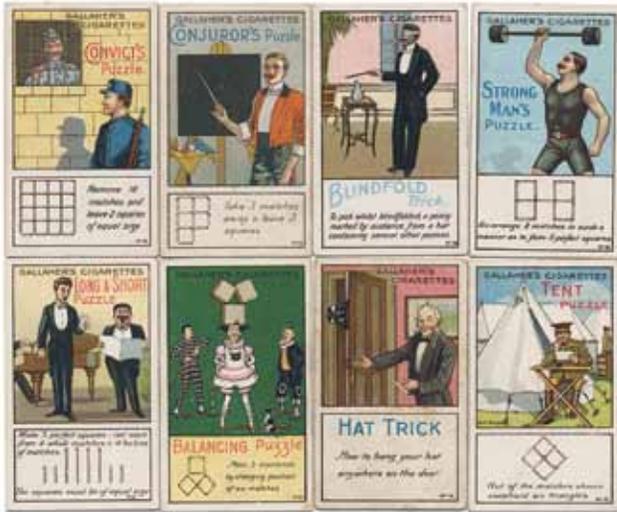
250/350



254

254. Tricks & Puzzles, set of 50 trade cards. James Pascall Ltd., Surrey, ca. 1920. Complete uncut set of 50 cards, illustrations of various tricks on fronts, solutions on versos. Two cards per sheet. Originally supplied with Pascall's Ambrosia Chocolate. Fine condition. Uncommon.

100/150



255

255. **Tricks & Puzzles Series cigarette cards, two complete sets.** Belfast & London, Gallaher Ltd., 1913. 100 cards in each set, finely lithographed color fronts, solutions on versos. One with green versos, the other with black. Neatly organized in album pages.

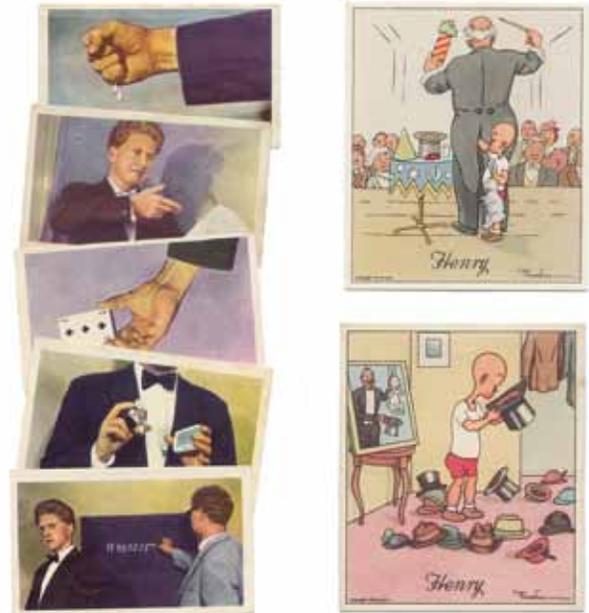
100/200

256. [Trade Cards] **Over 340 magic trick and puzzle cigarette and trade cards.** Including Sim Sala Bim, complete set of 96 cards with colored illustrations of a young magician performing, Van Hus den Hag, [1957]; [Tricks and Puzzles], complete set of 24 pictorial cards, each with solution on separate card, [J. Lyons & Co., 1955]; *Serie Zaubertricks*, complete set of 144 cards with colored illustrations, Senna, [c.1960?]; and 79 others of the same period, in a neatly organized album.

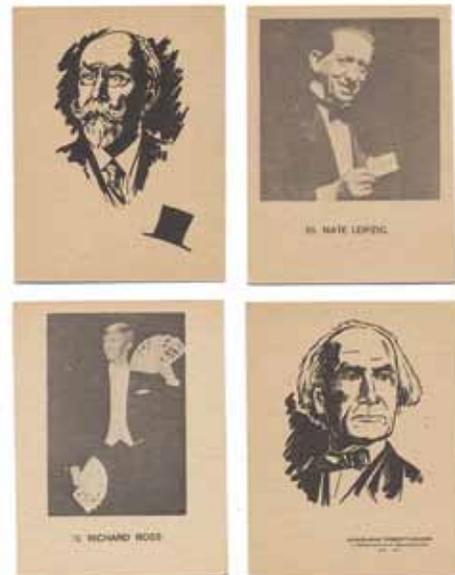
200/250

257. [Trade Cards] **Over 280 magic trick and puzzle cigarette and trade cards.** Including a complete set of 36 cards, colored illustrations, A. & B.C. Chewing Gum Ltd., [1967]; Catweazle Magic Cards, a complete set of 16 cards, colored illustrations, instructions and diagrams on backs, [J. Lyons & Co., 1971]; Catweazle, a complete set of 80 cards, colored illustrations, portraits and instructions in various languages on backs, [Monty Gum, 1970-1975?]; Tony's Magic Show, first and second series, two complete sets of 6 folding cards, Kellogg Ltd, 1987 and 1990; and 84 others including complete sets of Funcards from Frys (12) [1972]; Kelloggs Trickery, (6), 1988; Smarty Magic Tricks, (16) [1997], and others, in a neatly kept album.

100/200



256



257



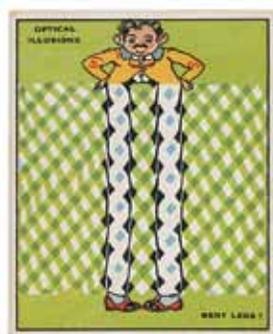
258



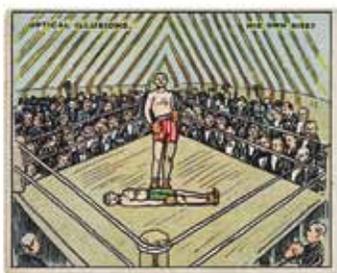
259



259



260



261

258. [Trade Cards] **230 trick and puzzle and trade cards.** Including a complete set of 15 cards, instructions in English and French on backs, [Canada?, 1940]; [Tricks and Puzzles], a complete set of 48 cards, printed in red and black, instructions on backs, Canada, O-Pee-Chee Company Ltd., [ca. 1940]; [Tricks and Puzzles], colored illustrations, answers on backs in English and French, [Canada, c.1950?]; [Bugs Bunny Magic], colored illustrations, text in French and diagrams on backs, n.p., 1992; and over 90 more, in an album.

100/200

259. [Trade Cards] **200 magic trick, shadowgraph and puzzle cigarette/trade cards.** A complete set of 70 cards, colored illustrations and advertisement panel on fronts, instructions in English on backs, some slightly stained, Brussels, Chocolat Ruelle, [c.1920]; *Experiences Amusants*, 14 of 44 cards, colored illustrations, instructions on backs, Chocolat del Union, [ca. 1920]; *Richs Experimenter*, a complete set of 18 cards, colored illustrations, instructions on backs, [Denmark, 1927]; [Tricks and Puzzles, complete set of 36 cards, colored illustrations, blank backs, [c.1930]; *Magia Blanca*, complete set of 36 cards, colored illustrations of wizards performing or assisting with tricks, instructions in Spanish on backs, [Amattler Chocolate, ca. 1935?]; *Bosco s Magic Cards*, 5 "age" cards in pictorial envelope with instructions, [c.1930]; and other cards of the same period, in a neatly organized album.

100/200

260. [Trade Cards] **150 Optical Illusion trade and cigarette cards.** British sets, including *Optical Illusions*, complete set of 25 cards, Major Drapkin, [1926]; *Optical Illusions* (larger format), 24 of 25, Major Drapkin, [1926]; *Optical Illusions*, complete set of 25, Ringer, Edward & Bigg, [1936]; *Optical Illusions*, complete set of 25, Faulkner, [1935]; *Optical Illusions*, 14 of 25, Goodwin, [1930]; *Optical Illusions*, complete set of 25, Ogdens, [1923]; *Optical Illusions*, complete set of 25, Phillips, Godfrey, Ltd., [1927]; and *Monster Collection of Spoofs* (1), 1934; in an album.

100/200

261. [Trade Cards] **134 shadowgraphy-themed trade and cigarette cards.** Including 23 cards, each with large illustration of the subject below hands and shadow, lithographed in color, gilt borders, advertising Le Bios, Halluin, H. Landsberg, [ca. 1910]; *The Shadow Game*, 18 cards including title with instructions, printed in color, [ca. 1930]; *Throwing Shadows on the Wall*, complete set of 12 cards, illustrations and directions below against a blue background, J. Edmondson & Co. Ltd , [1939]; *Hand Shadows*, facsimile reprint of the Ardath Tobacco series of 50 cards; and 24 other cards, and a set of 15 Kafferahm cream container tops, in a neatly kept album.

100/150



263



262



263



264



265



266

#### MAGICIANS' TOKENS, MEDALLIONS, AND "MIRROR CARDS"

262. Alexander (Claude Alexander Conklin). **Alexander souvenir token.** American, ca. 1915. Copper token bearing a portrait of Alexander's turbaned head, with the text "Luck Is Yours/Alexander" on the obverse; reverse blank. 20mm diameter. Fine. Not in Keuthe. ONLY KNOWN EXAMPLE.

700/800

263. Anderson, John Henry. **Great Wizard of the North gold medallion.** England, ca. 1849. The obverse bears a relief bust portrait of this great Scottish magician; the reverse bears a different bust portrait of Anderson in Scottish garb. Text surrounding the portraits reference Anderson's appearance before Queen Victoria at Balmoral Castle on August 28, 1849. Gold plated. 2" in diameter. Tiny hole neatly drilled through top of medallion, light wear around rim on both sides. MT014 variant. Rare.

3,500/4,000

264. Astley, Phillip. **Phillip Astley token.** England, ca. 1795. Early advertising token used by the man regarded as the father of the modern circus. Copper. 29mm. MT 019.

150/300

265. Baldwin, Samri. **S.S. Baldwin good luck token.** American, 1905. Obverse shows Baldwin in a turban, seated at a table, reverse with the text "Good Luck" around a wreath, dragon inside. Copper. 30mm. MT 022.

100/200

266. Bamberg, Theo. **Bamberg Magic & Novelty Co. token.** New York, 1908. Advertising token for this short-lived magic shop run by Okito and Joe Klein. Devil head on obverse, text on reverse. German silver. 30mm. Verso tarnished. MT 023.

100/150



267



268



270



271



269

267. Blackstone, Harry. **Blackstone's Junior Magicians token.** American, 1943. Portrait of Blackstone with the text "Blackstone's Junior Magicians" on obverse, with center hole, as issued; reverse plain. Aluminum. 35mm. MT 033.

100/200

268. Bland, Joseph. **J. Bland advertising token.** London, ca. 1890. Small token with a devil's head and the text "Magical Repository" on obverse, text advertising Bland's "evening entertainments" on reverse. Bronze. 21.5mm. MT 035.

100/200

269. Charlton, Chris. **Five Chris Charlton advertising tokens.** England, 1930s. Obverses bear text for various Charlton shows at British theaters, reverses bear imitations of old English pennies. Shows advertised include those at Barnard's, Chatham; Grand Theatre, Croydon; Eastbourne Hippodrome; Palace Theatre, Bath; and Dover Hippodrome. Cardboard. 30mm. Sticker on verso of one, all five showing some wear.

50/150

270. Comte, Louis. **Comte the magician advertising token.** Paris, ca. 1830. Copper. 27mm. MT069.

100/200

271. Cremer, W. W. **Cremer Junior advertising token.** London, ca. 1850. The obverse bears a bust of a youthful Queen Victoria and the text "Victoria/Regina," the reverse the text "Cremer Junior/MAKER/210/Regent Street." Brass. 19mm. Not in Keuthe.

300/400

*Cremer is famous not only as an early magic manufacturer based in London, but also as an author of many classic works on magic.*



272



273

272. De Barcsy, Nicu. **Nicu De Barcsy souvenir pocket mirror.** American, ca. 1915. Round mirror bearing a portrait of the midget escape artist astride a midget horse. Text reads, "Smallest Perfect Eagle Man on Earth No. 1342 F.O.E./Baron Captain Nicu De Barcsy Born February 28<sup>th</sup> 1885." 58mm diameter. Mirror toned, otherwise very good. PM10. ONLY KNOWN EXAMPLE.

500/600

273. De Barcsy, Nicu. **Nicu De Barcsy souvenir pocket mirror.** American, ca. 1915. Round mirror bearing a portrait of the midget magician in what is, presumably, an F.O.E. costume. Text reads, "Smallest Perfect Eagle Man on Earth No. 1342 F.O.E./Baron Captain Nicu De Barcsy Born February 28<sup>th</sup> 1885." 58mm diameter. Not listed in Forgaard/Sperber. ONLY KNOWN EXAMPLE.

500/600

*Baron Nicu De Barcsy, Hungarian by birth, moved to America with his family in 1903. Both of his parents worked in the circus. His mother was a bearded lady and his father was a strong man (he stood 6' 3" and weighed some 400 pounds). De Barcsy worked as an escape artist, miraculously releasing himself from handcuffs and stocks a la Houdini. He eventually settled in Drummond, Oklahoma where he lived until his death in 1976.*



275



274

274. Goldin, Horace. **Horace Goldin Sawing a Woman in Half souvenir.** American, ca. 1922. Miniature gold plated replica of a cross-cut saw, possibly meant to be incorporated into a charm bracelet. The verso bears the text, "Horace Goldin/Sawing A Woman in Half," the recto, "With A Genuine/Disston/Saw." 1 3/4". Fine.

200/300

*Goldin devised dozens of schemes and advertising novelties to publicize his famous sawing illusion. One stunt involved stationing an ambulance in front of the theaters at which he played, "in case the saw slips." P.T. Selbit, the magician to whom the invention of the effect is credited (and who played in competition with Goldin when the trick grew enormously popular in the early 1920s), also distributed miniature souvenir saws to promote his performances of the trick.*

275. Herrmann, Adelaide. **Adelaide Herrmann souvenir pocket mirror.** Pennsylvania, Reading Ribbon Badge Co., ca. 1900. Oval souvenir mirror with 3/4 length portrait of Adelaide Herrmann. Text above her head reads, "Compliments of Adelaide Herrmann Queen of Magic." 45 x 71 mm. PM27a. Rare.

800/1,200



276



279



277



278

276. Herrmann, Leon. **Leon Herrmann souvenir pocket mirror.** Pennsylvania, Reading Ribbon Badge Co., 1903. Round souvenir mirror advertising this famous French magician. 56mm diameter. Mirror cracked. PM30.

1,000/1,500

277. Jansen, Harry. **Herr Jansen (Dante) advertising token.** New York, 1908. Jansen went on to fame as the globe trotting illusionist, Dante. This token advertises him as a "coin expert." German silver. 31mm. MT 174.

100/200

278. Kassner, Alois. **Kassner magic token.** German, 1935. Aluminum token advertising this German illusionist, famous for his vanishing elephant illusion. 40mm. MT 190.

50/100

OWNED BY HARRY KELLAR

279. Kellar, Harry. **Harry Kellar's own souvenir pocket mirror.** Pennsylvania, Reading Ribbon Badge Co., ca. 1900. Round mirror bears a finely colored portrait of Kellar in hat and spectacles. 56mm diameter, beveled edge. Mirror pitted, otherwise very good. PM50. One of two known examples. Formerly owned by Harry Kellar.

2,000/2,500

*This mirror was given to Kellar by the president of Reading Ribbon Badge Co., H.C. Weber. Kellar presented it to Henry Ridgley Evans. From Evans it passed through the hands of four other well-known collectors, eventually ending up in Burton Sperber's collection.*



280



282



281



283 (rev.)



284



283 (obv.)

280. Klingl, R. R. **Klingl magic shop advertising token.** Vienna, ca. 1880. Obverse with text, "Erste Wiener Zauber Apparaten Handling Von R. Klingl...", reverse same, but reversed and incused. Nickel silver. 30mm. MT 198.

100/200

281. Lewerri, E. E. **Lewerri magician advertising token.** German, n.d. Imitation coin advertising the services of this "Hand-Manipulator." Silver paper on wood core. 30mm. Small abrasion to reverse. MT 212.

50/100

282. [Martinka] **Martinka's Shower of Gold tokens.** American, ca. 1910. Tokens sold by Martinka & Co. as part of the Shower of Gold trick, in which coins are magically passed into a crystal container resting on an undraped table while covered with a handkerchief, famously described in Hoffmann's *Modern Magic* as "...one of the most brilliant stage-tricks...". Three sizes. Keuthe AP 13-15.

100/200

283. Mulholland, John. **John Muholland "Chinese" token.** Budapest, 1932. Imitation Chinese coin with four characters on each side. Cast in copper, white enamel on obverse, red on reverse. 30mm. One of 40 pieces cast. MT 256.

200/300

*Mulholland wrote about these tokens, stating, "Only forty...were made. They were cast in copper by a jeweler in the Harris Bazaar, in Budapest, Hungary." (Journal of Necromantic Numismatics, Vol. 3 No. 4).*

284. Okito (Tobias Bamberg). **Three embossed Okito paper seals.** American, ca. 1935. Including examples in red/white, purple/white, and black/orange. 32mm. Two mounted to cardstock, the other curling and worn. MT 264.

150/300



285



286



287



288



289



288

285. **P.C.A.M. Fleming Award medallion.** American, 1937. Cast medallion bearing the PCAM logo in relief on the obverse; engraved with the name of the Fleming Trophy award winner, Jimmy Muir, on the reverse and dated 1937. Bronze. 48mm. Not listed in Keuthe.

200/250

286. Powell, Frederick Eugene. **F.E. Powell gold-plated token.** New York, Martinka & Co., 1935. Gold plated Martinka token made especially for Powell, possibly for use in his coin ladder effect. German silver, gold plated. MT 275 (see MT 229).

150/250

287. Robert-Houdin, Jean Eugène. **Medallion of Jean Eugène Robert-Houdin.** French, 1935. Bust portrait on obverse, reverse blank. Designed by Dr. Jules D'Hotel. Copper. 50mm. MT 281.

100/200

288. [Robert-Houdin, Jean Eugène]. Querolle, Madeleine-Pierre. **Bronze Robert-Houdin medallion.** French, 1967. Profile of the great French magician Robert-Houdin on obverse, magic-themed composition on reverse. One of 150 examples cast. Bronze. 119mm. MT 280.

300/400

289. Rouclere, Harry. **Harry Rouclere token.** American, ca. 1920 [?]. Obverse says, "Good for 5¢/--/Rouclere/--/In Trade." Reverse bears an ornate "5". Likely manufactured for use at Rouclere's hotel in Ridgewood, New Jersey. Aluminum. 25mm. Left side of obverse well worn.

150/250



290



295



291



293



292



294

290. Rouclere, Harry and Mildred. **Mildred & Rouclere souvenir pocket mirror.** [Pennsylvania, Reading Ribbon Badge Co., ca. 1909]. Celluloid-backed mirror bearing a bust portrait of the famous mind reading duo in a red frame and the text "Mildred & Rouclere/In Mildredism." 56mm diameter. PM61.

600/800

291. Rouclere, Harry and Mildred. **Mildred & Rouclere souvenir pocket mirror.** [Pennsylvania, Reading Badge Co., ca. 1909]. Celluloid-backed mirror bearing a double bust portrait of the famous mind reading duo. 56mm diameter. Mirror pitted and images spotted; fair. PM62. ONLY KNOWN EXAMPLE.

800/900

292. Schulien, Matt. **Three Matt Schulien & Sons advertising tokens.** American, ca. 1940s. Three tokens advertising this most famous of all magic bars. One bears Schulien reaching into a fishbowl, the others text-only. Brass. The largest 38mm. MT 292, 293, and the example with scalloped edges a variant of MT 292 not listed in Keuthe.

150/200

293. Sherms, Inc. **"Sholem the Token of Faith" with hidden compartment.** American, ca. 1950. Pressing on the letter "S" on one side of the coin reveals a small compartment in which a photo or message can be hidden. Gilt bronze. 31mm. MT 298.

50/100

*These tokens were sold as good luck charms by Sherms, Inc., the magic manufacturing company based in Bridgeport, Connecticut.*

294. Smith, Albert. **Egyptian Hall Token.** London, 1860. Bust portrait of a bearded man on obverse, "Egyptian/Hall/Museum/1860" on reverse. Copper. 22mm. MT 301.

100/150

295. **Societa Dei Prestigiatori token.** Italy, 1873. Nickel silver. 36mm. Shows some toning and wear. MT 303.

150/200



296



298



297



300



299

296. Sorcar, P.C. **Magician P.C. Sorcar advertising token.** India, 1955. Raised bust portrait of a turban-clad Sorcar on the obverse. Lead. 30mm. MT 305.

100/150

297. **The Sphinx Medal.** New York, 1930s. Cast silver medallion bearing the head of the Sphinx on the obverse; plain reverse. Hanging from a red silk ribbon with sterling silver pinback bearing text "The Sphinx Award" stamped. Medal 1 1/8" in diameter, overall length 4 1/2". MT308. Scarce.

500/700

*The Sphinx Medal was sculpted by Mark Federson and presented annually by John Mulholland, editor of The Sphinx magazine to two contributors to the magazine each year (one amateur, one professional), beginning in 1934. Recipients were selected by an "unprejudiced committee." Winners included Dai Vernon, PC Sorcar, Okito, MacDonald Birch, John Booth, Matt Schulien, Karrell Fox, Dr. Jacob Daley, Paul Rosini, Les Levante, and Walter Gibson. A total of 32 medals were awarded between 1934 and 1952. The medal and its history was the subject of one of Burton Sperber's Real Miracle publications.*

298. Talma (Mary Ann Ford). **Talma's palming coin.** Being a brightly plated 1867 English penny. Plated copper. 30mm. Keuthe PC7. Findlay 136. Originally in the collection of Edgar Heyl; owned and used by Talma. Rare.

250/350

*Instead of using English crowns in her coin manipulation act, Talma had copper pennies - including this one - brightly plated for better visibility from the stage. A gifted student of T. Nelson Downs, Talma was one of the foremost female magicians of the 20<sup>th</sup> century.*

299. Thayer, Floyd. **Thayer Manufacturing Co. token.** Los Angeles, 1928. Advertising token for this famous magic shop. German silver. 30mm. MT 320. Scarce.

150/250

300. Thorn, Cheavlier Ernest. **Chevalier Ernest Thorn souvenir pocket mirror.** [Pennsylvania, Reading Ribbon Badge Co., ca. 1909]. Celluloid-backed mirror bearing a portrait of Thorn in "dreamland." Red border variant. 53mm diameter; beveled edge. PM84b. ONLY KNOWN EXAMPLE.

800/900



303



301



302



304



305



306



307

301. Trewet, Félicien (Félicien Trevey, 1848-1920). **Medallion style raised bust portrait of Trewet.** Text on either side of the bust reads "Trewet/1906." Terracotta. 4 1/2" in diameter. Rare. **300/500**

302. Weber, Herman. **Herman Weber souvenir pocket mirror.** Pennsylvania, Reading Ribbon Badge Co., ca. 1910. Oval mirror with 1/2 length monochrome portrait of Weber in coat and tie. 45 x 71mm. One crack in mirror. PM92. ONLY KNOWN EXAMPLE. **500/600**

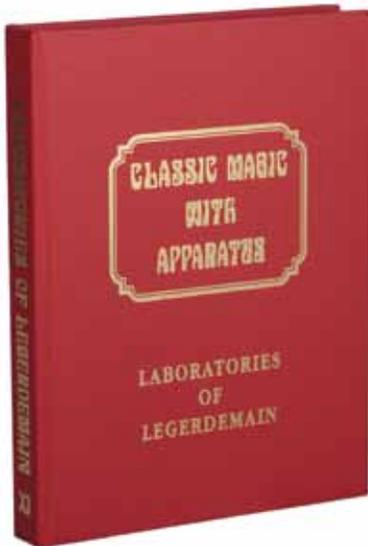
303. Weber, Herman. **Herman Weber souvenir pocket mirror.** Pennsylvania, Reading Ribbon Badge Co., ca. 1910. Small round mirror with bust portrait of Weber flanked by devils. 44mm diameter. PM95. ONLY KNOWN EXAMPLE. **500/600**

304. Wyman, John. **Wyman the Wizard counterstruck 2 Reales coin.** Counterstamped text on obverse reads "Wyman/Wizard/&/Ventriloquist." Silver. 30mm. Well worn and counterstamp uneven, the word "Ventriloquist" incomplete. MT 352. **300/400**

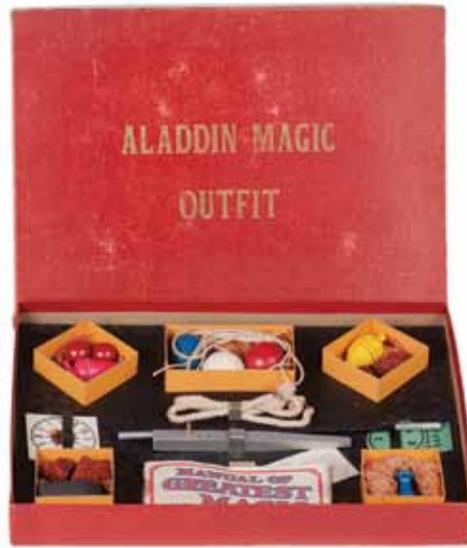
305. Wyman, John. **Wyman the Wizard counterstruck token.** Counterstamped text on obverse reads "Wyman/Wizard/&/Ventriloquist." Considerably worn, with a hole drilled through one side. Lead. Approximately 30mm. Two words affected by wear and hole; fair. Not in Keuthe. Rare. **300/500**

306. Young, William Henry. **Young the magician counterstruck US dime.** American, 1841. 1841 Seated US dime with the text Young/The/Magician counterstruck on the reverse. 17mm. Obverse well worn. Not in Keuthe. **250/300**

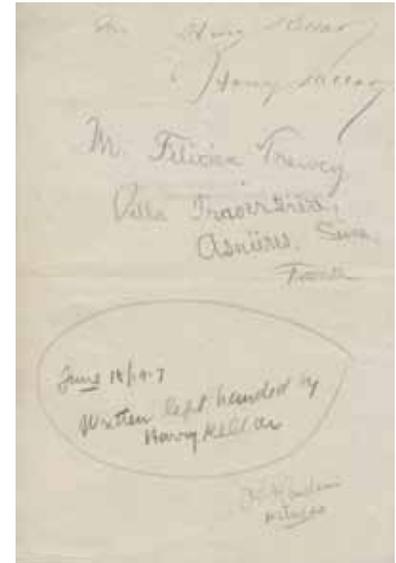
307. Young, William Henry. **Young the magician counterstruck US quarter.** American, 1815. 1815 capped bust US quarter with the text Young/The/Magician counterstruck on the reverse. 27mm. Obverse well worn. Not in Keuthe. **250/300**



309



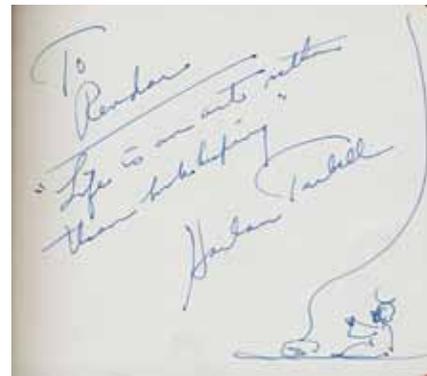
308



311



310



PROPERTY FROM OTHER COLLECTIONS

308. **Aladdin Magic Set.** New Haven, Petrie & Lewis, ca. 1930. With turned wooden props, including a marble vase, ball vase, imp bottle, hank pull, wand, jumping peg, and more. With instructions. 15 x 11 x 2". One flap of lid repaired, otherwise near fine.

250/350

309. Albo, Robert. **Classic Magic With Apparatus: Volume XI: Laboratories of Legerdemain.** San Francisco, 2005. Red cloth stamped in gold. Tall 4to. Number 27 of an edition limited to 300 copies. Fine. INSCRIBED AND SIGNED BY DR. ALBO.

500/600

310. [Autographs] **Collection of over 100 autographs of famous 20<sup>th</sup> century magicians.** A remarkable assortment of signatures and inscriptions of most of the century's best prestidigitators, collected in the 1930s and 40s. Among the signatures gathered here are those of Howard Thurston, Harry Blackstone Sr. (with inked sketch), Dai Vernon, Theo Hardeen, Bert Allerton, Harlan Tarbell (with sketch accompanying inscription), S. Leo Horow-

itz, Jane Thurston, Maxam (Winston Freer), John Mulholland, Ralph Read, Max Holden, Tod Petrie, The Larsens, Al Baker, "Silent" Mora, Dell O'Dell (with verse-like inscription), and dozens more. A complete list reads like a "Who's who" of mid-20<sup>th</sup> century American magic. In two well-kept cloth bound albums with zipper closures. Fine condition.

400/500

311. [Autographs] **Album page signed by Harry Houdini, Harry Kellar, and Felicien Trewey.** A single 8vo sheet, signed twice by Harry Kellar (in ink), once by the great shadowgraphist and film pioneer Felicien Trewey (giving his address in France), and inscribed and signed by Harry Houdini, the latter two in pencil. Houdini's inscription reads, "June 18/1917 Written left handed by Harry Kellar." A typed note on the verso states, "Kellars [sic] hand was bandaged after his operation." Faint old fold lines, otherwise good.

800/1,000

*Perhaps the only document signed by these three master magicians.*



312

312. Blackstone, Harry. **Harry Blackstone engraved cane.** Gold-handled walking stick said to belong to Harry Blackstone, Sr. The handle is engraved "Col. Wm. Phillips/To/H. Blackstone." Handle gold plated. 35" long. Lacking ferrule, otherwise very good.

400/600

313. **Bran Vase.** American, (after) Marinka & Co., ca. 1900. Handsome brass vase transforms a quantity of rice or bran into a live dove or small rabbit. Enamelled interior. 7 1/2" high. Light wear to finish, otherwise good.

500/600



313



314

314. **New Break-Apart Die Box.** Los Angeles, F.G. Thayer, ca. 1930. A solid die vanishes from a handsome wooden cabinet after considerable "sucker" by-play; in this version, the two compartments of the cabinet are physically detached from each other. Even so, the die is heard to "slide" from one half to the other. Then it vanishes, reappearing in a borrowed hat. With two double-doors, shell, and 3" solid die. Solid die shows light wear, cabinet near fine.

1,000/1,200

315. **Card Star.** Los Angeles, F.G. Thayer, ca. 1925. Five selected cards appear on the points of this star when the pack is thrown at it. Gesso-covered wooden star with turned wooden column and base, painted gold. 19" high. Very good.

700/800



315



316



319

316. Cardini (Richard Valentine Pitchford). **Portrait of Cardini, inscribed and signed.** Chicago, ca. 1930. ½ length portrait by Maurice Seymour, showing Cardini in costume, faux mustache painted in by the photographer. 8 x 10". Pinholes at corners, scrapbook remnants on verso. **BOLDLY INSCRIBED AND SIGNED BY CARDINI.**

300/400



317

317. Cardini. **Cardini's Folding Opera Hat.** English, ca. 1930s. Black hat worn and used by the famous manipulative magician, being one of the most important and iconic pieces of his costume. The interior faintly stamped with the name "Cardini" in white text. Used but good condition. Accompanied by a later photograph of Cardini wearing a similar hat, as published in *Vanity Fair*.

2,500/3,500



318

318. Carter, Charles. **Charles Carter's Fairy Ribbon Shears.** New Haven Connecticut, Petrie & Lewis, ca. 1928. Specially-crafted scissors which allow the magician to cut through a strip of ribbon, then restore it. Nickel silver. Hallmarked. With original box (held together with tape and lacking one side), shears in good condition. Accompanied by a typed letter from J.A. Petrie to Carter explaining an alternative handling of the trick, other instructions as supplied by Petrie, and a letter of provenance from the former owner, who removed the shears from one of Carter's theatrical trunks.

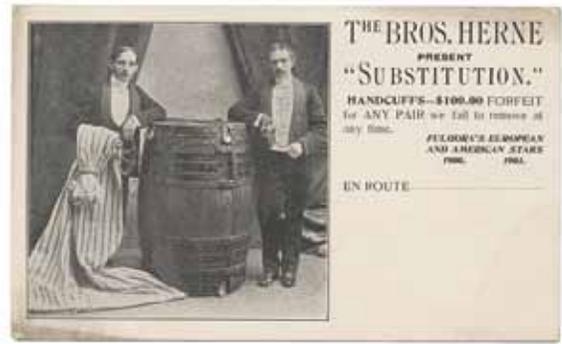
1,200/1,500

319. **Climax Table to Briefcase.** New York, Gimacs Unlimited (Richard Himber), 1960. The magician picks up the table on which he has been working and transforms it into a black leather briefcase, which he places under his arm as he walks off the stage. Hand-stitched leather case measures 17 ½ x 13". Wooden legs. With original cloth carrying case. Very good. One of twelve examples made. Rare.

400/500



320



321



322



323 (two views)



324

320. Downs, T. Nelson. **T. Nelson Downs' Handkerchief Gimmick**. Ca. 1920. A modified sixth-finger gimmick used – and possibly made – by the great coin manipulator to produce two small silk handkerchiefs from apparently bare hands. Celluloid and cloth, 4" long. Accompanied by a lengthy letter of provenance from Faucett Ross. Shows considerable wear from use, but intact.

400/500

Ross's letter states, "...I am mailing you a gimmick used for many years by the late T. Nelson Downs and which I inherited shortly after his demise in 1938. This was used to produce two silk hankies as a prelude to the patriotic production of a dozen U.S. Flags."

321. [Escapes] **Bros. Herne escape artists postcard**. American, ca. 1902. Pictorial postcard advertising the \$100.00 challenge handcuff act and barrel escape – a la Houdini's metamorphosis trunk trick – of this little-known escape act. Plain back.

200/250

322. Germain, Karl (Charles Mattmuller). **Karl Germain Lyceum tour requirement TLS**. American, ca. 1910. On Germain's pictorial letterhead, he writes to "the Committee" hosting his upcoming Lyceum show in the Pacific Northwest, giving instructions as to the size of the stage, lighting, properties, and

that "Stagehands and others are **POSITIVELY** not allowed behind the scenes; strict observance of this stipulation will be greatly appreciated and save unnecessary delay or unpleasantness." Old folds, otherwise good. SIGNED "K. GERMAIN."

500/600

323. **Giant Mechanical Rising Cards**. London, John Martin, ca. 1950. Finely made mechanical faux pack of jumbo Bicycle cards; cards selected by the audience rise from the pack. Includes card rising device finely crafted from Dural aluminum by Martin, winding key, tension plate, and original shipping box as crafted by Martin (from wood). Hallmarked three times. Good working condition, with rubber wheels in need of revitalization.

2,000/2,500

Martin's rising card "machines" were acknowledged as the best money could buy. As such, top professionals, including Jose Frakson, regularly featured the effect – using Martin-made props exclusively – in their acts.

324. **Handkerchief Pedestal**. Alhambra, Owen Magic, ca. 1960. Turned wooden pedestal which secretly introduces a handkerchief into a glass tumbler. With glass. Spring-loaded mechanism. Minor paint wear; very good.

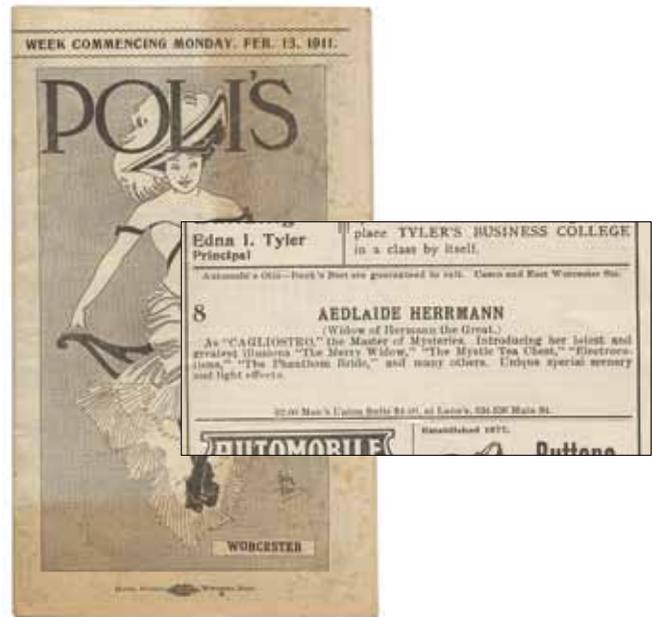
200/250



326



327



325

325. Herrmann, Adelaide. **Adelaide Herrmann theatre program.** Worcester Mass., 1911. 24-page program for Poli's Theater, Worcester, Mass. Adelaide Herrmann occupies the next-to-closing position on the bill with her act as "Cagliostro," presenting the Merry Widow, Electrocution, and other effects. 8vo.

200/300

326. Herrmann, Alexander. **Large bust portrait of Alexander Herrmann.** New York [?], ca. 1894. Famous ½ length bust portrait of the great French magician, a facsimile signature incorporated into the picture at the lower right. Boudoir card format, on an embossed mount. Right edge of mount with three puncture marks not affecting image, otherwise very good.

1,000/1,200

327. Herrmann, Leon. **Leon Herrmann pictorial brochure.** American, ca. 1908. Bi-fold advertisement hailing the tour of the "famous necromancer" under the direction of Ed. Thurman, and outlining a brief life history of the magician inside. One folded 4to sheet. Old central fold, otherwise very good.

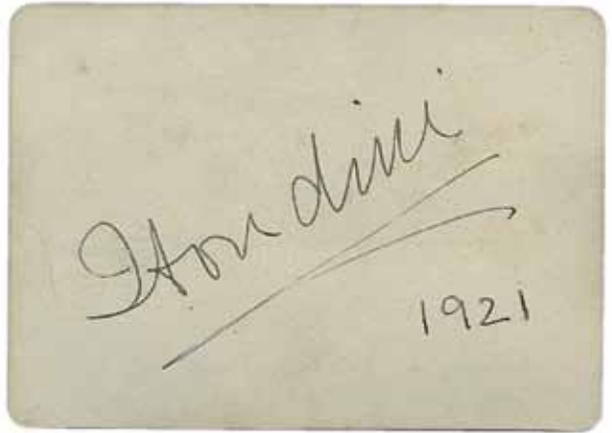
500/600



328

328. [The Herrmanns] **Cabinet card photograph of the Herrmann dynasty of magicians.** New York, Hall photographer, ca. 1898. Bust portraits of Compars, Alexander, and Leon Herrmann in a single photograph. Extremities and verso worn, light wear in image; good.

800/900



329

329. Houdini, Harry. **Autographed Houdini playing card.** Poker-size plaid-back Steamboat playing card boldly signed "Houdini" and dated 1921. Near fine condition.

1,200/1,500



330

330. Houdini, Harry. **Harry Houdini jail cell escape photo.** Los Angeles, 1918. Used to publicize Houdini's serial movie *The Master Mystery*, he sits in a prison cell wearing cuffs, leg irons, and shackles. Stamps on verso from *Photoplay* magazine, in which it was published. 8 x 10". Very good.

400/500

331. Houdini, Harry. **Two photographs of Houdini molding "spirit" hands.** New York, ca. 1924. The famous magician demonstrates how to form apparently ghostly hands from wax. 8 x 10". The first very good, the second repaired with archival tape on verso.

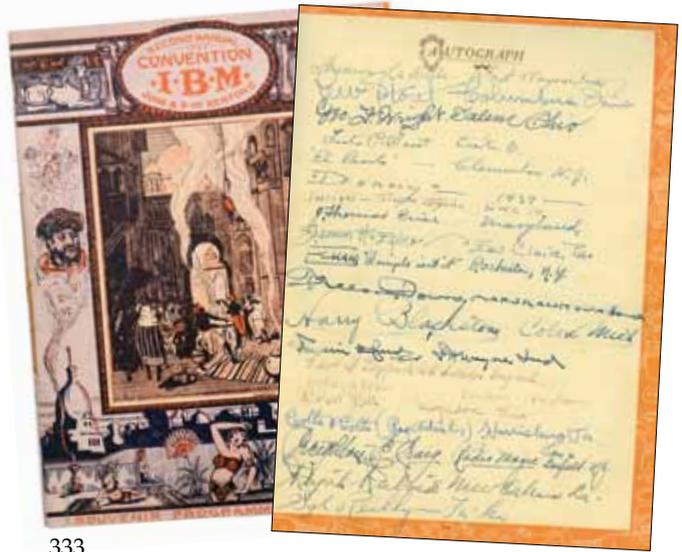
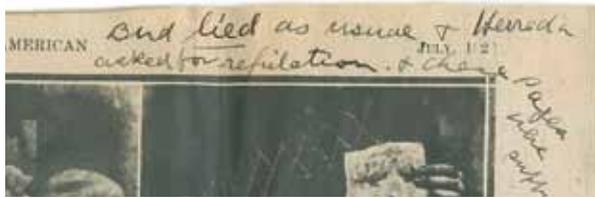
200/300



331



332



333

**"BIRD LIED"**

332. Houdini, Harry. **Unpublished page proofs from Scientific American, with Houdini's notes and signature.** Being a grouping of page proofs for stories intended for publication in several 1924 issues of *Scientific American*. Atop one page on which appears a story by J. Malcolm Bird titled "The Margery Mediumship - II" is the following note in Houdini's hand: "Exhibit Bird's page proofs of article that Bird promised Father Heredia to be publishes, and which was never done. H." Atop another page, on which an article by Bird titled "Psychic Frauds" begins, Houdini writes, "Pages shown to father Heredia and never used. H." and "Bird lied as usual & Heredia asked for refutation & these pages were supposed to be printed & never appeared. Houdini. I have a letter covering all this". Some underlining on other pages. 13 pages total. Old folds from original mailing, otherwise very good.

1,000/1,500

*Though Houdini and J. Malcolm Bird served together on the Scientific American committee to investigate psychic claims, it is widely acknowledged by historians that Bird - at least when it came to his dealings with Margery and her husband Dr. Crandon - helped prove her psychic abilities to be genuine even when he knew they were not. Houdini, never one to shy away from a fight, knew this and made his feelings on the matter plain, both in person and in print, generating considerably publicity in the process.*

333. [I.B.M.] **Second Annual I.B.M. Program, autographed.** Kenton Ohio, Scioto Sign Co., 1927. Oversized and elaborate souvenir program from this second gathering of the International Brotherhood of Magicians. The last three pages filled with autographs, including T. Nelson Downs, Harry Blackstone, Dorny, Prof. Loewy, Gysel, Eckam, Colta & Colta, Rajah Raboid, Harlan Tarbell, and dozens more. Folio. With day-by-day event program laid in. Very good.

150/250



334

334. Kellar, Harry (Heinrich Keller). **ALS signed "Harry Kellar."** On engraved Russell House hotel stationery, Detroit, and dated March 10, 1897. Kellar thanks one Mr. W. Wood de Gouchy for writing. One 8vo sheet. Old repairs at upper corners, otherwise very good. SIGNED, "VERY TRULY YOURS, HARRY KELLAR."

700/800

335. LeRoy, Servais (Jean Henri Servais LeRoy). **Photograph of Servais LeRoy, inscribed and signed.** New York [?], 1920. Three-quarter length portrait of a smiling LeRoy, his hair twisted into horns. 8 x 10". One corner clipped, otherwise very good. INSCRIBED AND SIGNED "TO FRANK DUCROT FROM HIS FRIEND SERVAIS LEROY."

300/500

336. LeRoy, Servais. **Servais LeRoy's card production prop.** Being a set of three giant cloth playing cards used by the famous Belgian illusionist as a prop in his show. Along with other smaller cards, LeRoy would produce these articles from the jacket of an audience volunteer. Hand painted on cloth likely by LeRoy himself. In a museum-quality frame, incorporating a later photograph of LeRoy using the cards, two original vintage postcards (one of LeRoy, the other of his wife, Mercedes Talma), and a TLS of provenance from William V. Rauscher, who obtained the cards directly from LeRoy's sister-in-law in New Jersey after the great magician's death. Framed to an overall size of 20 x 30". Fine condition.

4,000/5,000



336



335



338



339



340



337

337. [Magic Set] **Elaborate and early Victorian-era magic set.** English, ca. 1890. Eleven turned wooden props, including large examples of a Millet Bell and barrel, transposition vases, millet vases, card box, awl, and more; plus tin funnel and cups. All props housed in original partitioned box, 17 3/4 x 13 x 3". Box and pieces show wear, but overall good condition.

1,400/1,600

338. Malini, Max (Max Katz Breit). **Max Malini show ticket.** California, 1932. Printed ticket No. 585 for "A Program of Magic" featuring Malini, presented by the Oakland Magic Circle on November 21st, 1932 at the Hotel Leamington. 4 1/4 x 3". Scrapbook remnants on verso; good.

200/250

339. **Mirror Vase.** American, ca. 1900 [?]. Crystal vase can make one object change to another, or items appear or disappear inside. 9" high. Very good.

350/400

340. The Great Raymond (Raymond Saunders). **Photograph of The Great Raymond in Morocco.** Cordoba, R. Garzon photographer, ca. 1910. Boudoir card format, showing Raymond and three women from his cast dressed in native garb, posed in a faux sultan's palace. Contemporary caption written in foreground in ink. 8 1/4 x 11". Extremities worn, pinholes at corners, good.

350/400

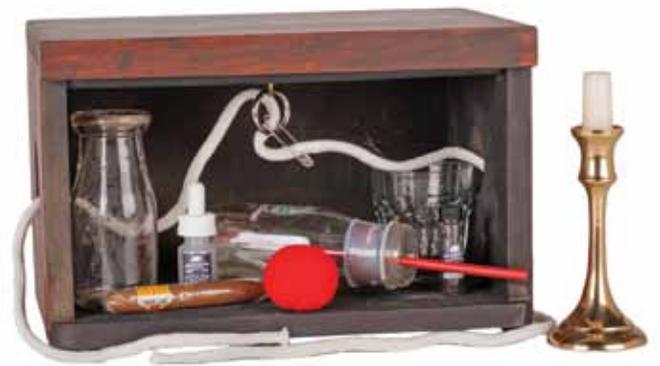


342



341. **Sefalajia 1939.** Texas, El Tab, 2009. From a limited production run of 24 units. A tabletop spirit cabinet, with all necessary props to perform the routine outlined by Stewart James in *The Jinx* No. 69. A cigar smokes itself, knots in handkerchiefs untie, liquid in a milk bottle visibly diminishes, and more. With instructions and additional props added by previous owner. 13 x 8 x 8 1/2". As new.

500/600



341

342. Tarbell, Harlan. **Harlan Tarbell's Rice Bowls.** Chicago, ca. 1930 [?]. Set of two large and heavy cast aluminum bowls painted in green, with black and orange pinstripes. Unusual metal gimmick. 7 3/4" in diameter. The name "TARBELL" is cast into the base of each bowl. Generally worn.

500/600

343. **Tea Caddy.** European [?], ca. 1890. Low wooden cabinet with three compartments and corresponding doors which secretly changes one item placed inside into another, causes objects to vanish, transpose, etc. A popular prop manufactured by Bland, Martinka, and virtually every other 19th century magic dealer. 10 x 3 3/4 x 4". Very good.

450/500



343

344. **Thumb Cuffs.** Los Angeles, F.G. Thayer, ca. 1930. Wooden stocks from which the magician can escape easily, despite their sturdy appearance. Hardwood frame with metal hardware, with red accent paint. 3 1/2 x 1 3/4". Very good. Rare.

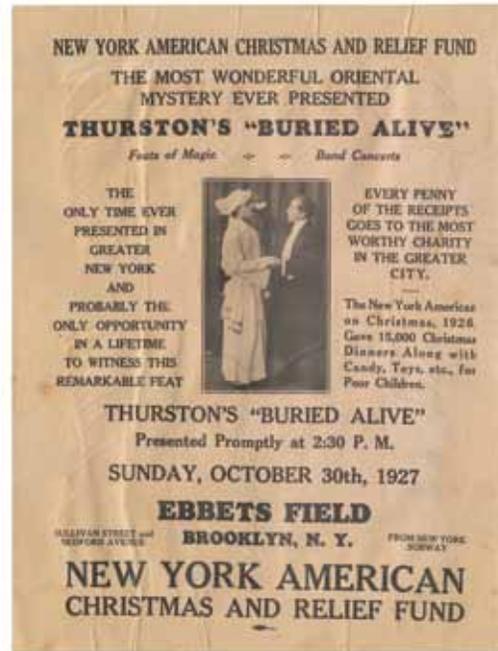
500/600



344



346



345

345. Thurston, Howard. **Thurston's Buried Alive at Ebbets Field herald.** New York, 1927. Announcing Thurston's presentation of the Buried Alive stunt, featuring Chandra Bey, at the home of the Brooklyn Dodgers on Sunday, October 30, 1927. 9 1/2 x 12 1/4". Laid down to old paper. Scarce.

300/500



347

346. **Vanishing Alarm Clock.** New Haven Connecticut, Petrie & Lewis, ca. 1929. A ringing clock covered by a cloth vanishes from a nickel plated stand. Early model with plain feet on ringing stand and nickel-plated tray. Good condition.

500/600

PROPS OWNED BY DAI VERNON

347. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Billiard Balls.** American, ca. 1950. Set of six celluloid multiplying billiard balls (one blue, five red) and two shells for the popular sleight-of-hand trick. In a box labeled with the address of Sam Margules, one of Vernon's closest friends. One red ball split in half, the balance very good. Accompanied by a letter of provenance.

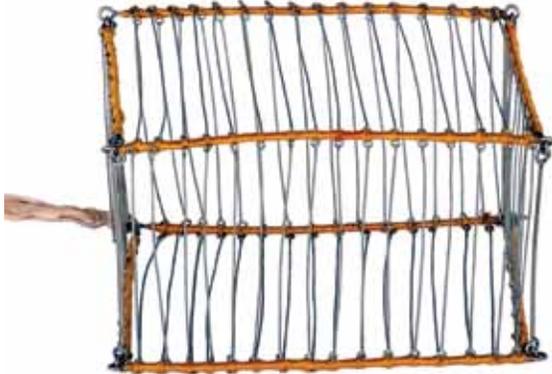
400/500



348

348. Vernon, Dai. **Dai Vernon's Malini Egg Bag.** American, ca. 1950. Red cloth bag with black trim used in one of The Professor's favorite routines, which he featured in nearly every cruise ship performance he gave. With sturdy "blown" egg. 7 x 7". Two holes in fabric near lower seam, otherwise good. Accompanied by a letter of provenance.

400/500



349

349. Vernon, Dai. **Dai Vernon's Vanishing Bird Cage.** [New York, Martin Sunshine?], ca. 1940. Flexible-type cage owned and used by Vernon for the classic effect in which it would vanish from his hands. Attached to a silken "pull" showing signs of regular use. Nearly identical to the model used by Fred Keating. One bar loose, otherwise good. Accompanied by a letter of provenance.

600/800

BROADSIDES, POSTERS AND WINDOW CARDS

350. Alexander (Claude Alexander Conlin). **Alexander The Man Who Knows.** (Bombay, Av Yaga,) ca. 1915. Three-sheet (41 x 76 1/2") color lithograph depicting Alexander's turban-clad head in the shape of a question mark on a black background. A-

500/700

351. Blackstone, Harry. **World's Super Magician. Blackstone and his Show of 1001 Wonders.** Chicago, Globe Poster Corp., ca. 1947. Two-sheet (40 x 55") three-color poster bearing a bust portrait of the magician, surrounded by text in red and blue. A.

400/500



350



351



353



354



352

352. Chalons. **Monseieur Chalons magic and variety show broadside.** London: Printed by W. Glindon, 1821. Letterpress broadside for the four-part variety show featuring Monseieur Chalons the conjurer, Mons. Esbrayat the "French Hercules," and Mons. Davoust the acrobat who will "waltz with his head downwards!". 9 x 14". Two small holes not affecting text, light wear; linen backed. Rare.

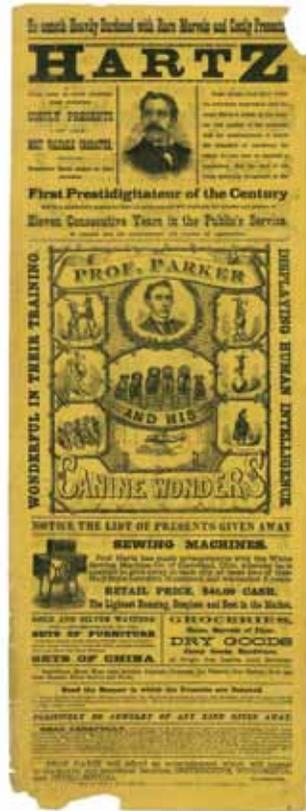
700/900

353. Chefalo. **Chefalo Magician and Illusionist. Assisted by the Magda-Palermo Midgets.** Birmingham England, Moody Brothers, ca. 1920. Half-sheet (18 x 28") color lithographed poster bearing a portrait of the great Italian magician and countless items spilling from the Million Dollar Mystery illusion. Possibly lacking borders; A-

2,000/2,500

354. [Dante] **Hokus Pokus (A Haunting We Will Go).** Sweden, P. Storzvold & Sonner, 1948. Half-sheet 24 ¼ x 33 ½" poster advertising the Swedish release of the 20<sup>th</sup> Century Fox Laurel & Hardy feature with Dante as co-star. State film censure stamp at lower right, staining and writing in lower margin not affecting image. A-

2,000/2,500



355 (recto and verso)

356

355. Hartz, Augustus. **Hartz The Great and Only Magician.** Cleveland, Short & Forman Show Printers, 1880. Elaborate double-sided pictorial broadside heralding the two-week engagement of Hartz and his gift show, accompanied by Prof. Parker's Canine Wonders. 10 1/2 x 27 3/4". Corners and edges clipped and chipped; laminated.

800/1,000

356. Henry, M. **M. Henry conjuring entertainment broadside.** London: W. Glindon, ca. 1824. Letterpress broadside heralding the "Astonishing and Magnificent Spectacle of Uncommon Illusions," including the Enchanted Rose Tree, Magic Dove, Miraculous Bottle, as well as the ascent of a balloon and demonstration of laughing gas. 8 x 13 1/4". Top edge cropped close, affecting some text, otherwise very good.

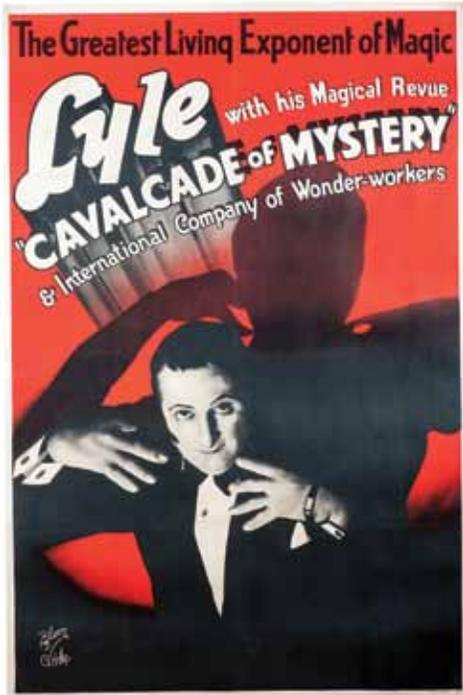
800/1,200

357. Herrmann, Alexander. **Alexander Herrmann theatre broadside.** New York: Press of F.V. Strauss, 1888. Detailed theatre broadside outlining Herrmann's five-part act, featuring D'Alvini, Mme. Herrmann (Adelaide), and much more. Illusions listed include Cremation, "Magic Improvvista," and Black Art. 6 x 16 1/2". Some fading to text, otherwise very good. Linen backed.

800/1,000



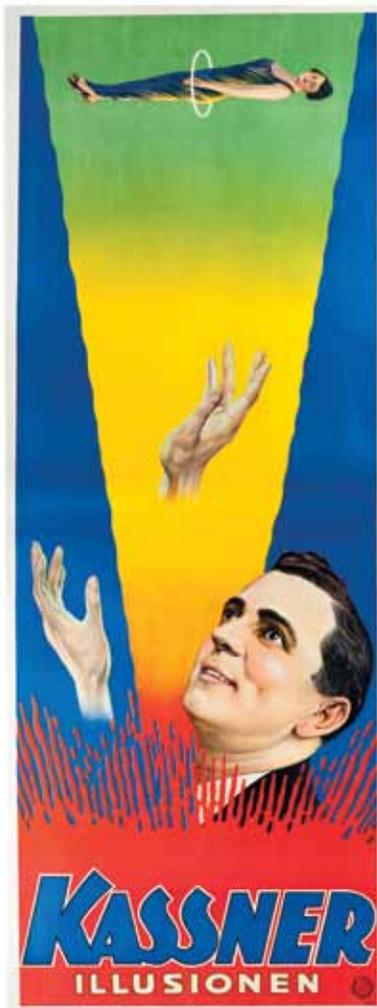
357



360



359



358

358. Kassner, Alois. **Kassner. Illusionen.** Hamburg, Adolph Friedlander, 1927. Large panel-size (28 x 74") color lithographed poster bearing a striking portrait of German illusionist Kassner and a levitating woman floating high above him. A.

800/1,200

359. Lafayette (Sigmund Neuberger). **The Great Lafayette.** British [?], ca. 1908. Color lithographed window card (4 1/2 x 10 7/8") bearing a full-length portrait of the great protean artist and magician in evening dress and smoking a cigarette, his dog Beauty resting at his feet. One of fewer than six examples known. Light toning to image; A.

4,500/5,000

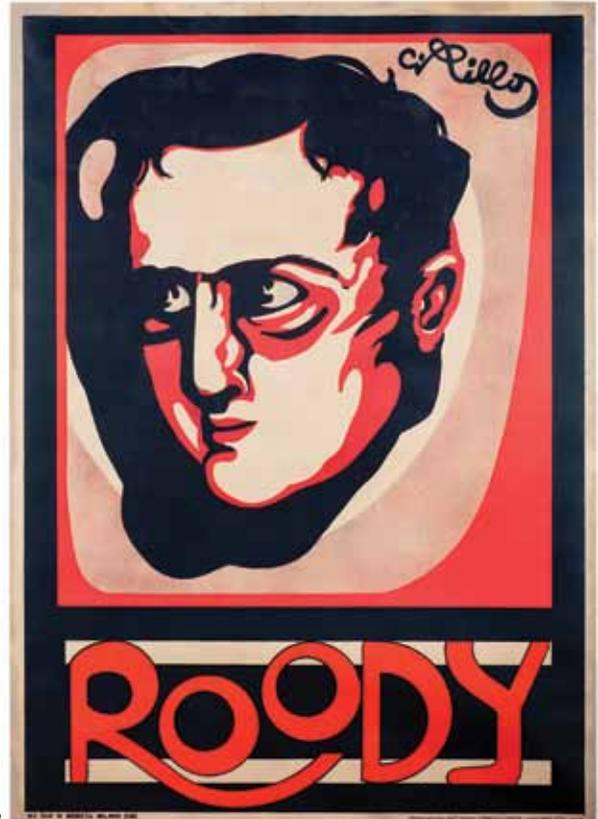
*One of the highest paid variety entertainers of his day, Lafayette built a reputation on stage-filling spectacles that featured quick changes and magical effects. He was best known for his Lion's Bride drama, in which a lady transformed into a lion. His dog, Beauty, was given to him by fellow magician Houdini. Upon Lafayette's tragic death in a theatre fire in 1911, the urn containing his ashes was laid to rest in the paws of his beloved dog, who had predeceased the magician by just four days.*

360. Lyle, Cecil. **Lyle with his Magical Revue Cavalcade of Mystery.** British, ca. 1930. Two sheet (40 x 58") three-color color offset poster bearing an imposing portrait of the great British magician, based on a portrait by the theatrical photographer Bloom of Chicago. Minor staining and restoration at fold lines; B+.

400/600



362



363

361. Newmann, C.A George. **The Wonder Show of the Ages. The Mental Wizard Newmann.** Minneapolis, The Liberty Poster Co., ca. 1930. Two-color pictorial broadside (14 x 42"), black and red ink on yellow stock. Advertising the hypnotic and magic show of this successful Midwestern showman. A.

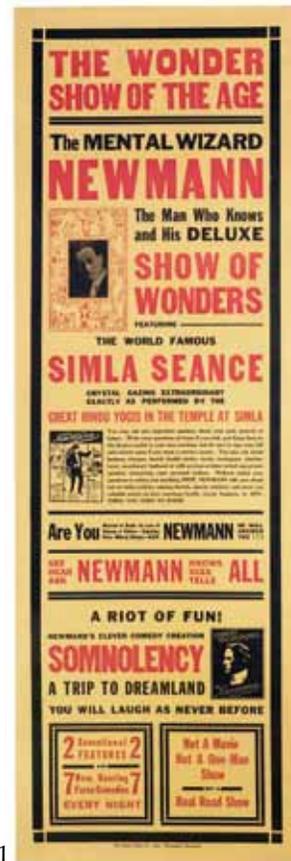
100/200

362. The Great Raymond (Raymond Morris Saunders). **Le Gran Raymond.** Birmingham, Moody Brothers, ca. 1908. Half-sheet (20 ¼ x 30") color lithograph bearing a bust portrait of the American illusionist surrounded by costumed women. Borders restored; B+.

1,500/2,000

363. Roody. **Roody.** Milan, N. Moneta, ca. 1930. European one sheet (39 x 54") color lithographed poster bearing a cartoonish portrait of the famous Italian magician. Restoration and over-coloring in margins, faint evidence of dampstaining. B+.

400/600



361

364



365



364. *Roody*. **Roody**. Milan, N. Moneta, ca. 1930. Two-sheet (27 x 76") color lithographed poster designed by Umberto Calamida, bearing the silhouette of the magician arm in arm with a devilish figure. A-.

400/600

365. Dr. Zomb (Ormond McGill). **The Séance of Wonders Conducted by Dr. Zomb**. Mason City Iowa, Central Show Print, ca. 1945. Two sheet (38 x 58") three-color poster advertising the spook show and magic show. Tear in lower margin affecting printer's name, old folds, B+.

300/400

END OF SALE

## CONDITIONS OF SALE

The lots listed in this catalogue (whether printed or posted online) will be offered at public auction by Potter and Potter Auctions, Inc., as agent for consignor(s) subject to the following terms and conditions. By bidding at auction you agree to be bound by these Conditions of Sale.

### PRIOR TO THE SALE

**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.

**Condition of lots, Warranties and Representations** - All lots are sold “AS IS” and without recourse, and neither Potter and Potter Auctions, Inc. nor its consignor(s) makes any warranties or representations, express or implied with respect to such lots. Neither Potter and Potter Auctions, Inc. nor its consignor(s) makes any express or implied warranty or representation of any kind or nature with respect to merchantability, fitness for purpose, correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, material, genuineness, attribution, provenance, period, source, origin, completeness, historical significance of any lot sold. The absence of any reference to the condition of a lot does not imply that the lot is in perfect condition or completely free from wear and tear, imperfections or the effects of aging. No statement, whether written or oral, and whether made in the catalogue, or in supplements to the catalogue, an advertisement, a bill of sale, a posting or announcement, the remarks of an auctioneer, or otherwise, shall be deemed to create any warranty, representation or assumption of liability. Potter and Potter Auctions, Inc. and its consignor(s) make no warranty or representation, express or implied, that the purchaser will acquire any copyright or reproduction rights to any lot sold.

### AT THE SALE

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

**Bidding as Principal** - When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer’s premium, all applicable taxes and all other applicable charges, unless it has been explicitly agreed upon in writing with Potter and Potter Auctions, Inc. before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Potter and Potter Auctions, Inc., and that Potter and Potter Auctions, Inc. will only look to the principal for payment.

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

**Online Bids** - We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to the execution of online bids.

**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	\$5,999.00	\$200.00
\$6,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

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

### AFTER THE SALE

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

**Payment** - The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars

may be made with cash; bank check or cashier's check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter and Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer's invoice.

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

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

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

## LIABILITY

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

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

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

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

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**Note:** Additional images of most lots ~ not shown in the pages of this catalog ~ are available on Liveauctioneers.com, or on request.

Potter & Potter wishes to thank Charlene Sperber, Christopher Woodward, Clay Shevlin, Arthur Trace, Stephanie Fajuri, David Ben, Jennifer Fajuri, Roger Dreyer, Philip Schwartz, Nelson Nicholson, Lindsay Smith, William Radner, Andy Lansing, The Estate of William E. King, Alexander Marshall, Jr., Robert A. Olson, George Daily, Nancy McKinven, Vince Newkirk, Janice Mau, and Sei Petersen for their assistance in the preparation of this catalog.

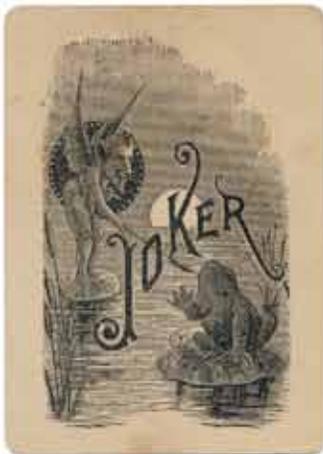




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