

AUGUST 12<sup>TH</sup> 2015 ♦ LAS VEGAS ♦ MAGIC LIVE

# MAGIC MEMORABILIA

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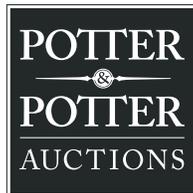
PUBLIC AUCTION #032

# MAGIC MEMORABILIA

INCLUDING APPARATUS, BOOKS, EPHEMERA,  
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FOR SALE AT MAGIC LIVE!  
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AUGUST 12<sup>TH</sup> 2015 - 1:00 PM  
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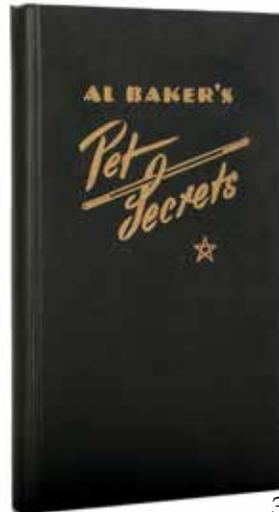
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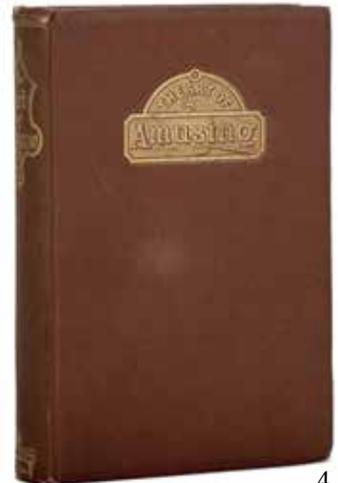
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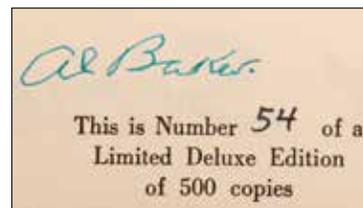
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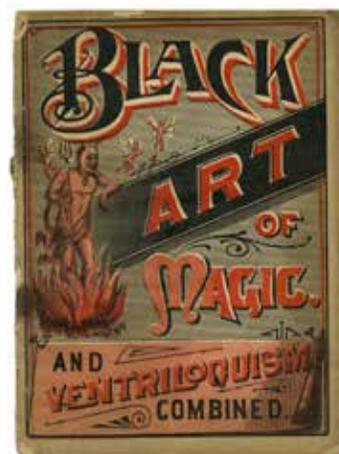
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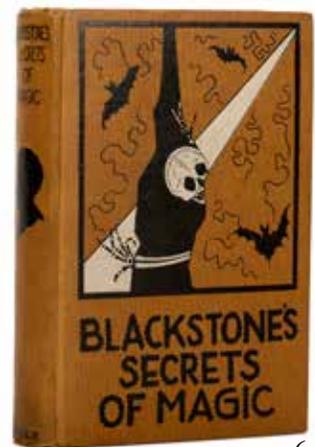
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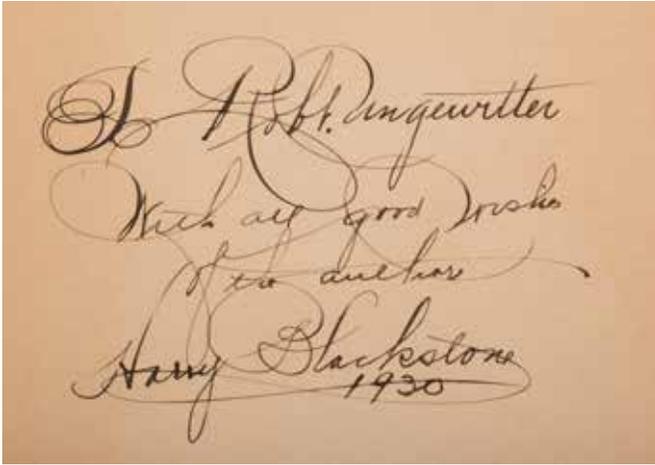
3 (detail)



5



6



6 (detail)



7

1. Alexander (Claude Alexander Conlin). **Alexander Crystal Seer.** [Bombay, Av Yaga], ca. 1920. Lithographed panel (14 ¼ x 41 ½") bearing a striking portrait of Alexander's turban clad head surrounded by skulls, hovering over a crystal ball. Tiny chips and closed tears; A-. Linen backed.

500/600

2. Annemann, Ted (Theodore Squires). **Photograph of Annemann performing the Bullet Catch.** I.J. Newman, 1933. Candid photograph of Annemann standing with three police officers. Two of them examine bullets, one holds a rifle. 8 ¾ x 6 ¼". Very good.

200/300

*Taken one year before Annemann began publishing his famous periodical, The Jinx, this photograph shows the 29-year-old wizard set to perform his signature feat: catching a bullet in his teeth. Since the trick's invention, many methods have been devised to accomplish it, some safer than others. Annemann's was perhaps the riskiest of all, as it required a marksman - not always a trained professional - to fire a live round just over his shoulder.*

3. Baker, Al. **Pet Secrets.** [New York]: George Starke, 1952. Black cloth, gilt stamped. Number 54 from the first edition of 500 signed and numbered copies. Illustrated by Clayton Rawson. 8vo. Very good. SIGNED by Al Baker.

100/200

4. Bellew, Frank. **The Art of Amusing.** New York: Carleton, 1866. FIRST EDITION. Gilt decorated brown cloth, beveled edges. "With nearly 150 illustrations by the author." 12mo. Very good. Toole Stott 89. NICE COPY.

250/350

*Includes chapters on games, mesmerism, charades, Punch & Judy, "hanky panky," fireworks, and dozens of other Victorian amusements.*

5. **Black Art of Magic and Ventriloquism Combined.** New York: Benedict Popular Publishing, ca. 1874. Pictorial wraps in black and red. Illustrated, including diagrams of "The Turk." 8vo. Front cover detached, chipped, and soiled. Internally very good. See Toole Stott 95, which lists a different publisher. SCARCE.

500/700

6. Blackstone, Harry (Henry Boughton). **Blackstone's Secrets of Magic.** New York: George Sully & Company, 1929. First edition. Publisher's cloth stamped in black and white. Illustrated with line drawings. 8vo. Very good. BOLDLY INSCRIBED AND SIGNED by Harry Blackstone on the flyleaf.

150/250

7. **Paul Fox Candy Bowl.** Phoenix, Danny Dew, ca. 1970. Finely made brass candy bowl transforms a quantity of confetti into any other object. Includes inner ring to accommodate a hat coil. 5 ¾" in diameter. Tarnished; good.

250/350



8



8 (detail)



8 (detail)



11



9

8. **Card Sword.** Hamburg, Janos Bartl, ca. 1930. Selected cards are impaled on the blade of a sword when the pack is thrown in the air and the sword is thrust through the falling pasteboards. Nickel-plated brass. 36 3/4" long. Very good. RARE.

900/1,200

*Perhaps the most mechanically complex card sword ever produced, this model includes a pair of spring-loaded trap doors in the hilt which conceal the cards, a pulley system incorporated into the blade, and an extra feature in the hilt which allows the sword to apparently be plunged into a person and pulled out again without harming the participant. The craftsmanship and finish are exceedingly fine.*

9. Cardini (Richard Valentine Pitchford). **Cardini "cartoon" souvenir photo.** Artist unknown (initials "D.E."), ca. 1934. Photograph of a group of black-and-white drawings depicting scenes from Cardini's act. 5 3/8 x 7". Fine.

150/250

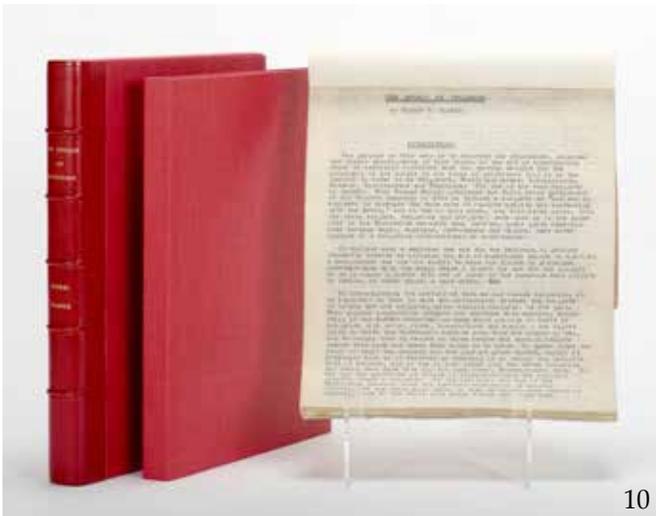
10. Clarke, Sidney. **The Annals of Conjuring Typescript.** N.p., ca. 1924. Typescript of the work. 266 pages, rectos only, on 4to sheets. Wrappers, housed in a 1/4 red morocco slipcase.

1,500/2,000

*Likely the original typescript of the Annals of Conjuring, this manuscript was at one time in the files of New York collector Neil See. Serialized in The Magic Wand from 1924 to 1928, Clarke's work remains a vital and important historical work.*

11. **Coffee Vase.** Colon, Abbott's Magic Novelty Co., ca. 1949 [?]. Handsome chrome plated vase changes cotton or handkerchiefs into steaming hot coffee. With chrome plated cover. 9 1/2" tall. Fine.

200/300



10



12

12. **CW Coin Classic.** Virginia, Collectors' Workshop, ca. 1995. Four half-dollars pass through a glass balanced atop a deck of cards, falling into a glass below the pack one at a time. Includes mechanical device, two card boxes, and carrying case. Very good.

150/250



13

13. **Engraved Copper Cups.** Italy, Vittorio Balli, ca. 1980. Set of three handsome spun copper cups with concentric engraved bands below the shoulder of each cup. Mouths 2 3/8" across, cups 2 1/2" high. Uncommon. Fine.

200/300



14

14. **Chrome Paul Fox Cups.** Phoenix, Danny Dew, 1970s. Set of three chrome plated brass cups manufactured and sold by Danny Dew. Designed by Paul Fox. Good.

500/700

15. [Cups and Balls] **Patrioty. Egire (fuite) en 1849 du Sultan Mahomet Vasistas 1<sup>er</sup>.** (Allégorie no.4). [Paris], Fernique et Cie, [1849]. Hand-colored lithograph depicting the flight from the *Conservatoire des Arts et Metiers* of the revolutionary politician and amateur conjuror Alexandre Auguste Ledru-Rollin dressed in a sultan's costume, with cup, balls, wand and *gibecière*. 10 1/2 x 13 3/4". Laid down.

250/350



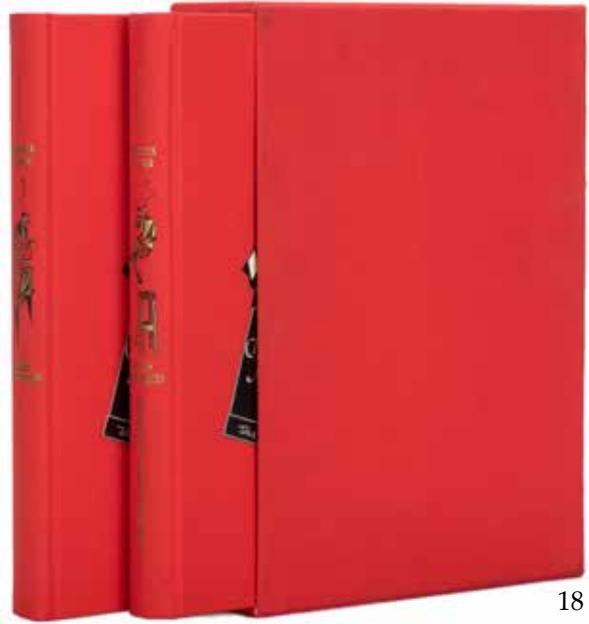
15



17



19



18

16. Dante (Harry August Jansen). **Dante the Famous Magician. Beauty the Arabian Steed. Vanishes in Mid Air.** \$50,000 **Illusion.** Cleveland, Otis Lithograph Co., ca. 1924. Three-sheet (41 x 76 1/2") color lithograph picturing Dante's vanishing horse illusion, the apparatus suspended in the air. Closed tears and minor wear; B+. Linen backed. *See rear cover.*

2,000/2,500

17. Devant, David (David Wighton). **Real Photo Postcard of David Devant.** London, ca. 1915. Handsome portrait of Devant in driving togs, an umbrella and cigar in his hands. Divided back. Two tiny puncture marks; very good.

200/300

18. Fechner, Christian. **Soirées Fantastiques.** Paris: F.C.F. Editions, 1988. One of an unspecified limitation of the deluxe edition. Two cloth volumes stamped in black and gold, in matching slipcase. Second volume a book-shaped box containing blueprints and flipbooks. Oversize 4tos. Minor wear and soiling to slipcase and cloth; very good.

800/1,200

19. **Barstool Levitation Automaton.** Paris, Pierre Mayer, ca. 2004. As the crank is turned, the figure of a man clad in a suit and tie raises his arms as he levitates above the stool on which he sits. 5 3/4 x 3 3/4 x 11". SIGNED by the maker. Near fine.

1,000/1,500

*This automaton is a tribute to Christian Fechner's FISM award-winning performance, which featured his clever and memorable barstool levitation. The figure in this version of the automaton is unique, as it was painted to represent the original owner, not Fechner, as was the case with all others offered for sale.*



21



21

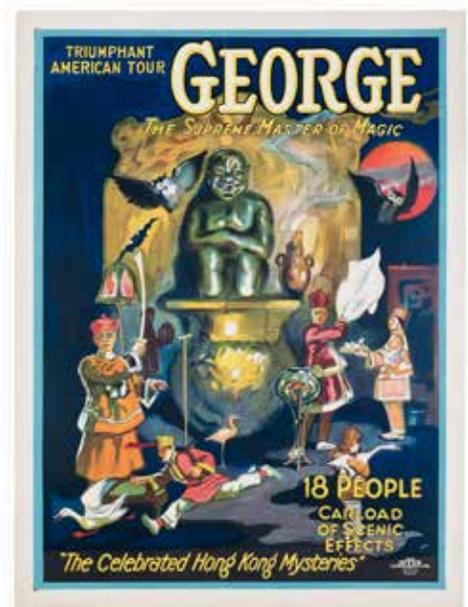
20. George, Grover. **Triumphant American Tour. George the Supreme Master of Magic.** Cleveland, Otis Litho., ca. 1926. Half-sheet (19 ¼ x 26") color lithograph with flapping ducks, a Buddha, and other magical objects filling the image. Borders toned. A.

250/350

21. Gwynne, Jack. **Jack Gwynne's Aerial Fishing Props.** Circa 1948. Apparatus used by Jack Gwynne to catch live fish in mid air. Includes ungimmicked fishing pole, fish "bait" gimmicks, bait box, and gimmicked fish tank. Lucite tank with brass insert and lighted base measures 14 ¼ x 6 x 11". With original cloth-lined wooden packing box and cloth cover. Shows wear from professional use.

700/900

*Gwynne used this, his own version of a Stull-type fish bowl, to perform Professor Mingus's classic effect. He refrained from performing the routine in nightclubs in deference to his friend John Booth, who made a feature of the trick. Possibly taking a cue from McDonald Birch, Gwynne's tank was lit from below by two bright bulbs, to better illuminate the fish as they swam about. A photograph of Gwynne performing with these props at New York's Times Hall in 1951 accompanies the lot.*



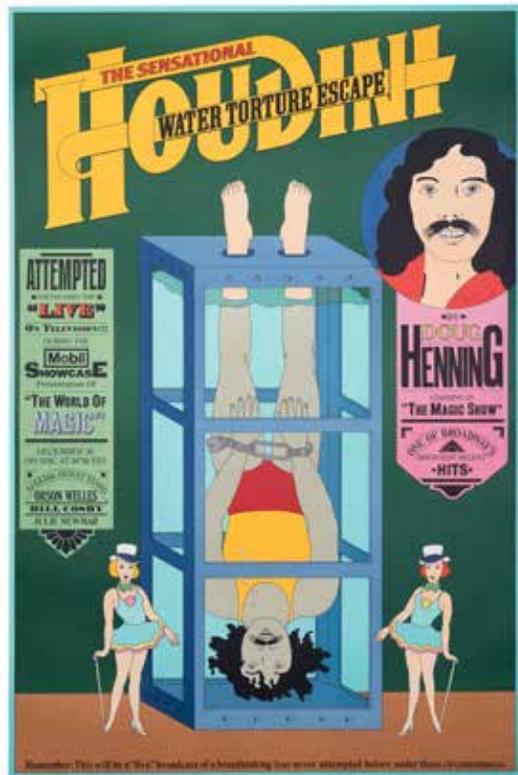
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22. Henning Doug. **Doug Henning's Performing Fellowship Award.** Hollywood, 1996. Awarded to Henning by The Academy of Magical Arts (The Magic Castle) "in recognition of his outstanding contributions to the art of magic." Framed to an overall size of 13 ¼ x 17 ¼". Embossed seal loose in frame. SIGNED by Mark Wilson and Bruce Cervon.

200/300



22



23



26

23. Henning, Doug. **The Sensational Houdini Water Torture Escape.** Designed by Seymour Chwast, 1975. One-sheet (30 x 46") color poster advertising Doug Henning's television special featuring the famous Houdini underwater escape. Linen backed. A.

300/500

*This, Henning's first television special, featured co-stars Orson Welles, Bill Cosby, and Julie Newmar. Over 50 million viewers tuned in.*



24

24. Herrmann, Adelaide. **Autographed portrait of Adelaide Herrmann.** New York: Unity Studio, ca. 1927. Bust portrait of the famous "Queen of Magic" taken on her 73<sup>rd</sup> birthday. 8 x 10". Photographer's stamp and holographic notations on verso, including several possibly in Herrmann's hand. INSCRIBED AND SIGNED, "Yours truly Adelaide Herrmann."

300/400



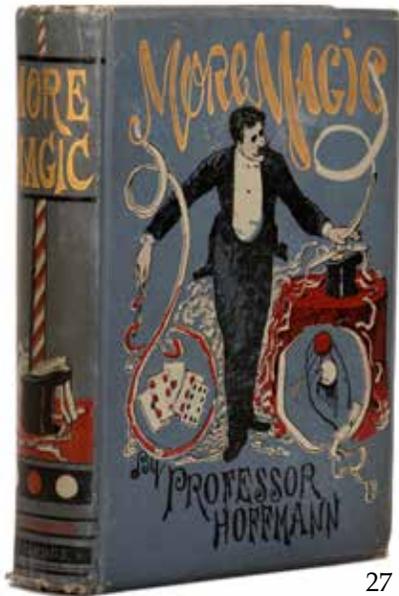
25

25. Herrmann, Alexander. **Alexander Herrmann Engraved Bank Draft.** American, ca. 1891. Unused engraved bank draft No. 451, featuring a bust portrait of the famous French magician. Stub attached. Scrapbook remnants on verso of stub; good.

200/300

26. Herrmann, Alexander. **Portrait of Alexander Herrmann.** LeClair & Major, Detroit, ca. 1890. Three-quarter length portrait of the famous French magician. Boudouir card format, on an embossed mount, 6 3/4 x 9 7/8". Herrmann's name written in ink on the mount. Very good.

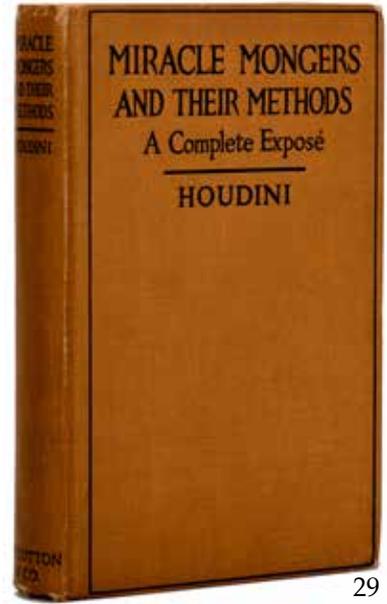
1,500/2,000



27



28



29

27. Hoffmann, Professor. **More Magic**. London: George Routledge, 1890. Publisher's blue pictorial cloth stamped in four colors. Beveled edges. With 140 illustrations. 8vo. Cloth rubbed, page edges nicked and soiled; very good.

200/300

28. 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 ad on rear. Illustrated. 8vo. Light wear and minor chipping to wrappers; good.

500/700

29. Houdini, Harry. **Miracle Mongers and Their Methods**. New York: E.P. Dutton, 1920. First Edition. Publisher's cloth stamped in black. Portrait frontispiece of Houdini. Plates. 8vo. Former owner's embossed stamp on half-title, else very good.

200/300

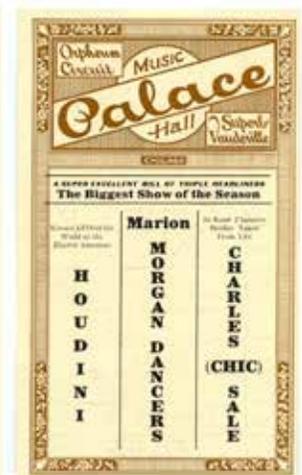
*Houdini's book profiles "fire eaters, heat resisters, poison eaters, venomous reptile defiers, sword swallows, human ostriches, strong men, etc." and possibly learned pigs and fireproof women.*

30. Houdini, Harry. **Houdini vaudeville show handbill**. Palace Music Hall, Chicago, (ca. 1920). The "Justly Famous Self Liberator" presents the Water Torture Cell. Houdini's name appears on both sides. 3 3/4 x 6 1/4". Fine.

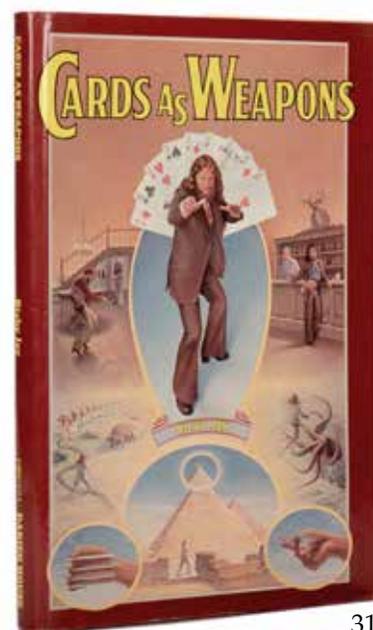
200/300

31. Jay, Ricky. **Cards As Weapons**. New York: Darien House, 1977. Publisher's cloth with dust jacket. Illustrated with photographs and drawings. 8vo. Jacket shows wear, else very good.

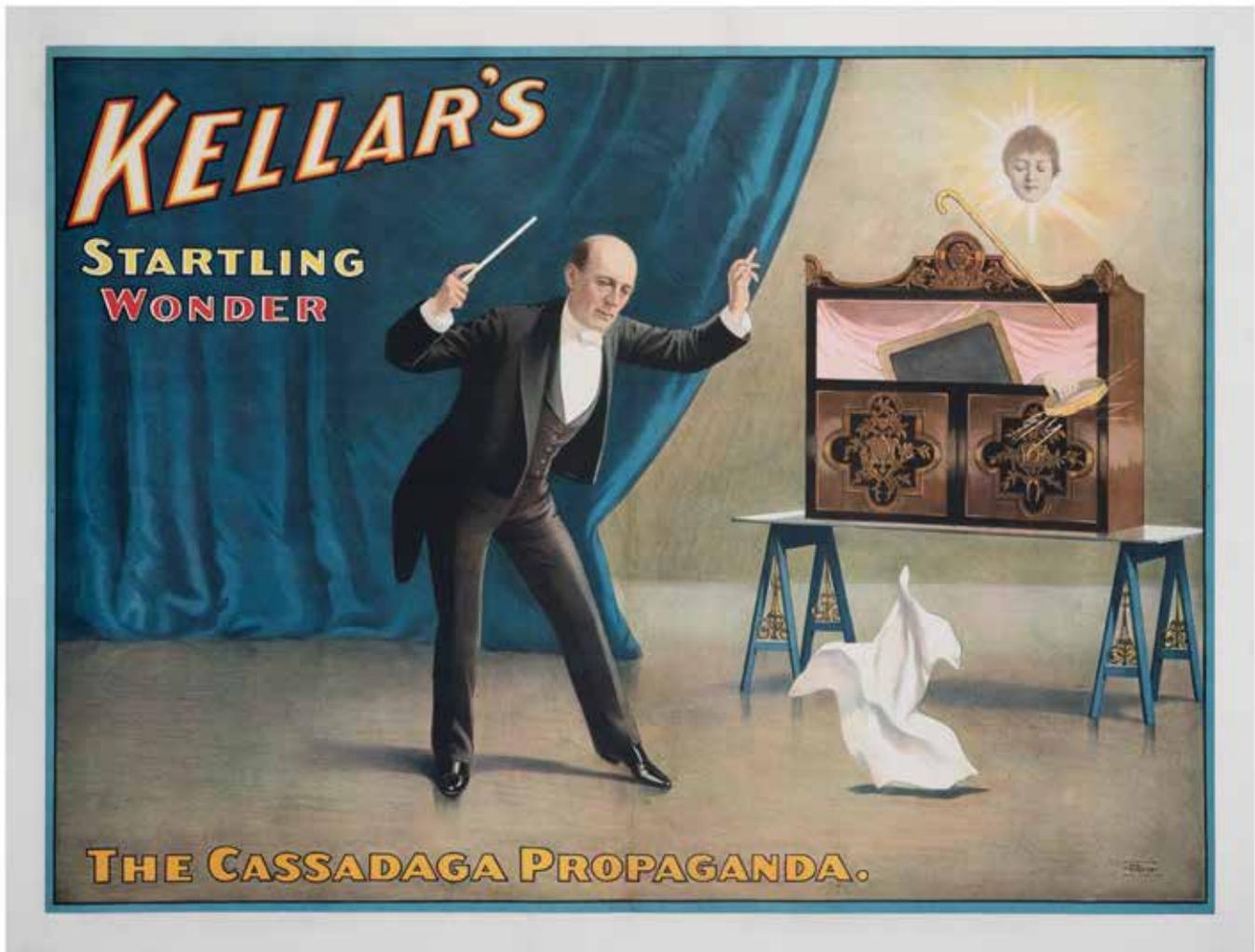
200/300



30 (recto and verso)



31



32

32. Kellar, Harry (Heinrich Keller). **Kellar's Startling Wonder. The Cassadaga Propaganda.** Cincinnati & New York, Strobridge Litho, 1894. One-sheet (40 x 28") color lithograph depicting Kellar's performance of the Dancing Handkerchief. Minor expert restoration at old central fold, borders expertly recreated; B+. Linen backed. RARE.

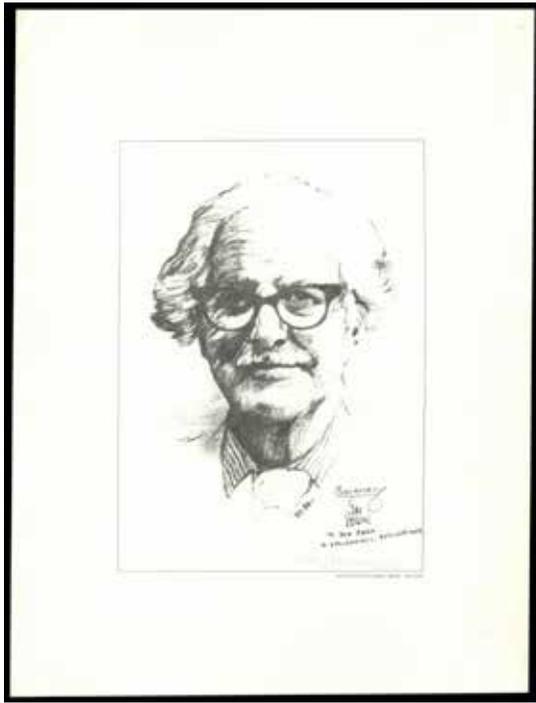
10,000/12,000

33. LeRoy, Servais. **A Flying Visit by Servais LeRoy.** London, Edward Weller, ca. 1900. Quarter-sheet (11 x 17") color lithographed poster depicting LeRoy's transposition illusion, The Flying Visit. Framed to an overall size of 14 1/2 x 20 3/4"; not examined out of frame.

1,000/1,200



33



34

INSCRIBED BY DAI VERNON

34. Mason, Eric (British, 1921 - 1986). **Portrait of Dai Vernon inscribed and signed to Bob Read.** Published in 1979 and featured on the cover of *Pabular* magazine. Folio. SIGNED AND NUMBERED 24/250 by the artist, and INSCRIBED AND SIGNED, "Sincerely, Dai Vernon to Bob Read a Delightful Performer."

250/350

35. **Nest of Boxes.** Chicago, Joe Berg, ca. 1948. After a borrowed ring has vanished, it is discovered in the innermost of four nested boxes. Finely made from hardwood, the largest 6" square.

400/500

36. Racherbaumer, Jon and Richard Kaufman. **Don England's Gaffed to the Hilt.** New York: Kaufman and Greenberg, 1985. Publisher's three-ring binder stamped in silver. Number 73 from a limited edition of 110 copies, including all necessary handmade gimmicked cards housed in tipped-in glassine envelopes, as issued. Former owner's embossed library stamp on title page, else very good. SIGNED by Don England, Racherbaumer, and Kaufman.

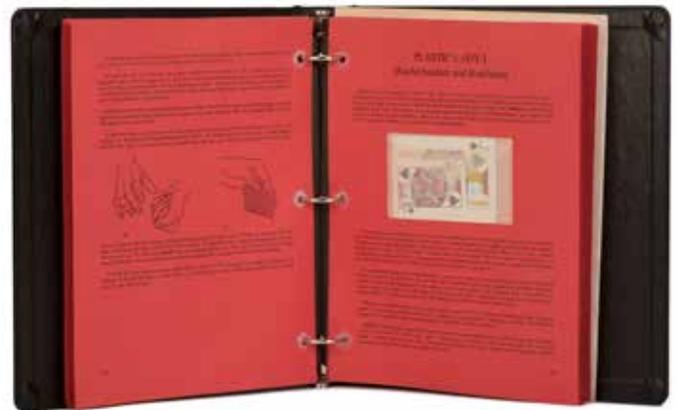
700/900

37. Robert-Houdin, Jean Eugène. **Card Sharping Exposed.** London: Routledge, 1882. Dark blue pictorial cloth with floral endpapers. Illustrated. 8vo. Light wear at extremities, rear flyleaf missing large section, former owner's bookplate; good.

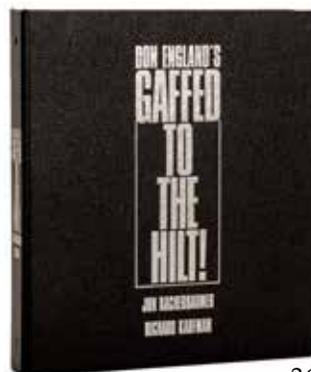
250/350



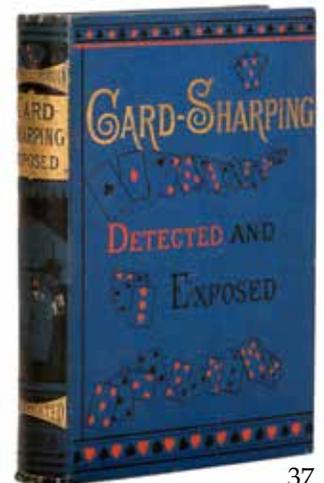
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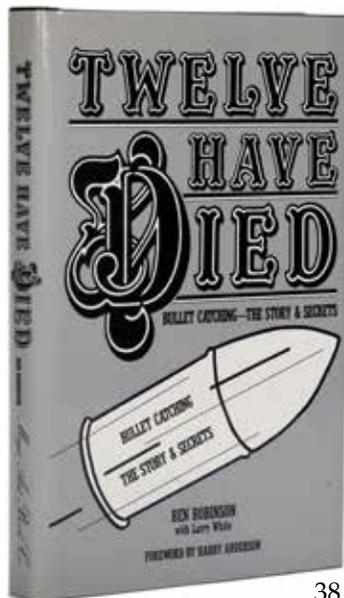
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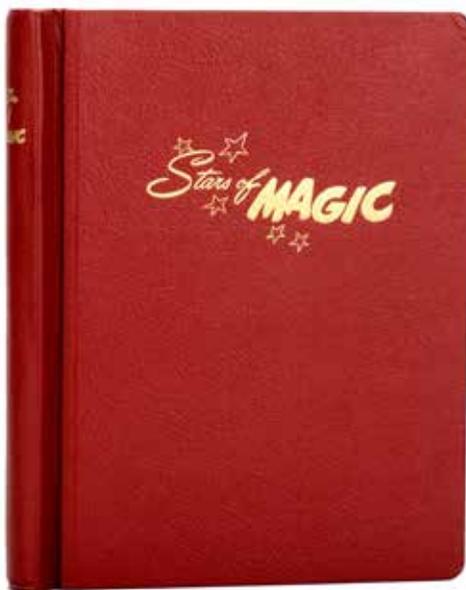
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41

38. Robinson, Ben. **Twelve Have Died**. Watertown: Magic Art Book Co., 1986. Cloth with jacket. Illustrated. 8vo. Very good.

200/300

39. **Silk Casket**. Asuza, Owen Magic Supreme, ca. 1985. An empty hardwood box with glass sides instantly fills with silk handkerchiefs. 5 3/8" cube. With instructions. Hallmarked. Very good.

200/300

40. Starke, George (Ed.). **Stars of Magic**. New York: Stars of Magic, Inc., 1945-52. Complete set of all eleven series, as originally issued. Housed in original pebbled red cloth spring binder, spine and front board gilt stamped. Photo illustrated. 4to. Corners of several issues bumped, minor wear; very good.

150/250

*A landmark publication, Stars of Magic introduced the conjuring fraternity to a new style of close-up magic and a new way of learning it. Illustrated with clear photographs, each effect in the series – the "lessons" were issued serially, before being issued as a hardbound book – were culled from the repertoires of the best American close-up workers of the era. Though over five decades old, the effects and methods taught in Stars of Magic remain timeless, as performable and entertaining today as they were when first published. The series introduced the world to, among other effects, Dai Vernon's Triumph and Spellbound, Slydini's Flight of the Paper Balls, Carlyle's Homing Card, and the work of Daley, Malini, Scarne, Leipzig, Jarrow and Allerton.*

41. Thayer, Floyd. **Early Floyd Thayer Postcard**. [Pasadena], ca. 1904. Advertising postcard depicts a young Floyd Thayer in evening dress and mustache, and his "Half-Hour Act" of "artistic sleight of hand." Plain back. Scrapbook remnants on verso; good. RARE.

200/300

*Thayer gave up performing to build magic apparatus; his firm went on to be the largest of its kind in the first half of the twentieth century.*



42

42. Thurston, Howard. **Thurston's Greatest Mystery. The Vanishing Whippet.** Cleveland, Otis Litho, ca. 1926. One-sheet (27 x 41") color lithograph depicting Thurston's vanishing automobile illusion. Linen backed. Expert but minor over-coloring in image; A-.

1,500/1,800

43. **New Tumbler Pedestal.** Los Angeles, F.G. Thayer, ca. 1925. A silk handkerchief appears in a glass tumbler placed on a handsome wooden pedestal. Novel operation compared to similar props. 10" high. Hallmarked. Very good.

300/400

44. **Vanishing Birdcage.** American, ca. 1930. Brass cage vanishes from between the magician's hands. Semi-rigid model. All brass construction. Unusual un-plated finish. 6 x 5 x 5". Near fine.

300/400

45. Vernet, Carle (French, 1758 - 1836). **Escamoteur. La premier muscade, la voila.** Paris, ca. 1820. Hand-colored lithograph by Delpech after Vernet. *Cris de Paris* No. 91. 10 7/8 x 14 1/4". Small closed tears, light foxing.

500/600

*An iconic portrait of a street magician with the Cups and Balls. He holds a nutmeg in one hand, a wand in the other, and stands behind a handsome draped table on which the cups rest.*



43



44



45

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

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**Telephone & Online Bids** - Neither is available for this auction.

**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.

**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.

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

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Potter & Potter Auctions, Inc.  
(Illinois Lic. # 444.000388)  
3759 N. Ravenswood Ave.  
-Suite 121-  
Chicago, IL 60613

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

Sami Fajuri, Managing Auctioneer  
Lic. #441.001540

Text, layout and design by Gabe Fajuri  
Photography: David Linsell

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**Please Note: Potter & Potter will not offer phone or online bidding during this sale, per the Terms & Conditions stated above. All absentee bids *must* be received via e-mail or FAX by Tuesday, August 11th, 2015 by 5:00 PM, Central Standard Time.**

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WITH PUCK HIMSELF WITHIN IT.
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  - Act 6. **CLAIRVOYANCE EXTRAORDINARY**  
Or, THE TRANSPARENCY OF OPACITY.
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- HALF-AN-HOUR WITH THE SPIRITS**  
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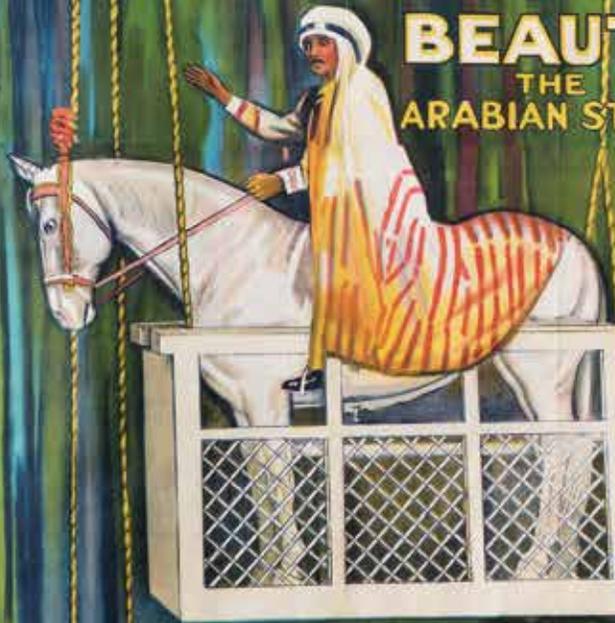


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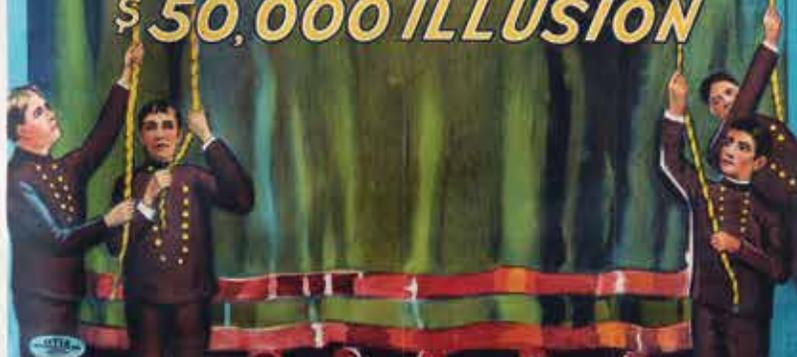
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