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WUNDERKAMMER

THE FREEMAN & FUGATE ODDITIES COLLECTION

FEBRUARY 1, 2025



WUNDERKAMMER

THE FREEMAN & FUGATE ODDITIES COLLECTION

AUCTION

Saturday
February 1, 2025
10:00am CST

INQUIRIES

Kat Jarvinen
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PREVIEWS

January 30-31, 10am-5pm

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

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

THE COLLECTION OF JAMES FREEMAN

I've been fascinated by the odd and macabre since childhood. Growing up in the 1980s, a trip to the horror section of the local video store was the highlight of my week, and reprints of classic EC Comics like *Tales From the Crypt* had a profound impact on me. I was captivated by the Addams Family and dreamed of living in their eerie, eclectic home (now, I pretty much do). Even earlier—I must have been six years old—I stumbled upon a battered old book about Houdini that completely shaped my outlook on life. Houdini grew up poor, and as the son of a struggling immigrant family, he had few prospects. His story of perseverance inspired me to follow my dreams and never settle for failure. My biggest dream? To build a life around my love for unique and unusual things and become an antique dealer.

It wasn't until I met my wife, Kate Fugate, 11 years ago that I was able to make that dream a reality. In Kate, I found a kindred spirit who shared my passion for the dusty old pieces of morbid history. Together, we founded Freeman and Fugate Oddities Company, and it's been one of the best decisions of our lives. We've built incredible relationships with clients who've become even better friends, and we've had experiences I wouldn't trade for anything.

The following pages showcase some of my favorite pieces from our personal collection. Kate, our kiddo Evelyn, and I have cherished, studied, admired, and cared for these items, and now it's your turn to be their next caretaker. Happy bidding!

-James Freeman



1



2

SIDESHOW BANNERS

1. JOHNSON, Fred G. (1892-1990). *Ape Girl*. Chicago: O-Henry Tent & Awning Co., ca. 1930s. Paint on canvas. Large sideshow banner depicting a woman with the body of an ape, climbing on the bars of her cage. SIGNED by Johnson. From the Steel Pier in Atlantic City. 93 x 114". Several repairs and closed tears verso. Some flaking to paint. Expected wear from age and exposure.

2,000/4,000

2. CRIPE, Jack ("Tattoo Jack") (1918-1992). *Turtle Man Sideshow Banner*. Tampa: Sigler, 1979. Paint on canvas. The "Turtle Man" crawls on four legs along a large fallen branch. 140 x 118". Expected wear from age and exposure. "Tattoo Jack" Cripe began his show business career as a tattooist, banner painter, and sword swallower, adopting the moniker "Baron von Kripe." Over the course of his career, he worked with other well-known banner painters such as Snap Wyatt and Bobby Wicks. He is one of the few sideshow banner painters to have one of his artworks displayed at the Smithsonian American Art Museum.

1,500/2,500



3



4



5



6



7



8

SIDESHOW & CIRCUS

3. SIGLER, Jack. **See A Queena**. Tampa, ca. mid-20th century. Paint on canvas. Large sideshow banner depicting a mermaid with an octopus and the text "Fish? / Or girl?" SIGNED Sigler. 58 x 86". Expected wear from age and exposure.

1,200/2,000

4. MEAH, Johnny (b. 1937). **Metamorphosis**. Safety Harbor: Meah Studios, 20th century. Paint on canvas. Large sideshow banner depicting a half-man/ half-woman performer. From the *World of Wonders* show. 85 x 95". Vibrant colors. Very good.

1,200/2,000

5. ARTIST UNKNOWN. **Joe Morrow's Real Wild West Show**. Early 20th century. Large painted banner advertising a wild west show featuring "thrilling scenes of real frontier life." 47 x 103". Flaking with areas of loss and several holes. Thin and fragile. Expected wear from age and exposure.

400/800

6. **Dante's Inferno Skeleton from Astroland at Coney Island**. New York, mid-late 20th century. Rubber gaff skeleton mounted to aluminum post from the "Dante's Inferno" dark ride at Coney Island's *Astroland* amusement park (in operation from 1971–2008). Passengers rode through the horror-themed dark maze to experience macabre scenes and jump scares (including this skeleton). Height approx. 39". Very good.

400/600

7. **Staten Island Funhouse Entrance Sign**. Circa early to mid-20th century. Wooden directional sign with stenciled white painted lettering and arrow. From the Staten Island Funhouse. 11 ¼ x 29". Distressed with splintering at edges, evenly worn across the surface.

100/200

8. **Carnival Knock-Down Cat "Punk"**. 20th century. Painted canvas knock-me-down cat with real shearling fur affixed to wooden board. Height 14". Soiling and wear consistent with age and exposure. Good.

150/250



9



10



12



11

three of five

11. **Five Pieces of Circus and Sideshow Ephemera.** V.p., 19th and 20th century. Five pieces of assorted circus ephemera. Includes: Two pieces of Gargantua the Gorilla ephemera: *The Strange Stories of Gargantua and Toto*. J. Bryan III, 1941. [And] an original silver gelatin photograph of Gargantua is in his cage. — One Carte-de-Visite photograph of circus performer Billy Andrews, ca. 1870s. — One photograph of an unidentified man (a possible sideshow performer) with a large, abnormal stomach growth. — One real photo post card of juggler Don Caper, “The Man with the Educated Sticks”. INSCRIBED and SIGNED verso. — Largest 11 x 8 ½”. Overall good condition.

200/300

12. **Melle Clifford, Champion Sword Swallower of the World Cabinet Card.** Circa 1900. Cabinet card photograph of the sideshow performer straddling a chair. With poem inscribed verso (possibly by Clifford): “We travel in the springtime, and we travel in the fall, here is my best wishes and a kiss to all.” Clifford began swallowing swords at age 13, after learning from sword swallower Delno Fritz. Her greatest successes were in Europe. 4 ¼ x 6 ½”. Some discoloration, minor scuffing. Good.

100/150

10. **Circus Boss Cabinet Photograph.** Circa 1880s. Cabinet card photograph depicting a man seated in front of a circus tent reading the paper. With “Circus boss” in pencil verso. 6 ½ x 4 ¼”. Some discoloration, else good.

100/200



13



14



16

13. **Miss Annie Jones, Bearded Lady Cabinet Card.** New York: Charles Eisenmann, ca. 1890s. Cabinet card photograph portrait of one of the most famous bearded ladies of her time. Mounted to photographer's pink board. 6 ½ x 4 ¼”. Light soiling to edges. Very good.

150/250

14. **La bella Angora, Tattooed Woman / RPPC.** Germany, 1900s. Real photo postcard depicting German tattooed woman La bella Angora seated in a chair with crossed legs. La bella Angora claimed to have been tattooed against her will in a faraway land, but in reality, her tattoos were done in Hamburg, Germany by tattoo artist Christoph Lein. Divided back, unused. 5 ½ x 3 ½”. Light soiling, else good.

100/200



15. **Five Sideshow Souvenir Postcards.** V.p., ca. 1910s–1930s. Group of five souvenir card photos of sideshow and circus performers including: VOGEL, Charlotte (1908–1976). *Susi, The Elephant Skin Girl*. Showing Vogel, “a most remarkable Living Wonder” who lived with ichthyosis, causing her skin to become thick, rough, and scaly. She often exhibited at Coney Island in the 1930s. — *Elly del Sarto, Sideshow Trick Shooter*. Depicts the trick shooter arching backward with a gun in her hand. Postally used in Germany. — *Souvenir de Nora*. Depicts a woman with an apparent skin condition like that of Irma Loustau, with multiple hairy birthmarks covering her body. — *Madame Clémentine Delait, Bearded Lady*. Depicts bearded lady Madame Delait making lace. Divided back, not used postally. With Delait's stamp. — *Max Siegfried, Escape Artist*. Depicts a man wrapped in chains with a padlock. Postally used in Germany. — Each 5 ½ x 3 ½”. Some edge wear and minor losses to images. Good.

100/200



15

16. **Wild Men of Borneo, Waino and Plutano / Two CDVs.** Circa 1850s-1880s. Pair of Carte-de-Visite photographs of Waino and Plutano (Hiram W. and Barney Davis). One photo depicts the brothers at age 50 to 60, the other showing them much younger. 4 x 2 ½”. Light soiling. One photo with small dent, else very good.

150/250



17

17. **Aztec Lilliputians, Maximo and Bartola Postcards.** France, ca. 1880s. Pair of postcards titled “Les Derniers Azteques, L'Homme Maximo and La Femme Bartola”. Both unused. Light toning and staining. Good.

150/300



18



21

18. HILTON, Daisy and Violet (1908–1969). **Two RPPCs of the Conjoined Hilton Twins.** N.p., early 20th century. Two real photo postcards of the famous “Siamese Twins”, one is SIGNED. Divided backs, not postally used. One with a stamp verso regarding Grauman’s Chinese Theatre in Hollywood. 5 ½ x 3 ½”. Minor edgewear and light toning to paper. Good. **200/300**



19

19. HILTON, Daisy and Violet (1908–1969). **Photograph of Conjoined Hilton Twins with Police.** Sacramento Police Dept., 1926. Sepia-toned photograph of the “Siamese Twins” posing with police officials and shaking hands with Capt. Max Fisher, an expert in visual identification. Stamped verso “Capt. Max P. Fisher / Supt. Criminal Identification / POLICE DEPT., SACRAMENTO, CAL.” Labeled in pen, “Mr. Allen” and “March 18th, 1926” verso. 5 x 7”. Pinholes in corners, surface creasing. Minor tear at lower edge. A scarce image. **300/500**



20

20. HILTON, Daisy and Violet (1908–1969). **Signed Photograph.** 1932. Silver gelatin photograph of the conjoined Hilton twins, INSCRIBED and SIGNED, “To Phil, in remembrance of a very pleasant time together in Montreal. / Affectionately, Violet and Daisy / [illegible] 14, 1932.” In a wooden frame. Photographer’s blind stamp lower left. Image 7 x 9”. Slight silvering to image, stain in right margin. Some dust to the frame. Good. **250/500**

21. HILTON, Daisy and Violet (1908–1969). **Signed Photograph.** [Milwaukee: Klein Studio], 1921. Photograph of the conjoined twins with their Pekinese dog “Boy”. INSCRIBED and SIGNED, “Dearest [illegible]. Hoping to meet you many more times. Lovingly yours, Daisy and Violet Hilton / San Antonio’s Siamese Twins / Aug 23, 1921.” Framed. Photographer’s signature lower right. Image 9 ½ x 7 ½”. Minor edgewear. Not examined out of frame. Very good. **250/500**



22

22. HILTON, Daisy and Violet (1908–1969). **Signed Booklet / Intimate Loves and Lives of the Hilton Sisters World Famous Siamese Twins.** Circa 1950s. Pictorial cover of the autobiography booklet SIGNED by the conjoined twins. Framed. 10 ¼ x 8 ¼”. Very good. Not examined out of the frame. [Together with] a framed movie lobby card for *Chained for Life*. Classic Pictures, 1951. **250/350**



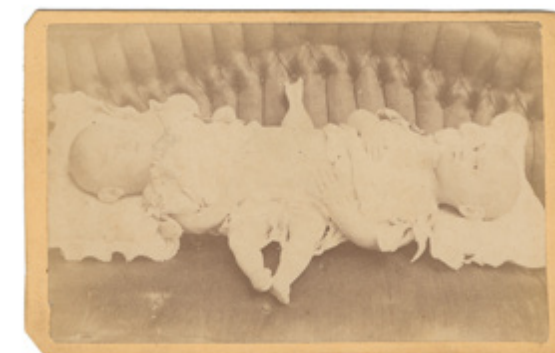
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23. TOCCI, Giovanni and Giacomo. **Cabinet Photograph of the Tocci Conjoined Twins.** New York: Obermiller & Kern, ca. 1880s. Cabinet card photograph on photographer’s scalloped-board depicting the Tocci conjoined twin brothers. 6 ½ x 4 ¼”. Very good. **250/350**



24

24. **Five Pieces of Conjoined Twin Ephemera.** V.p., 1880s–1910s. Photographs and postcards depicting conjoined twins including: Souvenir CDV of Mina and Minnie Finley. Circa 1871. The twins were born Oct. 12, 1870, and toured with their parents as a medical oddity before dying at only nine months old. — BLAZEK, Rosa and Josepha (1878–1922). *Josefa & Rosa and Baby*. ca. 1910. German postcard depicting the pygopus twin sisters and Rosa’s baby. Rosa bore a son in 1910 and is the only female conjoined twin in history to bear a viable child. Divided back, postally used. — Cabinet card photograph of Adolph and Rudolph, the fake Siamese twins. Boonton, NJ: Wendt, ca. 1880s. Rudolph had malformed legs and considered the affliction not curious enough to command the amount of money that Siamese twins were making at the time, so he rigged a conjoined-twin harness to attach to his twin brother. — Postcard depicting Lucio and Simplicio Godino, the Samar Twins. Divided back, unused. — The funeral service announcement for Donnie and Ronnie Galyon (1951–2020), record holders for the world’s longest surviving conjoined twins. — [Together with] one cabinet card photograph depicting unknown non-conjoined twins with bicycles. — Largest 6 ½ x 4 ½”. Some toning and light soiling, good overall. **400/600**



25

25. FINLEY, Mina and Minnie (1870–1871). **CDV of conjoined twins Mina and Minnie Finley.** Chicago: W. Shaw’s Photograph Parlor, ca. 1870s. CDV albumen photograph on photographer’s board depicting conjoined twin infants Mina and Minnie. 2 ½ x 4”. Good. **80/100**



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34

26. LENTINI, Francisco "Frank". **Francis Lentini, The Three-Legged Boy / Three Cabinet Photos.** V.p., early 1900s. Three cabinet card photographs depicting Lentini, the Italian-born three-legged boy at various ages. Photographs by Wendt, Chas E. Ridenour, and Edena. Two photos affixed to photographer's boards, one printed directly onto card. Lentini was born with a parasitic twin and became known for having three legs, four feet, and two sets of genitals. He toured with major circuses and sideshows including the Ringling Brothers and Barnum & Bailey. 6 ½ x 4 ¼". Some soiling, fading, and discoloration. Good.

200/300

27. **Three Eli Bowen, The Legless Wonder Cabinet Photos and CDVs.** V.p., ca. 1890s. Three photographs depicting Eli Bowen, the sideshow performer known for having feet but no legs. Images depict Bowen with his family and pet goat, Bowen with his wife and child, and one individual portrait. By photographers Swords Bro's, Probst, and A. Newman. Largest 6 ½ x 4 ¼". Light soiling. Very good.

150/300

28. **Laloo and his Parasitic Twin Cabinet Photo.** New York: Eisenmann, ca. 1880s. Cabinet card photograph of the sideshow attraction Laloo, and his parasitic twin. Mounted to photographer's scallop-edged board. 6 ½ x 4 ¼". Light staining, otherwise excellent condition with high contrast, gilt lettering, and border.

150/250

29. **Pasqual Pinon, "Pedro the Two-Headed Mexican" RPPC.** Sells-Floto Circus, 1917. Real photo post card depicting the sideshow performer with two heads oriented in the same direction. Not postally used, divided back with pencil annotations. 5 ½ x 3 ½". Light staining and discoloration; cracking; small spots of loss. Good.

150/250

Pinon was initially a railroad worker, discovered by a sideshow promoter who saw opportunity in the large growth on his head. The promoter molded a face to affix to the growth, and the two-headed man was born. One telling alleges that the promoter had a silver plate with the likeness of a face implanted in Pinon's head, which eventually caused mental impairment and had to be removed. His career lasted only two years before Pinon returned to the railroads.

30. **Frieda Pushnik, "The Armless and Legless Wonder" / Three Signed RPPCs.** V.p., 1940s. Three real photo postcards depicting Frieda Pushnik (two with her mother), who became known for sideshow demonstrations of typing, writing, and sewing despite having no limbs. All are SIGNED and dated by Pushnik. 5 ½ x 3 ½ ". None postally used. Some toning to paper. Good.

300/400

31. LEAK, Ann E. (1839–1899). **Two Signed Photos of Ann E. Leak, "The Armless Wonder".** V.p., 1871 and 1883. Two Carte-de-Visite photographs, each depicting Leak sitting on a table holding scissors and utensils between her toes. INSCRIBED and SIGNED verso by Leak with her feet. One reads: "I write poetry and prose holding my pen between my toes / Ann E Leak / Born without arms age 24 years, Georgia, July 10, 1871." Leak took on the surname Thompson after marrying Barnum & Bailey circus manager William R. Thompson. 4 x 2 ½". One with corner loss to photo. Good.

400/600

32. TRIPP, Charles B (1855–1930). **Pair of Charles B Tripp, "Armless Wonder" Signed Photographs.** V.p., 1886 and ca. 1920s. Two photographs of the "Armless Wonder" including one CDV depicting Tripp holding a cup of tea, SIGNED and INSCRIBED verso by Tripp at age 31. And one post card showing an older Tripp shaving his face. Despite being born without arms, Tripp became skilled with various tools as a calligrapher and carpenter. Divided back, not postally used. Both are SIGNED. Photographs by Eisenmann and Commercial Photographic Co. Larger 5 ½ x 3 ½". Some staining to the CDV and light soiling to both. Good.

250/350

33. **Souvenir Folder of Ray R. Myers, "The Armless Musician" [and] W.C. Williams postcard.** N.p., ca. 1930s–1940s. Souvenir folder with nine, fold-out black & white photographs depicting Myers demonstrating his capability completing everyday tasks without arms and instead with his feet. Including opening, pouring, and drinking Coca-Cola, playing the guitar, brushing his hair, wrapping his leg over his neck, and more. With one additional image of Myers driving a car with his foot. Folder 4 ¼ x 6 ½"; each photo approx. 5 ¼ x 3 ¼". [Together with] a postcard of W.C. Williams, "One Arm One Man Band". Depicting Williams posed with his one-man-band set up including a guitar, banjo, drum, symbols, bells, triangle, and tin can shaker. Not postally used. Good.

100/150

34. **Three Sideshow and Freakshow Photographs.** V.p., 20th century. Group of three photographs depicting sideshow performers including: a pitch card for the ectrodactyly "Lobster Family" of Grady Stiles AKA "Lobster Boy". SIGNED by Stiles — A souvenir postcard for Francine Van Impe, a woman with no hands, ca. 1935. SIGNED. — One real photo postcard of Frank E. Fithen, "Armless Auto Speed King" ca. 1915, depicting Fithen standing next to his vehicle, a "6-cylinder 60 horsepower Oakland car" (divided back, postally used). — Minor losses around the edges and scattered creasing to Fithen image, else very good.

100/200



35



36



37



38



39

35. Two Photos of Walter H. Stuart, Limbless Sideshow Performer. Circa 1880s. Two Carte-de-Visite photograph portraits of Stuart. One is SIGNED verso. 4 x 2 1/2". Some surface abrasions, else good.

150/250

36. Alzoria, "The Turtle Girl" Photograph. New York, ca. 1940s. Photograph printed on red cardstock depicting Alzoria, a sideshow performer who exhibited herself at Coney Island from the 1930s-50s. Also known as "Pig Woman" and "Walrus Girl." 3 1/2 x 5 1/2". Several creases, some fading. Good.

100/200

37. STRATTON, Charles Sherwood ("Tom Thumb") (1838-1883). Group of 14 Photos Featuring Tom Thumb, Lavinia Warren, Commodore Nutt, and Minnie Warren. V.p. (American), 1860s-1880s. Collection of nine cabinet card photographs and five Carte-de-Visites of Tom Thumb, his wife Lavinia Warren, Minnie Warren (Lavinia's sister), Commodore Nutt (Minnie's husband and best man at Thumb's wedding), and others. Includes wedding images. One is inscribed verso "Compliments of G.W. M Nutt / Minnie Warren." Photographs by Wendt, R. Baker, Charles Eisenmann, Olivier, C.D. Fredericks, E & H.T. Anthony, and others. Some with chipping, scuffs, fading. Overall good condition.

300/400

38. Six Postcards of Little People. V.p., ca. 1890s-1910s. Six postcards depicting little people famous for sideshow and entertainment industry performances. Includes: Juan and Martina De La Cruz, AKA "The Filipino Midgets"; Pasha Hayati Hassid, "The Turkish Tom Thumb"; Anita the Living Doll (SIGNED); Duchess Leona (SIGNED); a couple standing outside of a cabin; and a musical troupe. None postally used. Light soiling to all, some rubbing and edge wear. Overall good condition.

150/300

39. Seven CDVs of Little People. V.p., 1850s-1880s. Seven Carte-de-Visite photographs featuring little people and sideshow performers, including Admiral Dot (two CDVs); Rosie Wolff, "Queen-Midget, The German Rose"; Jeremiah Ludwig posed in a rare double exposure showing the subject standing next to himself; Gertrude Englehardt; a three-piece band; and one other (name illegible). With a card SIGNED and INSCRIBED by Admiral Dot. Photographers include Chas. Eisenmann, E & H.T. Anthony & Co., and others. Some with creasing and soiling. Good.

150/250



41



one of five

40



four of eight



42



four of five



43

40. [GIANTS]. Johann K. Petursson, "The Tallest Man in the World" Ephemera. Circa 1950s-60s. Group of five items related to the circus giant, including two postcards depicting Petursson's height, two "Giant" postcards both SIGNED, and an envelope and large sheet of stationary both with Petursson's letterhead. None postally used. Largest 9 x 6". Some light staining, overall good.

100/200

41. [GIANTS]. Giant's Fishing Camp, Gibsonton, Florida Bumper Sticker. Miami: Day Glo Serigraph Corp., ca. 1950s. Large bumper sticker souvenir for the restaurant owned by sideshow performers Al and Jeanie Tomaini. SIGNED by Jeanie. Approx. 4 1/4 x 18". Paper toned, pinholes to corners. Good.

150/250

Circus giant Aurelio "Al" Tomaini and his wife Jeanie Tomaini, "The Living Half Girl" were billed as the "World's Strangest Couple." Al stood at 7'4" and Jeanie was born without legs, measuring 2' 5". The couple opened Giant's Fish Camp in the 1950s in Gibsonton, FL, a town which most Freak circus performers called home when they weren't on the road.

42. [GIANTS]. Eight Photos of Sideshow Giants. V.p., 1870s-1930s. Group of four Carte-de-Visites, three cabinet card photographs, and one real photo postcard depicting circus and sideshow giants including Captain Martin Van Buren Bates "The Kentucky River Giant"; Anna Haining Bates; the Shields brothers "The Texas Giants"; Landon Middlecoff "The Kentucky Giant"; Capt. Smith Cook, Louis Moilanen, "The largest man in the world" or "Big Louie", and Robert Wadlow "The Alton Giant". By photographers including Mahn & Ohly's, Eisenmann, E. & H.T. Anthony, and Ginther. Largest 6 1/2 x 4 1/4". All with light soiling, else good.

250/500

43. Five Photographs of "Fat Lady" and "Fat Man" Sideshow Performers. V.p., 1880s-1900s. Group of four Carte-de-Visite photographs and one photo printed on cardstock depicting Ada Briggs, Maggie Clarke, and others. Photographers include Oldershaw's, W. O'Connor, Bogard US, and J.G. Stewart. Some with staining and chipping. Good.

150/250



44



45



46

48



50

two of five



51

52



47



49



53

44. SNOWDON, Bruce (1946–2009). NICHOLSON, Kent (1941–1988). **Last Performing Sideshow "Fat Men" Signed Photos.** V.p., mid-late 20th century. Pair of photographs depicting two of the last performing sideshow fat men, Bruce Snowdon AKA "Harold Huge" and Kent Nicholson AKA "T.J. 'Fat Albert' Jackson". Both SIGNED by the performers. Each printed on thick stock. Fat Albert is a postcard, divided back, unused. Largest 5 ½ x 4 ¼". Light toning and discoloration. **100/150**

45. **Three Sideshow Skeleton Man Photographs.** V.p., 1870s–1880s. Two CDVs and one cabinet card photograph depicting sideshow skeleton men, including Isaac Sprague with his family, a skeleton man posing with fat lady Madame Sherwood, and one other photographed by Wendt. Largest 6 ½ x 4 ¼". Creasing and a bend in the cabinet card. Light soiling to all. **150/250**

46. **Eugene Berry, "Ohio Big Foot Boy" Cabinet Photo.** Boonton, NJ: Wendt, 1890s. Cabinet card photograph of Berry who lived with either Milroy Disease or Elephantiiasis, causing him to have enlarged lower extremities. Mounted to photographer's board. 6 ½ x 4 ¼". Good. **300/400**

47. **Two Sideshow CDVs / Circassian and Albino Women.** V.p., ca 1880s. Two CDVs depicting a Circassian beauty and an albino woman (one of the Martin sisters). Photographers include Eisenmann and Wendt. Circassian beauty's photo is likely SIGNED and inscribed verso (illegible). 4 x 2 ½". **150/250**

48. **Miss Millie La Mar, Albino Mind Reader.** Obermuller & Kern, ca. 1890s. Cabinet card photograph bust portrait of La Mar on scallop-edged studio mount. 6 ½ x 4 ¼". Minor corner loss and light rubbing to board, else good. **150/300**

49. **Barney Baldwin, Broken Neck Wonder / Pair of Cabinet Photos.** [New York: Charles Eisenmann], 1888. Two cabinet card photographs depicting "the only living man in the history of the world with a broken neck." One includes a liniment for rheumatism verso. 6 ½ x 4 ¼". Minor edgewear and staining, else very good. **150/300**

50. **Five Postcards of Freak Cows.** Circa 20th century. Group of five postcards depicting freak cows and calves. Includes two postcards showing taxidermized two-headed calves on display at Ripley's Museum in St. Augustine, FL. — "Andy D-Day Freak Bull" the bull with three horns. — Dolly "the only live 2 headed cow". — and two conjoined abnormal cows, the "Glendo, Wyo Freaks". 5 ½ x 3 ½ ". None postally used. One with adhesive residue verso. Light toning and staining. Good. **150/250**

51. **Linus, the Horse with the World's Longest Mane Cabinet Photos.** V.p., ca. 1880s. Cabinet card photograph of the long-haired horse bred in Marion, Oregon, owned by C.H. & H. W. Eaton. [Together with] an additional cabinet photo of an unidentified horse with an abnormally long mane. Photographed by Wendt and I.L. Hammond and Co. 6 ½ x 4 ¼". Some creasing and bends in the card, dampening stains. Good. **150/250**



54



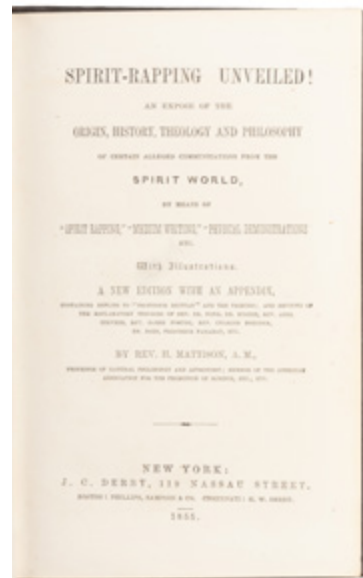
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52. **Circus Performer with Dog.** New York: Wendt, ca 1880s. Cabinet card photograph on photographer's scallop-edged board depicting a circus performer and her dog. 6 ½ x 4 ¼". Light soiling. Good. [Together with] a black and white snapshot of a young girl and man playing with a dog. 1941. Very good. **100/200**

53. RIPLEY, Robert (1890–1949). **Crocko / The Girl with a Crocodile Body.** Circa 1930s. Block-printed one-sheet poster for Ripley's Believe it or Not attraction Crocko, the "greatest freak alive." Framed to 35 x 28". Faint original folds. **400/600**

54. [ODDITIES]. RIPLEY, Robert L. (1890–1949). **Ripley's Believe it or Not Ephemera.** Includes: *Ripley's Big Book Believe it or Not!* New York: Simon and Schuster, 1934. Two Volumes in One. Eleventh printing. Full page illustrations. Publisher's orange cloth. SIGNED and INSCRIBED by Robert L. Ripley to Mrs. H.K. Seltzer of Chicago, a woman featured in Ripley's section of the Chicago Tribune August 14, 1941, for her ability to read a book while holding it upside-down. With newspaper clippings pasted in. 8vo. Cover is worn, scuffed, corners bumped. No jacket. Toning and separation from spine. Lightly soiled. Fair/Good. — A framed letter on Ripley's letterhead and envelope, addressed to Seltzer, regarding her peculiar talent. Signed by Ripley's secretary. With handwritten note by the recipient and relevant newspaper clipping. Good. **250/400**

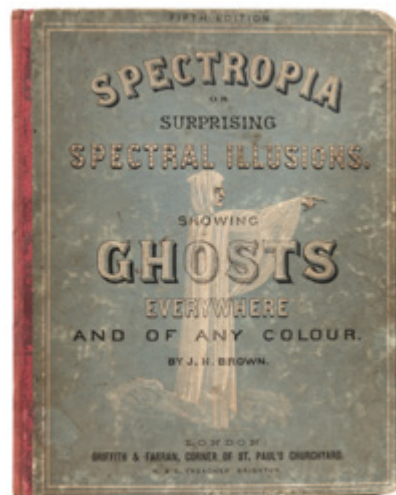
55. **Coney Island Tin Type Photograph.** New York, ca. 1890s. Tin type photograph depicting three women posed at the helm of a boat with a Coney Island name plaque. The woman in the center is out of focus, giving a ghostly appearance. 2 ¾ x 3 ⅝". Worn with scattered areas of loss. **150/250**



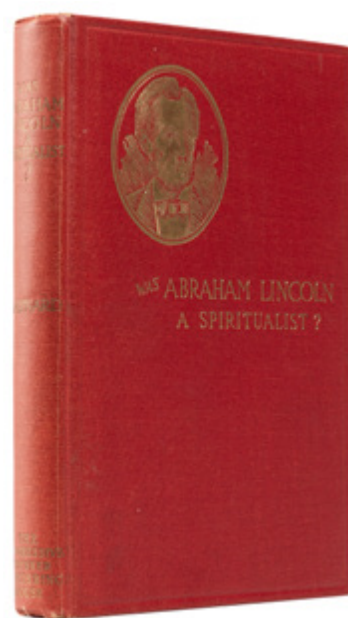
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59



57



58

SPIRITUALISM

56. MATTISON, H., Rev. **Spirit-Rapping Unveiled! An Expose of the Origin, History, Theology and Philosophy of Certain Alleged Communications from the Spirit World.** New York: J.C. Derby, 1855. Original embossed brown cloth, titles gilt. New Edition with Appendix. Illustrations. 12mo. Ownership signature of psychic researcher Eric Dingwall to flyleaf. A few dog-ears, cloth worn, else a very good, tight copy.

150/250

57. BROWN, J.H. **Spectropia; or Surprising Spectral Illusions Showing Ghosts Everywhere and of Any Colour.** London: Griffin & Farran, 1866. Fifth edition. Publisher's cloth-backed pictorial boards. Sixteen full-page illustrations, hand-colored plates of ghosts, witches, and skeletons, designed as optical illusions. 4to. Covers chipped, stained and rubbed; spotting and soiling internally. Good. Toole Stott 776.

200/300

58. MAYNARD, Nettie Colburn. **Was Abraham Lincoln a Spiritualist? Or, Curious Revelations from the Life of a Trance Medium.** Chicago: The Progressive Thinker Publishing House, 1917. Publishers red cloth with gilt lettering. Illustrations. 8vo. Lightly bumped at corners. Light toning and throughout. A tight clean copy. Very good.

150/250

59. **Postcard from a Spiritualist.** Indianapolis, 1912. Red-tinted real photo postcard depicting a woman sitting by a fireplace, with a letter on the back: "Dear Cousin, / Don't laugh until you see this. I am now a Spiritualist. I am going to have a meeting at my house before long. I could tell you so much. I wish you were here. [No use] to sign my name. Write soon." 5 1/2 x 3 1/2". Light soiling, silvering to image, small tear to left side.

150/300



60



61

60. **Five Camp Chesterfield Postcards.** Brooklyn: The Albertype Co., ca. 1940-50s. Group of five postcards (four hand-colored) depicting portraits of members of the Indiana Association of Spiritualists at Camp Chesterfield, many of whom identified as Mediums. Includes Clifford Bias, a former President of the association, Marian Nevison, Manager of Bazaar, Pansy Cox, Nellie Curry, and James Laughlin. All unused, divided backs. 5 1/2 x 3 1/2". Very good.

150/300

61. HOUDINI, Harry (Erik Weisz, 1874-1926). TEALE, Oscar (1847-1934). **Houdini Exposes Slate Writing.** Sterling, PA: Brown Brothers, ca. 1924. Silver gelatin photograph depicting Houdini, engaged in slate-writing, seated across the table from his wife, Bess. He reaches behind her to swap slates with a discreet Oscar Teale, exposing the slate-switching deception. 8 x 6 1/4". Chipping with a few areas of loss. Reinforced with brown backing tape. Brown Brothers studio stamp verso.

600/900

62. NICHOL, Charles (1871 - 1959). **Chas. Nichol / Fake Mediums Exposed.** Circa 1930s. Offset lithograph broadside with illustrations from Nichol's show; on salmon-color paper. Framed and matted (Plexiglas) to 27 x 16".

150/250

63. **Pair of Writing Slates with Magnetized Slate Advertisement.** Early 20th century. Two chalkboard writing slates with mahogany frames (not gimmicked). [Together with] a framed advertisement for "Campbell's Magnetised Slates". Spirit slates were used by mediums during seances to "reveal" messages from the dead. These were often gimmicked with magnetic components or simply traded out in a moment of distraction. Slates each 9 x 7". Good.

150/300

64. **Spirit Trumpet.** Circa 1920s. Collapsible telescoping aluminum trumpet used in fraudulent spirit seances to conjure voices from the "great beyond". Extended length 29 1/2". Some denting and wear, good overall.

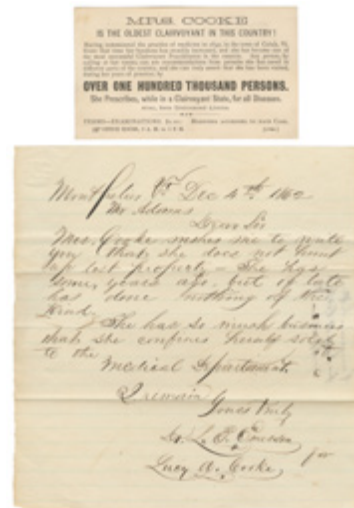
400/800



63



64



66



65

65. **Fiber Spirit Trumpet.** Late 19th–early 20th century. Conical fiberboard device used by spirit mediums to “contact the dead” and enable spirits to communicate with the living. Not collapsible. Length 26 ¾”. Spirit trumpets made of fiber or thick cardstock material are less common than those made of aluminum. Some scuffing and general wear. Good.

400/800

66. COOKE, Lucy A. (1819–1895). **Trade Card of Mrs. Lucy A. Cooke, Clairvoyant Physician, AKA “Sleeping Lucy”.** 1862. Trade card with an affixed change of address to Boston, MA, and handwritten letter from Cooke dated Dec. 4th, 1862: “Mr. Adams / Dear Sir, / Mrs. Cooke wishes me to write you that she does not [hunt up] lost property — she has some, years ago, but of late has done nothing of the kind. She has so much business that she confines herself solely to the Medical Department. / I remain yours truly, [illegible] Emerson / for Lucy A. Cooke”. 8 ½ x 8”. Original folds in letter, lightly toned. Very good.

400/800

Cooke was widely known in Vermont as “Sleeping Lucy,” a nickname she earned from her ability to diagnose and treat patients’ medical ailments while she (Cooke) was in a clairvoyant state or mesmeric sleep. In these states Lucy claimed to be able to “describe the internal organs with the same precision as when laid open to view [...] detecting any and all disease that may be lurking in the system.” - The Vermont Union Whig Newspaper, Thursday, January 29, 1846.



67

67. **Three Clairvoyants Trade Cards.** Circa 19th century. Group of three trade/business cards for clairvoyants including Mrs. Hise, Clairvoyant in Kansas City, and Dr. O.G.W. Adams, Clairvoyant Specialist in Newton, Iowa. Both with floral motifs; one with a metallic anchor. [And] one card for Mr. F.H. Roscoe, “Seer and Sensitive” in Providence, RI, with a poetic sermon, “A Sermon in Itself” printed verso. Largest 5 ½ x 4 ¼”. Light toning and staining. Very good/good.

150/300



68

68. **Ephemera from a Visit to Madame Lapierre, Spiritual Medium.** 1895. Carette ticket, envelope, and trade card from a visit to Spiritual Medium Madame Lapierre, located at Hotel Kensington in Atlantic City, N.J. Includes the medium’s trade card and a pink Atlantic City Carette Comp’y ticket from August 24, 1895 belonging to Mrs. W.F. Mooney, with her letterhead and envelope. Largest piece 3 ½ x 5 ¾”.

300/400



69

69. **Madam Rachel Phrenology & Palm Reader Wooden Sign.** Mid-20th century. Painted pressboard sign, lettering in yellow and white on a red background with image of a wax candle. Madam Rachel was a psychic in Santa Rosa, California, who operated there for several decades, before the business was taken over by her daughter. 22 ½ x 24”. Slight chipping at lower corners; burn mark upper left; very good overall.

300/400



70



71

SPIRIT PHOTOS

70. [SPIRIT PHOTO]. MARTIN, Alexander (1841–1929). **Arnold A. Durson with Spirits.** Circa 1916. Albumen photograph mounted to board depicting a man surrounded by multiple spirit faces and a group of angel-like robed figures. 4 ¼ x 5 ¼”. Adhesive residue verso. Good.

500/700

Alexander Martin was a spirit photographer based in Denver, CO who photographed the likes of Harry Houdini and Sir Arthur Conan Doyle.

71. [SPIRIT PHOTO]. COOK, Florence Eliza (1856–1904). **Two Photographs of Materialized Spirit Katie King.** Two silver gelatin prints of the spirit known as “Katie King”, materialized by spiritualist Florrie Cook. One image shows “Katie” with Sir William Crookes, who investigated the case. 6 x 4 ¼”. Silvering and toning to both prints. Good.

300/500



72

72. [SPIRIT PHOTO]. **Spirit Photograph / Ectoplasm.** King Features Syndicate, 1941 [printed]. Sepia toned silver gelatin spirit photograph depicting two faces surrounded by ectoplasm. With the caption verso: “The strange photograph of “ectoplasm” assertedly issuing from the mouth of a medium was one of many used by the late Sir Arthur Conan Doyle in an attempt to prove the existence of a spirit world whose inhabitants can return to the world of the living.” 7 x 5”. Surface creasing and some staining. Good.

400/600

73. [SPIRIT PHOTO]. BOURSNELL, Richard (1832–1909). **Spirit Photograph with Apparition.** Circa 1900. Silver gelatin photograph on Velox paper depicting the fraudulent British medium and spirit photographer Richard Bournsell with an apparition. 5 ¼ x 3 ⅝”. Adhesive residue verso, else good.

400/600



73



74



75



76



77



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82

74. [SPIRIT PHOTO]. CARRIERE, Eva (Marthe Beraud, 1886–1943). **Spirit Photograph with Ectoplasm.** Early 20th century. Silver gelatin photograph on Agfa photo paper depicting the medium with an ectoplasm apparition above her head. From a series of “flashlight” photos taken by psychic investigator Albert von Schrenck-Notzing during a séance. 4 3/8 x 2 7/8”. Slight silvering, else very good.

400/600

Eva C. was a fraudulent medium investigated by Sir Arthur Conan Doyle, Harry Houdini, Albert von Schrenck-Notzing, and others. She claimed to have gained psychic powers following the death of her fiancé. Eva C.’s seances have been described as erotic and pornographic, as she was known run around in the nude, engage in sexual acts with her audience, and erotic aspects of the seance with her companion Juliette Bisson.

75. [SPIRIT PHOTO]. POPIELSKA, Stanislaw (1893–?). **Spirit Photograph with Ectoplasm.** Early 20th century. Silver gelatin photograph on Agfa photo paper depicting a ghostly hand on the medium’s forehead and ectoplasm leaving her mouth. From a series of “flashlight” photos taken by Albert von Schrenck-Notzing during a seance. 3 7/16 x 2 3/8”. Very good.

400/600

Stanislaw P. was a fraudulent medium who claimed to produce ectoplasm and move objects psychokinetically. She was investigated by Albert von Schrenck-Notzing, who declared her work to be genuine. She was ultimately discredited at the Institut Metaphyrique following visits from Mathilde Ludendorff and Eugène Osty.

76. [SPIRIT PHOTO]. **Spirit Photo with Native American.** Circa 1890s. Photograph depicting a white man sitting with the “spirit” of a Native American man. With caption verso: “He rec’d [received] word before the plate was developed that an Indian would be in picture.” 5 1/4 x 3 1/4”. Creasing, scuffs, and minor cracking.

400/600

77. [SPIRIT PHOTO]. **Man with Spirit.** Early 20th century. Cabinet card photograph depicting an older man wearing a tuxedo with a female apparition above him. In a folding cabinet card sleeve. Sleeve approx. 6 x 4”. Light scuffing and surface creasing. Toning to sleeve. Good.

400/600

78. [SPIRIT PHOTO]. HOPE, William (1863–1933). **Two RPPCs of Subjects with Spirits.** England: Crewe Circle, ca. 1910s–1920s. Two real photo postcards depicting subjects with apparitions above and next to them. Photographs by Hope or members of the Crewe Circle. Divided backs, not postally used. 5 1/2 x 3 1/2”. Some discoloration and fading to images, staining verso. Good.

400/700

Hope was a member of the Crewe Circle, a group of six pioneering spirit photographers and spiritualists in Crewe, England. Hope was exposed as fraudulent by paranormal investigator Harry Price in 1922, which prompted believer Sir Arthur Conan Doyle to lead a mass resignation of eighty-four members of the Society for Psychical Research. Price later wrote “Arthur Conan Doyle and his friends abused me for years for exposing Hope.”

79. [SPIRIT PHOTO]. HOPE, William (1863–1933). **Two RPPCs of Subjects with Spirits.** England: Crewe Circle, ca. 1910s–1920s. Two real photo postcards depicting subjects with apparitions above and next to them, taken by Hope or members of the Crewe Circle. Divided backs, not postally used. One labeled verso “Taken at Crewe. Two friends of mine / Mr. & Mrs. Jackson / Their Daughter / [W Hand]” 5 1/4 x 3 1/4”. Discoloration and fading to images, staining verso, creasing. Good.

400/700

80. **Group of Four Postmortem and Spirit Photos of Children.** V.p., 19th century. Group of four photographs and CDVs of children, including a spirit photo, “Three Brothers, children of R.C. Trowbridge, Tully, N.Y. Taken as seen in Spirit Life by Prof W.P. and Pet Anderson, Spirit Artists of NYC.” Photographer Milo T. Wooster, ca. 1870s. — A postmortem CDV of a young girl. Chebanse, IL, Photographer Geo C. Hunter, ca. 1870s.— CDV of a young boy with crutches. Photographer James G. Smith, Vallejo, CA, 1870s. — And one tin type photograph of an infant. Largest 2 1/2 x 4 1/4”. Very good.

400/600

81. Adehl, “**Hindoo Necromancer – 2nd chief – lived 8,000 years ago**” **Cabinet Card.** San Francisco: WM. Shew, ca. 1874. Cabinet card photograph depicting a “photographic copy of the original, life-size pencil portrait executed by Anderson, Spirit Artist”, depicting the spirit of a “Hindoo Necromancer.” 6 1/2 x 4 1/4”. Light staining, else very good.

200/300

82. **Group of Spiritualism, Ghost, and Séance Ephemera.** V.p., ca. 1890s–1910s. Newspaper excerpts, periodicals, and ephemera related to seances, ghosts, and spirit photography including: Cover of *Harper’s Weekly*. Vol XIII, No. 645. New York, May 8, 1869. Featuring a full-page cover story about the trail of Spirit Photographer William H. Mumler. Illustrated with spirit photos. — ASTOR, Philip. *A Séance with the Lights Up*. Excerpt from the *London Magazine*, 1903, p. 220–224. An expose on fake mediums. — DEMAYS, V. *Le Festin des Trepasses [The Feast of the Dead]*. *Journal des Voyages*, p. 417–432. 1893. Illustrated excerpt from the French periodical. — *Debat sur les Fantomes [Debate on Ghosts]*. *Illusionniste: Journal des Prestidigitateurs [Illusionist, Journal of Conjurers]*, p. 122–131. Paris: Maison Caroly, 1912. French periodical on conjuring, featuring a spirit photo in the cover story. — *Le Journal Illustre*, June 27, 1895. Page from the French weekly publication featuring a spirit photograph based on a print by Pierre Petit (1832-1909) illustrated by Henry Meyer (1844-1899). — Page of spirit photography from the supplement to *Annales Politiques et Littéraires*. 1897. —A postcard from *Cabaret du Neant [Cabaret of Nothingness]* “Caveau, Les Spectres tristes.” Paris, ca. 1910. — NELSON, Alvin. Séance Broadside and Sharing Contract. “Alvin Nelson Presenting a Spirit Séance in Full Light!” — Toning and minor chipping to paper. Some fragile, some folded. Good.

300/600

OUIJA BOARDS & PLANCHETTES

83. FULD, William (1870–1927). **Screen-Used Ouija Board and Planchette.** Baltimore: William Fuld, ca. 1910. Wooden Ouija Board and a [later] thick resin planchette with glass magnifying window. This board and planchette were used in the 2022 film “My Best Friend’s Exorcism”. Board 13 x 21 ¾”; planchette 5 ¾ x 4 ¾ x 1 ½”. Scuffing, staining, scratches, and fading. Wear consistent with age. Good.

500/1,000

“Director Damon Thomas opted to use an original antique William Fuld Ouija from 1910 while filming “My Best Friend’s Exorcism,” and in doing do chose for his prop the last generation of the boards to carry the original stencil-style lettering and trademark crest inherited from the original Kennard Novelty Company boards, before Fuld completely redesigned Ouija the following year with new lettering and logo.

William Fuld’s long history with Ouija began as a hardwood finisher in the factory of Ouija’s original producer, the Kennard Novelty Company, and its successor, the Ouija Novelty Company. By 1892 he had not only been promoted to shop foreman, but had patented his own Ouija variant, the Oracle, and by 1896 was in charge of day-to-day operations for the company. Following the Ouija Novelty Company’s dissolution two years later, Fuld licensed the rights to produce Ouija in a contentious 3-year partnership with his brother, Isaac Fuld, after which time William Fuld secured the rights to produce Ouija for himself, doing so under his own name for the next two decades, until his untimely death from a fall from the Ouija factory roof in 1927, after which his family continued to manufacture Ouija bearing his name for decades after.” – Brandon Hodge, *The Mysterious Planchette*

84. FULD, William (1870–1927). **Ouija Board.** Baltimore: William Fuld, ca. 1915. Wooden Ouija Board. Directions printed verso. 12 ½ x 18 ½”. Scattered scuffing, surface abrasions, light staining. Good.

300/400

“Manufactured for approximately 3 years, this 1915 Ouija redesign by William Fuld was the first to feature the smiling face added to the full moon in the board’s upper left corner, which would transform in subsequent generations of redesigns into the iconic smiling sun. The design was initially produced at a time of flagging fortunes for William Fuld’s eponymous company, as the entrepreneur furiously tried to defend Ouija from aggressive competitors challenging his patent rights and trademarks. Conversely, it would also be the design that ushered in a new era of popularity for the iconic talking board, as literary works produced with the aid of Ouija by Ella Wheeler Wilcox, Emily Grant Hutchings, and Pearl Curran, who famously channeled the spirit of Patience Worth through the board, broke into massive mainstream popularity, dragging the spiritual instruments into the spotlight with them and presaging the apex of Ouija’s cultural popularity in 1920.” – Brandon Hodge, *The Mysterious Planchette*

85. FULD, William (1870–1927). **Ouija Board.** Baltimore: William Fuld, 1919. Wooden Ouija Board. Directions printed verso. 12 ¾ x 18 ¾”. Scattered scuffing, surface abrasions, light staining. Good.

300/500

“This board represents the first generation of Ouija produced in William Fuld’s specialty-built factory located at 1508-1514 Harford, Lamont, and Federal streets in Baltimore, Maryland, which Fuld famously claimed in a 1919 interview with *The Baltimore Sun* to have built after “The Ouija board told me to prepare for big business.” The move was a fortuitous one, as the end of the twin tragedies of the Great Influenza epidemic and World War One ushered in a time of national mourning and rekindled interest in Spiritualism, helping propel Ouija to the apex of its cultural popularity the following year, and making this design among the most iconic ever produced by the company.” – Brandon Hodge, *The Mysterious Planchette*

86. **The Mitche Manitou Board (Diamond Line Variation).** St. Louis: Wilder Manufacturing, 1920s. Wooden Ouija board with the text in a diamond layout. 14 ½ x 21 ¼”. Scuffing to surface. Board slightly warped. Texture and wear consistent with age and use. Very good.

500/1,000

“The massive popularity of Ouija-dictated novels, most popularly exemplified by Pearl Curran’s channeling of the famous spirit guide Patience Worth and her former partner Emily Hutching’s writing partnership with the spirit Mark Twain, both famously performed with the aid of Ouija in St. Louis, Missouri, sparked a massive demand for the iconic talking boards. Perhaps few were as well-poised to notice the sudden popularity than local toymakers Wilder Manufacturing Company. Incorporated in 1914, the company was a prolific toy producer, known for titles such as *Tiddlywinks*, *Hit & Run*, *Ocean to Ocean Flight Game*, and paper kites, among other products. When the talking board craze broke out among St. Louis retailers, the company quickly mobilized production of their high-quality Mitche Manitou line of talking boards. Produced in numerous beautifully stylized variations with sweeping, pointed arcs of letters and a distinctive diamond-shaped logo, Wilder’s compelling designs set their boards far apart from its competition at a crucial time as the country’s attention turned once more to the mysteries of talking boards.” – Brandon Hodge, *The Mysterious Planchette*

87. **The Mitche Manitou Board (Double Upper Line Variation).** St. Louis: Wilder Manufacturing, 1920s. Wooden Ouija board. Remnants of original directions verso. 14 ½ x 21 ¼”. Scuffing and soiling to surface. Board is warped. Texture and wear consistent with age and use. Very good.

500/1,000



83



84



85



86

88. **The Mysterious Planchette, or Talking Board.** Gloucester: Glevum Games, ca. 1900s–1930s. Dark wooden planchette with metal castors and “bubble” top pencil holder, with the “Psycho-Psychophone” talking board (litho on paper) in original red pictorial box. Instructions pasted to inside of lid. The highest quality variant of three types manufactured. Box 7 x 8 x 2”. Wear and staining to the box. Planchette and physio-psychophone in very good condition.

500/1,000

“Perhaps the most recognizable writing planchette produced in Great Britain, the Mysterious Planchette was first produced by famed toymakers Robert Brothers under their Glevum Games imprint around 1902. The following year, the Great Cavendish Planchette Trial erupted when wealthy playboy Henry Cavendish sued to recover his massive inheritance from a pair of unscrupulous spirit mediums who used a writing planchette convince him to sign away his fortune by posing as the spirit of Cavendish’s deceased mother. The trial dominated newspapers in both Great Britain and beyond and caused an international surge in the popularity of writing planchettes that manufacturers rushed to supply. Robert Brothers, established in 1894 in Gloucester, England by brothers Harry Owen and John Owen Roberts, was by that time already a prolific producer of a wide range of furniture, toys, and games, and with an attractive product already on the market and a new factory at their disposal, were able to help meet the massive demand, to the company’s enormous success. The company produced their flagship Mysterious Planchette for approximately three decades, and their innovation of the Physio-Psychophone fold-out answer sheet became a frequently-imitated accessory among rival planchette manufacturers for years to come.” – Brandon Hodge, *The Mysterious Planchette*



87



88

89. **Mystic Tray.** Chicago: Haskelite Manufacturing Co., ca. 1940s. Wooden tray Ouija board covered in lithographed paper. With the original wooden "Mystic Hand" planchette. 15 1/2 x 25". Scattered scuffing, staining, and abrasions. Good.

100/200

"The Haskelite Manufacturing Company specialized in the production of items using a propriety formula of waterproof glue produced from blood albumin, discovered around 1913 by the company's founder, Henry Haskell. By the time of the Second World War, the company had utilized the compound to develop a new form of composite plywood that that could be steamed pressed into a wide variety of shapes, including lightweight canoes, furniture, household goods, and a popular line of attractive yet affordable lithographed serving trays that reportedly sold over five million units annually. Walter F. Gibian, the head of Haskelite's Specialty Division who was instrumental in the development of the product line, noted the reemerging interest in Ouija as WWII drew to a close, and introduced the Mystic Tray to capitalize on the coming craze. The company advertised the tray sets heavily in the pages of *Life* and other high-profile national publications, making them one of the era's most iconic talking boards, and in the summer of 1944 expanded their product catalog with the introduction of the Hasko Mystic Board, among other designs." – Brandon Hodge, *The Mysterious Planchette*

90. **Hasko Mystic Board.** Chicago: Haskelite Manufacturing Co., ca. 1940s. Wooden Ouija board covered in lithographed paper. 15 3/4 x 25". Minor spots of loss verso. Light staining/foxing throughout. Good.

150/250

91. **We-ja Girl Board.** A Barrel of Fun, ca. 1940s. Screenprint on hardboard Ouija board with wooden planchette. Directions printed verso. Full color variant of the board. 11 3/4 x 17 3/4". Minor scuffs and abrasions, else very good.

300/400

"Although one of the most prolific talking board producers of the WWII Ouija craze, little is known about the company known only as A Barrel of Fun. The company made relatively simple designs printed directly on masonite boards, with names like *Crystal Gazer*, *Talking Board*, and *We-Ja Girl*. The company, whose origins and even factory location remain lost to history, introduced their first boards sometime around early 1945, with the debut of the *We-Ja Girl*, which they solicited as "The Year's Most Exciting Game." – Brandon Hodge, *The Mysterious Planchette*

92. **Crystal Gazer.** A Barrel of Fun, ca. 1940s. Screen-printed hardboard Ouija board. Talking Board Directions label to verso. 15 x 19". Small loss to lower right corner, else very good.

150/300

"While the murky origins of many Chicago-based wartime manufacturers seems at times to have been designed to hide intellectual property theft in a highly-competitive environment, there are many instances of Chicago-based talking board manufacturers offering models that adopted some variation of "Ouija" in their name, only to abruptly shift to more generic names and bylines. Despite there being no evidence of legal proceedings on trademark infringement from Ouija's manufacturer, William Fuld, the rarity of boards bearing these imprints compared to their more common generic counterparts in the modern collectible market points to a subtle sea change among Chicago's novelty manufacturers to avoid any such legal threat. This may very well be the case for the relative rarity of A Barrel of Fun's *We-Ja Girl* board compared to its nearly-identical counterpart, the *Crystal Gazer*, which the company might have introduced to sidestep the possibility of trademark infringement their sound-alike model might have otherwise invited." – Brandon Hodge, *The Mysterious Planchette*

93. **Mystic Ouija / Combination Three in One Board.** Minneapolis: Medalie Manufacturing, The Scotty Line, ca. 1940s. Double-sided screen-printed hardboard with a Ouija board on one side, and a checkers and tic-tac-toe board on the other. 11 3/4 x 17 3/4". Scattered scuffing, and staining. Very good.

150/300

"Ouija's wartime boom encouraged Medalie Manufacturing of Minneapolis to introduce their line of double-sided talking boards in late 1944. While the company is most well-known for its production of the relatively common *Mystic Medium* talking boards, this rare example is named the *Mystic Ouija*, likely reflecting an early change made by the manufacturers to dodge possible trademark litigation from Ouija's manufacturer. Widely advertised and pitched as "Three Games in One," the boards' reverse featured a checkerboard and a game called "Who Wins Now?" – Brandon Hodge, *The Mysterious Planchette*

94. **Ouija Queen.** Omaha: American Novelty Co., ca. 1940s. Hardboard covered in lithographed paper and a cardboard planchette. 11 1/2 x 17 3/4". Scuffing, staining, and chipping to paper. Good.

150/300

"Artist and burgeoning entrepreneur James Acuff designed *Ouija Queen* in the early 1940s, taking out a \$25,000 loan from the Iowa Finance Company to fund the manufacturing effort of his new talking board. Acuff failed to account for wartime material shortages that left plywood blanks for talking boards a rare commodity, and soon his capital was expended. Rather than allow Acuff to default on the loan, the finance company's director, Isadore Chapman, offered to take over production and marketing rights to see the endeavor through, and the new partnership birthed the American Novelty Company. To sidestep the raw material issue, Chapman turned to using blank composite boards made from wood particles that were primarily used in the home construction industry, covering them in paper printed with Acuff's *Ouija Queen* design. The vital manufacturing shift, combined with Chapman's uncanny ability to coerce executives into giving the *Ouija Queen* prominent placement in some of the country's most popular mail-order catalogs, including *Montgomery Ward*, resulted in one of the most popular and iconic boards of the era." – Brandon Hodge, *The Mysterious Planchette*



89



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95

95. **Magic Marvel / The Wonder Answer Board.** Chicago: Lee Industries, ca. 1944. Lithograph on hard cardboard Ouija board. With the original wooden planchette. Depicting the astrological symbols, and two devils on either side of the board's title. Scattered scuffing, light stains. Very good. Scarce.

500/700

"As demand for talking boards grew throughout 1943 and exploded in 1944, Chicago quickly became the epicenter of production for psychic devices, and few were as prolific or as successful as Lee Industries. Founded by Lee Gethner in the early 1940s, Lee Industries was typical of many Chicago-area novelty dealers of the time, dealing in a wide array of products that could be acquired cheaply and flipped at a profit, including everything from billfolds, ration book wallets, mechanical pencils, and "Lee-Brite" shoeshine kits, to military-style watches, bracelet charms, and even commercial vending machines for razor blades. The company produced many stylish variations of talking boards, including the trademark-infringing Ouija, the alternatively-named Wizard, Yogee—The Amazing Answer Board, the Mecca Answer Board, the Magi "3-Way" Board, and this, the brightly-colored Magic Marvel, the "Wonder Answer Board." – Brandon Hodge, *The Mysterious Planchette*

96. **Mystic Soothsayer.** Ludington, MI: WM. F. Drueke & Sons, ca. 1944. Black and white screen-printed wooden Ouija board with astrological symbols. Paint was originally glow-in-the-dark. 15 x 20". Scattered scuffing and staining; surface crack to left side. Good.

250/500

"William F. Drueke & Sons of Michigan began as a stationary and novelty business during the years of the First World War before moving into manufacturing of products to feed America's growing fascination with board games, producing popular versions of backgammon and cribbage by utilizing Grand Rapids' ample population of talented woodworkers. By 1942, the company had morphed into Wm. F. Drueke & Sons, and continued as a full-fledged family affair, with all members of the company's board of directors having the Drueke surname. The company introduced its Mystic Soothsayer in the early 1944 to take advantage of the massive upswing in popularity of talking boards during that period, with industry ads in *Playthings* declaring this once-luminous "Midnite"[sic.] version "Another Smash Entertainment Hit" that "Glow in the Darkest Night!" – Brandon Hodge, *The Mysterious Planchette*

97. **Mystic Answer Board.** Chicago: Remington Morse, J.S.W., 1944. Lithograph affixed to hardboard Ouija board with central graphic of a fortune teller with the astrological zodiac symbols around the border. 11 7/8 x 17 7/8". Some chipping at perimeter, esp. to left side. Light staining and scuffing. Good.

300/500

"Remington-Morse, Inc. may be unique among Chicago-area talking board manufacturers in that it had an all-woman board of directors, including Henrietta Ross and Phyllis Wren, both of New York, and Edna J. Hoffenberg of Chicago, and Judith Kallen of Chicago. Henrietta Ross was the wife of Hamilton Ross, a New York industrialist and publisher who, beginning in the 1920s, established Hamilton Ross Factories, Inc. along with several other companies to manufacture and sell a line of patented lamps, silverware, plate sets, and other consumer goods. The duo engaged in an advanced marketing scheme where they for advertisements on popular products in advance before distributing them to regional markets, then shared profits of the advertised merchandise with local department stores, drug stores, and other retail outlets, a clever and profitable practice they employed with their beautiful Art Deco-inspired Mystic Answer Board, to great success." – Brandon Hodge, *The Mysterious Planchette*

98. **Cardinal's Swami / The Talking Board.** Brooklyn, NY: Cardinal Industries, Inc., ca. 1940s. Cardinal's Swami Ouija board complete with the original box, directions, and pointer finger planchette. The board's vertical layout is highly uncommon. Box 19 1/4 x 14 1/2". Areas of loss to the box; cover image is intact. Slight staining to the board. Good. Scarce.

400/600

"Cardinal Industries of Brooklyn, New York, were one of dozens of manufacturers who mobilized to produce talking boards to answer the national demand of interest in Spiritualism and Ouija in the final year of the Second World War. Pitched as "The Sage of the Ages," the Swami was the company's first known product, and its unique vertical layout and evocative circus-style font set it far apart from competitors' boards. Despite its relatively late entry into the market, with its first ads appearing just as the national fervor for Ouija began to subside, the company's gamble on the talking board market paid off, and the board's success launched a legacy of board game innovation for the company that has stretched right up to the modern day." – Brandon Hodge, *The Mysterious Planchette*

99. **Swami Ouija Talking Board.** Chicago: Gift Craft, ca. 1940s–1950s. Lithograph on hardboard with hardboard planchette. 13 1/2 x 20". Minor wear and fading to the planchette. Very good.

200/300

"Although the company designed some of the most recognizable talking boards of WWII's wartime boom, Gift Craft's corporate history goes largely unrecorded, with only brief copyright entries naming Martha Green, Cecille Adel, and Samuel I. Preskel as company directors. Headquartered in the massive American Furniture Mart with the infamous 666 North Lake Shore Drive address, Gift Craft was one of hundreds of companies that inhabited what was at the time the world's third largest commercial building. While talking boards like their Rajah, the Far East Talking Board and Black Magic Talking Board were widely advertised and distributed, it was the Swami talking board that would become the company's most iconic. This rare example shows Gift Craft's use of the byline "Ouija Talking Board" in the crest, manufactured at a time before the company adopted the less trademark-infringing "Mystery Talking Board" byline that would appear on the more commonly-seen variations of this timeless board." – Brandon Hodge, *The Mysterious Planchette*



96



98



97



99



100

100. **Mystic Quiz.** Japan: Shackman, ca. 1956. Fortune telling Ouija board game in the original box with screen-printed wooden board and planchette. "For fortune telling, mind reading, seances, hypnotizing, automatic writing". Halloween graphics and an unusual planchette. One of the smallest boards made, uncommon. Board 7 x 11 3/4". Scuffing to the board. Some staining and tape on the box. Good.

200/400

"B. Shackman of New York City was a well-established family of novelty importers, formed first by the family's German immigrant patriarch, David Shackman, in the 1880s. After David's passing in 1898, his wife Bertha assumed control of and renamed the company under her own banner as B. Shackman & Co., which she and her children expanded over the ensuing decades into one of America's most prolific importers and distributors of toys and novelty goods. With a catalog that grew to encompass a wide range of esoteric offerings over the years, including cake charms, fortune-telling cards, and tasseography teacups, the company added to their occult products in 1956 when they imported diminutive talking boards from Japan and Taiwan branded as the Mystic Quiz talking board, with this model's right-hand corner pentagram symbol indicating it is of Japanese origin." – Brandon Hodge, *The Mysterious Planchette*



101

101. **Predicta.** Hollywood: Pacific Game Company, 1968. Automatic writing and Ouija board fortune telling game complete with board, instructions, and planchette in the original box. This game is unique in that the planchette can also be used for automatic writing. Box 14 ¼ x 17 ½". Board with minor staining; dust accumulation. Box is worn, else good condition.

100/200

"As American counterculture gave momentum to the growing New Age movement in the late 1960s, Ouija experienced a predictable resurgence which led to supply shortages when the downsized company, still owned by the Fuld family, was unable to fulfill demand. The sale of the iconic company to Parker Brothers in 1966 not only opened the floodgates of production to get the boards into the hands of an eager public, but sparked a host of imitators as toy companies sought to once again emulate the success of the world's most iconic talking board. One was prolific toy manufacturer Pacific Game Company, who got into the spirit of the fad with their own combination automatic writing planchette and talking board set, which they called Predicta. Produced under the company's Pleasantimes Games imprint, and pitched as "The All-Knowing Fortune Telling Board," the Predicta set included a beautifully-illustrated game board, printed on a glossy, marbled, purple-and-white paper with intricate lacework and a zodiac wheel that complemented the letters, numbers, and other replies printed in black ink, with a plastic planchette that incorporated an aperture to facilitate automatic writing." – Brandon Hodge, *The Mysterious Planchette*



102

102. [AUTOMATIC WRITING]. **Automatic Writing Planchette.** Evanston, IL: Venture Bookshop, ca. 1960s. Wooden automatic writing planchette with brass mechanical pencil. In the original box with instructions for use from the manufacturer: "Spirit inspiration comes through the mental and emotional faculties and the planchette is a mechanical means of demonstration in writing." Box 6 ½ x 7 ½". Soiling to the box, else very good. RARE.

500/700

"Clark Publishing Company was founded by the famed science fiction writer and editor Ray Arthur Palmer, who edited *Amazing Stories* during its 1940s heyday and went on to create such magazines as *Fate*, *Imagination*, and *Other Worlds*. In 1948, Palmer co-founded Clark Publishing Company with partner Curtis Fuller, in order to publish *Fate* magazine, which deviated from his previous sci-fi efforts by printing articles on such diverse paranormal topics as divination, life after death, prognostication, anomalous phenomena, seances, ghosts, cryptozoology, and out-of-place artifacts. By the 1960s, Fuller and his wife had taken full control of the enterprise, and the paranormal interests manifested further with the founding of Venture Bookshop in Evanston Illinois. The shop offered a wide variety of books and paranormal devices through a prolific mail-order service which used Fuller's popular publications as its main source of advertising, pitching a wide variety of pendulums, tarot cards, crystal balls, "vibrosopic" divining rods, aura goggles, and multiple devices for speaking to the dead, including this automatic writing planchette." – Brandon Hodge, *The Mysterious Planchette*

103. **Ouija Table / Psychic Investigators' Research Instrument.** Hastings, England: Metaphysical Research Group, ca. 1960s. Paper on hardboard with felt backing, covered in a heavy plastic wrap secured with metal clasps at each corner. A variant of this board was used in the Morrissey (Steven Patrick Morrissey) music video for "Ouija Board Ouija Board". Approx. 15 ¼ x 22 ¼". Scuffing, scattered foxing and staining. Uncommon.

300/500

The Metaphysical Research Group served as the mail-order business branch of Britain's Society of Metaphysicians, founded in 1944 by John J. Williams. A radio instructor for the Royal Air Force during WWII, Williams had begun lecturing on his beliefs in psychic and mystical forces to his colleagues while stationed in Cranwell, which formed the foundation of the Society of Metaphysicians, who within three years had established a small community of believers at Archers' Court, Sussex. There, Williams and his followers generated income by running their headquarters as a boarding house for those seeking metaphysical knowledge in a wide range of subjects, from aura reading, automatic writing, dowsing, channeling, and mediumship, and by the late 1950s had established a productive publishing house that offered an amazing array of books on diverse metaphysical subjects, as well as an assortment of psychic appliances, including the Ouija Table, aura goggles, crystal balls, and automatic writing planchettes. – Brandon Hodge, *The Mysterious Planchette*



103

104. **Automatic Writing Planchette.** Sussex, England: Metaphysical Research Group, ca. 1968-1970s. Beechwood planchette with ball-bearing castors and a metal pencil holder. In the original box with instructional booklet: "A Borderline Science Instruction Booklet: Planchette Ouija-Planchette and the New Ouija Table and Push Board" with instructions for automatic writing, such as "ON NO ACCOUNT STOP IT, OR SAY THIS IS NONSENSE...forget your critical attitude and LET THE BOARD MOVE." [Together with] ephemera related to the Society of Metaphysicians including membership information, a selected bibliography, metaphysical equipment list. Box 8 ¾ x 6 ¼". Light soiling to box, minor scuffing to planchette. Very good. SCARCE.

500/1,000

105. **Crystal Gazing Research Kit.** Sussex, England: Metaphysical Research Group, ca. 1970s. Crystal gazing kit includes a 100mm crystal ball, beechwood stand, velveteen cloth, and full instructions, in the original box. Box 8 ½ x 4 ¼ x 5". Very good. SCARCE.

400/600

106. **Aura Goggles.** Hastings, England: Metaphysical Research Group, 1960s-1970s. Pair of goggles sold for the purpose of visualizing auras and paranormal investigation. In the original box. Box 4 ¼ x 2 ¾ x 3 ¼". Good.

150/250

107. **Group of Six Fortune Telling & Astrology Board Games.** V.p., 1960s-1970s. Group of six games related to astrology, fortune telling, palmistry, and automatic writing. Includes: *Ziriya*. Springfield, MA: Milton Bradley Co., 1974. "Message Board Adult Party Game" complete with game board, planchette, and instructions in original box. Staining and discoloration overall. – *Zodiaction*. Hollywood: Pacific Game Company, 1969. Fortune telling board game that uses a magnetic pendulum to answer queries. New in the box. Toning and discoloration to the box. All parts in excellent condition. – *Touch*. Salem: Parker Brothers, 1970. Parker Brothers Game of Palmistry by Maxine Lucille Fiel. Includes cards and "touch profiles sheets" but lacking the "Master Hand Analysis Book". – *The Olympia E.S.P. Board*. New York: Hanlit Games, ca. 1960s. Includes Ouija board and planchette. Lacking the vinyl record. – *Astrological Universe Game*. New York: Hanlit Games, ca. 1970s. Complete with the game board, instruction sheet, pair of dice, four colored pawns and 80 colored chips. Game pieces appear unopened. – *Mantic Message Mat*. Cameron, 1974. Framed. Frame 29 x 29". – *Largest* (game box) 19 ¾ x 19 ¾". Overall fair/good or better condition.

250/500



104



105



106



107



108



111

108. **Three Novelty Fortune Telling Spinners.** Circa 1920s. Includes: *Miraculum*. Germany, ca. 1920s. Series 1 / Miscellaneous. "Questions Magically Answered. / Self-Acting!" — *The Mysticope Fortune Teller / The Device That Thinks*. Denver: F.L. Morgan Company, 1925. Spinner and corresponding booklet containing instructions, and dozens of questions & answers for telling one's fortune. — *The Mystic Oracle / Answers and Questions by Wireless*. Chicago: J.B. Carroll Co., 1923. Advertising gimmick spinner with a metal arrow on the front cover that points to the correct answer to several historical questions printed inside. — Largest 9 3/4 x 9 3/4". Light soiling, else good.

150/300

MOURNING ARTWORK AND PHOTOGRAPHS



109

109. **Postmortem Mourning Photograph of an Infant.** Queen Anne, MD: Success Portrait Company, 1926. Postmortem portrait of an infant in a casket. Image backed with die cut cardboard and framed under convex glass. Success Portrait Co. stamp verso. 22 x 14". Some dents, tears, and punctures to the image, chipping to frame. Dust accumulation. Not examined out of the frame.

150/250



110

110. **Postmortem Mourning Photograph of a Man.** Circa 1920s-40s. Hand-colored half-tone postmortem portrait of a man resting in a casket. Framed under convex glass in embellished wood frame. 12 1/4 x 18 1/4". Wear and scattered abrasions to the frame. Dust accumulation. Not examined out of the frame.

150/250

111. **Postmortem Mourning Cased Tintype of a Child.** 19th century. Ninth-plate postmortem photograph of a small child resting on a pillow. Housed in original casing with embossed purple velvet, brass mat, and paper seal behind glass. Very good.

250/400



112



114

112. **ARTIST UNKNOWN. Portrait of a Man.** Circa 19th century. Hand-colored/painted-over photograph portrait of an unidentified man [with dwarfism]. In carved wooden frame. 17 1/4 x 15 1/4". Some dust accumulation. Very good. Not examined out of the frame.

150/300



115

114. **"Souvenir de ma soeur chérie" French Mourning Hair Art Picture.** France, 1887. Ink and human hair in oval frame behind convex glass, depicting a tombstone with the French for "Memory of my sister Cherie" with initials H.M. 6 1/4 x 5 1/4". Excellent condition.

250/500



116

115. **"Precieux souvenir de ma mere" French Mourning Hair Art Picture.** France, ca. 1880s. Ink and human hair in oval frame behind convex glass, depicting a tombstone with the French for "Precious memory of my mother" with initials H.M. 6 3/4 x 5 3/4". Some pieces appear to be loose in the frame, else very good.

250/500

116. **German Mourning Hair Art Picture.** Germany, 1888. Ink and human hair on glass depicting a gate and cemetery wall, with a memorial placard. 16 1/2 x 15". Very good.

300/500



117



120



118

117. **Three Casket Plaques.** Circa 1930s–1950s. Group of three metal casket plaques. Including one Catholic INRI crucifix, one for “Dorothy Donnelly / Died May 2, 1930”, and one with the initials “D.P.D.”. Largest 7 5/8 x 4 1/4”. All time worn, with scuffing and oxidation.

100/200

118. **“Father” Casket Plaque.** C & B MFG. Co. [136], ca. 1920s. Cast metal casket plaque with “Father” engraved in script. 4 x 8 3/4”. Light tarnishing, corrosion, scuffing. Good.

80/100

119. **Memorial Framed Lithograph for a Deceased Child.** Warren, OH: The Brown Pub Co., 1895. Lithograph in green and black, set in a gesso frame, memorializing “Our dear daughter, Margaret Kelley, died March 15, 1895.” 33 1/2 x 21 1/2”. Chipping at corners of frame, small piece torn in print, otherwise very good.

150/250

120. **Antique Oval Mourning Photograph of a Child.** 19th century. Oval portrait of a child, set in a gesso frame, under convex glass. 22 3/4 x 17”. Age-wear to frame; small scrapes in image.

150/250



119



WET SPECIMEN,
TAXIDERMY,
MEDICAL, AND
SCIENTIFIC
ODDITIES



121

122



123

124



125

126

121. [PICKLED PUNK]. **Cycloptic Pig Wet Specimen.** Pig with a cyclops deformity, having only one eye. Authentic freak wet specimen preserved in preparation of rubbing alcohol in glass apothecary jar. Container height 15 ½". Third-party shipping is required.

800/1,200

122. [PICKLED PUNK]. **Conjoined Twin Pigs Wet Specimen.** Conjoined twin pigs with two bodies and one head. Authentic freak wet specimen preserved in preparation of rubbing alcohol in glass apothecary jar. Container height 19". Third-party shipping is required.

800/1,200

123. [PICKLED PUNK]. **Eight-Legged Dog Wet Specimen.** Freak puppy with eight legs. Authentic freak wet specimen preserved in preparation of rubbing alcohol in glass apothecary jar. Container height 12". Third-party shipping is required.

800/1,200

124. [PICKLED PUNK]. **Pig with Hydrocephalus.** Hydrocephalic pig with enlarged head. Authentic freak wet specimen preserved in preparation of rubbing alcohol in glass apothecary jar. Container height 15". Third-party shipping is required.

700/1,000

125. [PICKLED PUNK]. **Conjoined Twin Pigs, One Cycloptic.** Conjoined twin pigs with highly uncommon deformity - one twin with a cyclops deformity and the other normal. Authentic freak wet specimen preserved in preparation of rubbing alcohol in glass apothecary jar. Container height 12". Third-party shipping is required.

800/1,200

126. **Small Primate Skull in Glass Dome Display.** 20th century. Small primate skull in glass dome display case with wooden base. With a female symbol and number "672" inscribed on front of the skull. Approx. height dome 8 ½"; skull 3 ½". Light adhesive residue, else very good.

150/250



127

127. [FREAK]. **Four-Legged Chick Taxidermy Diorama.** Circa late 19th - early 20th century. Victorian era taxidermized chick with four legs in a shadow box diorama scene. Approx. 7 ½ x 8 ½ x 3 ½". Some dust to the box. Very good.

500/700

128. **Eland Horns and Partial Skull.** 20th century. Partial female Eland skull with horns, unmounted. Length approx. 29". One horn is loose, else very good.

150/250

129. [FREAK]. **Adult Sheep Head with Hydrocephalus / Mounted Taxidermy.** Taxidermized adult sheep with a large head growth / hydrocephalus, mounted to a wooden plaque. 16 x 12"; 17" depth. Sheep's mouth and neck are splitting slightly, with stitching fibers visible. Some chipping to the plaque. Good.

800/1,200

130. [FREAK]. **Freakatorium Two-Headed Cow Head Mount Taxidermy.** 20th century. Taxidermized two-headed freak calf/cow mounted to wooden plaque. Previously on display in Johnny Fox's Freakatorium. Very good. 14 x 10 ¼ x 7". Some stitching at the mouth visible; light dust. Very good. Scarce.

1,500/4,000



128

129



130



131



135



136



137



138



132



133



134

131. [FREAK]. **Two-headed Calf Taxidermy.** 1930s–1940s. Full size taxidermied two-headed freak calf/cow that travelled as a sideshow specimen in the 1940s. With metal rods for mounting at hooves (without the mount). Approx. 24 x 39 x 13". Damage to the ears, puncture in chest, missing one eye. Third-party shipping required.

2,000/5,000

132. BARTLETT, F.W. **Red Fox Head Mounted Taxidermy.** England, 1920s. Taxidermied red fox head mounted to a wooden plaque. "The Old Surrey & Burstow Fox Hounds. / Killed at Broxham. / 8 Dec. 1923." With taxidermist's label verso: "F.W. Bartlett / Naturalist and Taxidermist / 23 High Street Banbury". 11 1/2 x 8 x 9". Dust accumulation. Very good.

150/300

133. **Red Fox Head Mounted Taxidermy.** United States, 1902. Taxidermied red fox head mounted to a wooden plaque with brass plaque: "Killed at the Freehold Oct. 11th, 1902." 10 x 7 3/4 x 7 1/2". Dust accumulation. Very good.

150/300

134. **Red Fox Head Mounted Taxidermy.** Mid-20th century. Taxidermied red fox head mounted to a wooden plaque. 16 x 9 x 9 1/2". Dust accumulation. Very good.

150/300

135. **Coyote Taxidermy Full Body.** 20th – 21st century. Full-size taxidermied coyote. Freestanding with no mount. Approx. 27 x 39 x 12". Very good.

400/900

136. **Coyote Head Mounted Taxidermy.** Circa 20th century. Taxidermied coyote head mounted to a wooden plaque. Dust accumulation. 9 x 7 x 8". Good.

150/300

137. FARREN, William. **Red Fox Paw Mounted Taxidermy.** Cambridge, England, 1898. Taxidermied red fox paw mounted to wooden plaque, with caption "T.F.B. / 23 Mins / Milton / Oct 24th 1898." Taxidermist label verso: "William Farren / Naturalist / 23, Regent Street, Cambridge." 8 x 4 1/2 x 1 1/2". Some dust accumulation. Good.

50/150

138. **Duiker Shoulder Mount Taxidermy.** Humansdrop, South Africa: Taxidermy Africa Master Taxidermists, ca. late 20th – 21st century. Taxidermied Duiker shoulder mount with felt backing. Taxidermist's label verso: "Taxidermy Africa / K. Benson". Approx. 14 x 9 x 13 1/2". Very good.

150/250

139. **Crimson Rosella on Perch Mount Taxidermy.** 20th – 21st century. Taxidermied Crimson Rosella bird on a perch. Approx. 13 x 9 1/2 x 5". Light dust, small spot of feather loss to face. Very good.

300/400

140. **Red Fox Full Body Taxidermy Mount.** In sitting position, looking right. 20 3/4 x 16 x 10". Very good overall; slight wear at tip of ear.

250/500



139



140



142



141



143



144



145

141. **African Reedbuck Taxidermy Mount.** Shoulder mount, with wooden backing. Height 36". Horn length approx. 10 1/2". Slight discoloration on nose.

200/400

142. **Charriere Amputation Kit.** Paris: Mon Charriere Collin, 19th century. Stainless steel surgical tools housed in leather and wooden carrying case with gilt letter name on the top "Dr. Blanquinque". Includes a saw and multiple knives, tweezers, and a needle. Case is time worn, with some cracking and separation at hinge. Tools in very good condition.

800/1,200

143. **Civil War Era Amputation Set and Spring Fleam.** Circa 1860s-1890s. Surgical amputation kit housed in velvet lined rosewood case with brass plate inlay. [Possibly manufactured by Shepard and Dudley (1860-1894)?]. Instruments by A.A. Mellier. Includes several knives, tweezers, a Trepchine saw, and key. [Together with] a brass, spring loaded Fleam bloodletting tool in leather case. Box length approx. 16". Some tarnishing to the instruments. Good.

800/1,200

144. **Bow-frame Amputation Saw.** Paris: Collin, late 19th – early 20th century. Stainless steel surgical amputation saw with bow frame. Length 13 3/4". Some rust and oxidation.

150/200

145. WÜLFING-LÜER, Hermann (1836-1910). **Surgical Scalpel Kit.** Circa 19th century. Set of six surgical scalpels from various manufacturers in a wooden case by Wulfgang-Luer. Scalpel manufacturers include Pilling and Ferguson. Case is stamped "Instruments of Chirurgie / LUER / Wulfing Luer / 104 Boulevard St Germain / Paris". Case length 6 3/4".

300/400



146



147

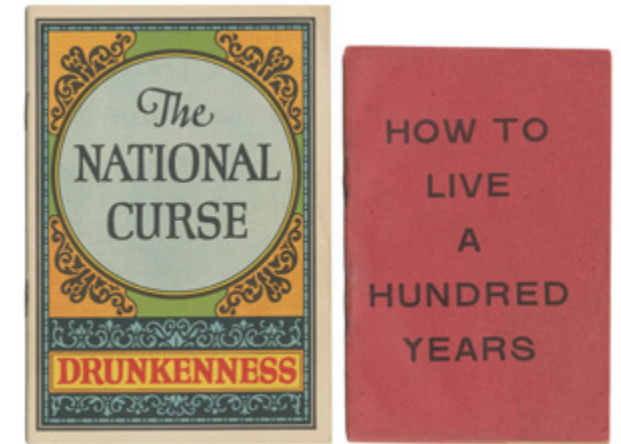


148

146. **U.S. Government Blackleg Vaccinating Outfit Box with Veterinary Syringes.** Washington D.C.: Z.D. Gilman, late 19th – early 20th century. Wooden box for the Blackleg vaccinating kit. Containing two non-original veterinary syringes, one case of hypodermic needles, rubber washers, and a 10cc glass barrel. 5 5/8 x 5 1/2 x 3". Good.

150/250

"Blackleg, also known as black-quarter or quarter-evil, is an infectious, usually fatal, disease of cattle and sheep caused by the bacterium *Clostridium chauvoei*. By the late 19th century, the disease was causing heavy losses to cattle herds in the western United States. The Pasteur Institute introduced blackleg vaccination kits beginning about 1895. The kit included a mortar and pestle, a glass funnel with linen filters, and a complete syringe set, along with packets of blackleg vaccine. To use, the vaccine powder was first finely ground in the mortar and mixed with water. The resulting solution was filtered through linen, and then injected into the animal's tail, ear, or shoulder." – Smithsonian Institute



149

147. [PHRENOLOGY]. BRIDGES, Frederick (British 1805-1883). **Phrenological Bust Inkwell.** Circa 1829-1850. Ceramic phrenology bust doubling as an inkwell and penholder, with gilt outlines to the phrenological "organs" of the brain. "F. Bridges, Phrenologist" impressed to the front. Bridges was an English phrenologist who authored multiple books and licensed his designs to both Staffordshire and Bennington Pottery. 5 1/4 x 3 x 3 1/4". crazing and fading. Very good/good.

400/600

148. MACAURA, Gerald. **Dr. Macaura's Pulsoconn Blood Circulator.** Circa 1900s. Hand-crank operated metal and wooden vibrating device said to treat a variety of medical ailments in female patients of self-proclaimed Doctor, G. Macaura. Housed in the original box with printed instructional booklet. Supplied by A.W. Gamage Ltd. Box length 16 1/2". Very good.

500/900

149. [QUACK MEDICINE]. **Two Medical Pamphlets.** V.p., ca 1900s. Including: *How to Live a Hundred Years: Dr. Ballentine's Lectures on True Homeopathy / A Guide to Perfect Health.* Chicago: Ballentine Homeopathic Remedy Co., ca. 1900. Details homeopathic cures for numerous ailments. [And] *The National Curse: Drunkenness and its Enemy / Dr. Haines' Golden Treatment for the Liquor Habit.* Cincinnati: Golden Specific Co., [ca. 1891]. With full color illustrations. Describing a quack medical treatment for alcoholism. Larger 5 3/4 x 4". Very good.

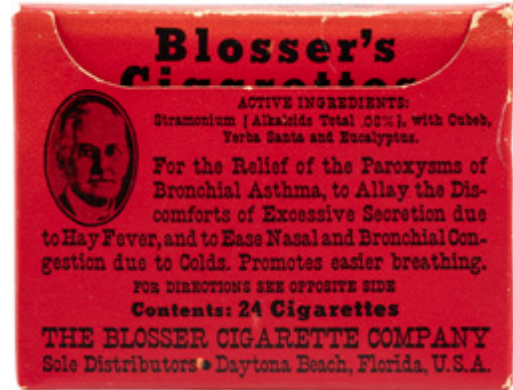
150/250



150

150. **Sutherland Sisters Cabinet Photo [and] Two "Sherwood 7 Sisters Hair Grower" Bottles.** Boonton, NJ: Wendt, 1880s-1900s. Cabinet card photograph portrait of one of the Sutherland Sisters and two "7 Sutherland Sisters Hair Grower" glass bottles. The Seven Sutherland Sisters, famous for their extremely long hair, toured with Barnum & Bailey from the 1880s-1890s. They used their hair to market a patent medicine hair tonic and eventually expanded to an entire line of hair care products. Larger bottle height 6 1/2". Some fading and light staining to the photo. Good.

150/250



151

151. [QUACK MEDICINE]. **Blosser's Cigarettes.** [Atlanta, ca. 1900s]. Quack medical treatment consisting of 24 cigarettes in original package "For the Relief of the Paroxysms of Bronchial Asthma, to Allay the Discomforts of Excessive Secretion due to Hay Fever, and to Ease Nasal and Bronchial Congestion due to Colds. Promotes Easier Breathing."

100/200



152

152. **Group of Quack Medical Remedies.** V.p., early 20th century. Group of three quack medical devices fraudulently advertised to cure numerous ailments and diseases. Includes: "Veedee" Vibratory Massager. Germany, ca. 1901-1930s. Claimed to cure diseases including female "hysteria", constipation, digestive issues, colds, and more. — Young's Improved Rectal Dilators. Chicago, ca. 1920s. Includes four Bakelite dilators. With the advertised use of curing piles and constipation. — Dr. Geo. Leninger's Formaldehyde Generator. Chicago, ca. 1900s. Advertised as an air disinfectant for use in sick rooms, "Strict cleanliness and pure air in the home are essential to prevent the spread of disease."

200/400



153

153. **Home Medical Apparatus No. 4 D. D. and No. 5.** Boston: C.H. Goldthwaite & Co., ca. 1890s-1920s. Pair of electropathic quack medical devices intended for at-home electro-therapy. Includes dry cell battery, metallic hand tube electrodes, conducting cords, and sponge electrodes housed in wooden carrying case. Also known to be manufactured by J.H. Bunnell & Co. Each case 8 3/4 x 5 1/4 x 4 1/2". Set No. 4 appears nearly complete. No. 5 is missing several components. Non-functional.

150/250

"The Home Medical Apparatus was used by physicians in their offices and when they traveled to patients' homes during the late 19th and early 20th century. It was a medical battery for the treatment of a wide variety of diseases. There is an accompanying booklet titled "The Electrophilic Guide: Prepared with particular reference to home practice; Containing hints on the care of the sick, the treatment of disease and the use of electricity: with Full directions for Treating over 100 diseases". This guide was written by S.M. Wells in 1899 and was designed to be used in conjunction with this device. This device sold for \$10 during the 1890-1920 period, and was used by the Raub doctors." - Lancaster Medical Heritage Museum



154

154. **Child's Orthotic Leg Brace with Shoe.** Early-mid 20th century. Orthotic leg brace for a very small child with leather straps and leather shoe. With later/replacement hardware connecting the chrome/stainless-steel brace to the bottom of the shoe. Height 7"; shoe length 5". Time worn.

150/300



155

155. **Assorted Obstetric Forceps and Birthing Tongs.** West Chester, PA: Sklar Instruments, 20th century. Group of five chrome and stainless-steel forceps and birthing tongs including Elliot forceps, Kielland's forceps, Luikart forceps, Tucker McLane forceps, and others. Some with rust and oxidation, others in near fine condition.

150/250



156

156. **Medical School Autopsy Cadaver Cabinet Card.** Late 19th - early 20th century. Sepia-toned photograph mounted to board depicting medical students dissecting a cadaver. 4 3/4 x 7". Minor creasing and chipping to photo edges; silvering; staining to board. Image in very good condition.

200/400



157

157. **Veterinary Medical School Horse Necropsy Photograph.** 1890s. Sepia-toned photograph mounted to card depicting a group of veterinary students standing around a dead horse laid out on the table for study. Framed. Image 7 x 8 1/4". Minor warping, some staining. Very good.

200/400

158. **Cleveland Medical College Autopsy Cadaver Cabinet Card.** Circa 1890s. Sepia-toned photograph mounted to board depicting medical students surrounding a recumbent cadaver, with another cadaver in the foreground posed seated with its legs crossed and a pipe in its mouth. Approx. 4 3/4 x 6 1/2". Image in very good condition. Minor abrasions to the surface and rubbing to the edges of mounting board.

200/400



158



159



164

one of three



160

159. **Medical School Autopsy Cadaver Cabinet Card.** Late 19th – early 20th century. Sepia-toned photograph mounted to board depicting medical students dissecting a cadaver. 4 ¾ x 7". Silvering to print, minor edge wear, pinholes to mounting board.

200/400

160. **Medical School Autopsy Cadaver Cabinet Card.** Late 19th – early 20th century. Sepia-toned photograph mounted to board depicting medical students posed surrounding a cadaver; two students lift its head toward to camera. Approx. 3 ¼ x 4 ¾". Minor staining to mounting board. Some fading and discoloration, else good.

200/400



161

161. **Medical School Autopsy Cadaver RPPC.** Late 19th – early 20th century. Sepia-toned real photo postcard depicting medical students in lab coats standing over a cadaver. Students and physicians identified in pen verso. Approx. 3 ½ x 5 ½". Very good.

150/300

162. **Medical School Autopsy Cadaver Photograph.** Late 19th – early 20th century. Sepia-toned photograph mounted to board depicting medical students standing behind a cadaver; one student holds a human skeleton. Approx. 3 ½ x 4 ½". Some discoloration, minor staining and abrasions. Staining and corner loss to mounting board. Good.

150/250



162

163. **Five Traumatic Facial Injury Medical Glass Slides.** Circa 1930s. Group of five glass slides depicting traumatic injury to the face of several subjects at different stages in the healing process, likely used for medical education in the field of plastic surgery. Several with typed captions including: "Stages in repair of severe gunshot injury of face & jaw. Five-inch gap in jaw closed by bone graft from hip." [Together with] a glass slide showing a patient with "Still Disease". 3 ¼ x 3 ¼". One is cracked; others are in good condition.

200/400

164. **Three Early Nursing School Photographs.** Pennsylvania, ca. early 20th century. Group of three photographs mounted to board depicting a group of nurses in uniform. One is stamped verso: "Lewis L Emmert / Huntingdon, PA" largest board 11 x 13 ½". Minor foxing. One with loss to board (not affecting image). Good.

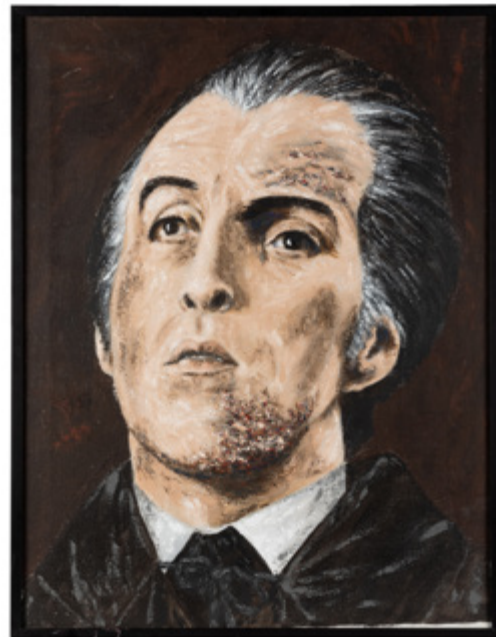
100/200



ODDITIES,
ANTIQUES
& FOLK ART



165



168

165. **Egyptian Carved Anthropoid Wood Mask.** Egypt, ca. Third Intermediate Period – Late Period [?]. Hand carved wood [cedar] anthropoid mask with traces of gesso. Likely a sarcophagus fragment. Displayed under glass dome on custom stand. Mask approx. 10 x 5”; glass dome 14”. Texture inherent.

1,000/1,500



166

166. **Egyptian Faience Ushabti Funerary Figure.** Egypt, ca. 1070 – 715 BC, Third Intermediate Period [?]. Turquoise Egyptian faience Ushabti with black decoration and hieroglyphs. Ushabti were funerary figures buried with the dead and placed in tombs alongside other Egyptian grave goods. Height approx. 3 ½”. Crack visible across chest from a previous repair.

400/800

167. **Five Pre-Columbian Mesoamerican Figures and Vessels.** Circa 300 BCE – 900 CE [?]. Group of terracotta and earthenware ceramic pieces including four figures and one vessel. From the Mesoamerican region, likely Mexico and possibly Michoacan, Chupicuaro, and Teotihuacan. Largest 3 ½”. Some chipping. Time worn. Good.

300/500

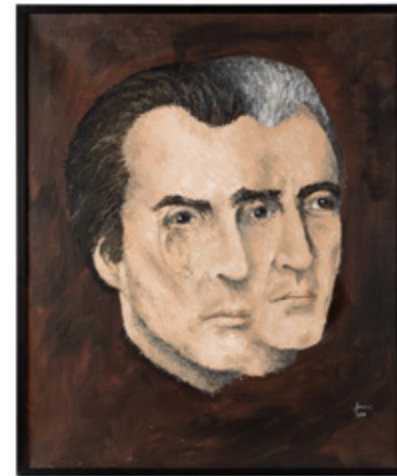
168. FOWLKES, Jemimi (1937 – 2009). **1st Enigma IX (Prima DE).** Acrylic on canvas. Portrait of the actor Sir Christopher Lee (1922 – 2015). Framed, 26 ¼ x 20 ¼”. Title and provenance stamp on verso.

150/250

Fowlkes, an Atlanta artist who kept her paintings private, became spellbound by Lee in the late 1970s and painted over 250 portraits, sometimes mixing paint with her own blood. In her diaries, she referred to Lee as the “Enigma.”



167



169



170



171



172

169. FOWLKES, Jemimi (1937 – 2009). **85th DEI.** 1984. Acrylic on canvas. Framed, 24 ¼ x 20”. Signed and dated lower right. Title and provenance stamp on verso.

150/250

170. FOWLKES, Jemimi (1937 – 2009). **82 DEI.** 1984. Acrylic on canvas. Framed, 24 ¼ x 20”. Signed and dated lower right. Title and provenance stamp on verso.

150/250

171. AFTER ZURBARAN, Francisco de. **St. Francis in Ecstasy.** Oil on canvas, gilt wooden frame. 23 x 20”. Signed “P.H. ‘19” lower right. Painted after the original in the Alte Pinakothek, Munich.

200/400

172. Continental School (18th/19th century). **Vanitas.** Oil on panel. 15 ¾ x 38 ¾”. Faint signature lower right. Lined. Chipping at corners with some paint loss. Sotheby’s labels applied verso.

1,000/1,500

173. **Memento Mori Oil Painting.** 20th century. Oil on canvas, depicting a skull on an open book, row of books, and candle on a table. Signed “R. Scheffer” lower right. Framed, 21 ¾ x 27”.

200/300



173



174



175



176

174. RAMIREZ, Richard (1960–2013). **Pen Drawing by the Night Stalker.** Pen on paper. SIGNED by Ramirez lower right. Depicts a woman sitting in a chair with a hand on her chest. Framed. 6 x 4". Very good.

300/500

Richard Ramirez— also known as the Night Stalker, the Walk-In Killer, and the Valley Intruder— was an American serial killer in the Los Angeles and San Francisco Bay areas who murdered at least 14 people during break-ins between 1984 and 1985. In 1989 Ramirez was convicted of 43 charges including murder, attempted murder, sexual assault, burglary, and was sentenced to death. He died in 2013 while awaiting execution.

175. ADDAMS, Charles (1919–1988). **Wednesday.** 1971. Pen and ink sketch of Wednesday Addams. SIGNED and dated lower margin. Framed. Sight 6 x 3 3/4". Light staining, else very good.

400/600

176. [TORTURE]. **Guillotine Model Toy.** Late 19th–early 20th century. Wood and metal model French guillotine, with a beheaded doll wearing hand-made period clothing. 13 x 8 1/2 x 7 1/2". Some dust accumulation; time worn with texture inherent. Very good.

300/600

177. [TORTURE]. **Pair of Iron Maiden Torture Chamber Figurines.** Two figurines of the Iron Maiden torture chamber at Nuremberg. One is pewter, the other is brass mounted to wood. Larger 4 1/2 x 2 x 2". [Together with] "Instruments of Torture in the Torture Chamber, Nuremberg" CDV depicting an illustration of a chamber filled with torture devices. 2 3/8 x 4". Very good.

250/350

178. LUGOSI, Bela (1882–1956). **Dracula Signed Photo and Telegram.** Mid- 20th century. Scarce sepia-toned photograph of Lugosi as Count Dracula, inscribed and signed in white ink [by Lugosi, or possibly his wife Lillian]. 7 x 5". [Together with] a Western Union Telegram from British talent agent Rita Cave to the Paul Kohner agency in Hollywood regarding Lugosi's role as Dracula: "Have made enquiries regarding Dracula what terms would Lugosi Want / Rita Cave." Dated September 26, 1947. Very good.

600/800



178

179. NURMI, Maila (1922–2008). **Vampira Signed Photograph.** Photo depicting Nurmi as Vampira, posing with a skull. SIGNED "Vampira / maila nurmi" in silver ink. [Together with] a color photograph of Nurmi signing the Vampira photo. Framed. 10 x 8". Image trimmed to fit in frame. Very good.

150/300

180. FELDSTEIN, Al (1925–2014). CRAIG, Johnny (1926–2001). **E.C. Comics GhouLunatics Horror Hosts Photo Set.** EC Comics, [1950s]. Set of three photographs depicting comic book artist Johnny Craig made-up as the three "GhouLunatics" horror hosts: The Old Witch, The Vault-Keeper, and The Crypt-Keeper. The faux-signed (by the hosts) photographs were shot by editor Al Feldstein, who also did Craig's makeup. 5 x 7". Pinholes, light toning and staining, adhesive residue verso. Overall good. [Together with] A small vintage flash tattoo of Hot Stuff the Little Devil.

300/400

"The first EC premiums... were 5x7" black and white photos of the hosts of EC's horror comics, the three 'GhouLunatics.' They were offered in letter columns beginning in late 1950, and continued for two years. [...] About 10,000 sets were eventually sold, and they are quite rare.... The photos were the idea of staff 'gofer' Paul Kast, and Gaines donated the proceeds from them to help pay Kast's way through law school." —Grant Geissman, *Collectibly MAD: The Mad and EC Collectibles Guide*. p. 26.



179



180

181. [HALLOWEEN]. **Vintage Halloween Ephemera.** V.p., early 20th century. Eight pieces of Halloween and related spooky ephemera. Includes: Three Halloween greeting postcards. V.p., 1910, 1911, and 1915. Including one by Ellen Clapsaddle depicting a girl wearing a pumpkin hat surrounded by pumpkin heads in various costumes such as a "beggarman" and "rich man". Another by H.B. Griggs, embossed, with text "May I be your Halloween Beau?" And one depicting a witch on broomstick with a pumpkin and black cat. All postally used with divided backs and George Washington and Benjamin Franklin 1 cent stamps. Minor wear. Good overall. — Two spinners: *Whirl-O Fortunes Halloween Fortune and Stunt Game.* By Sandra Pearl. — *Tomb & Shade of Washington CDV.* Circa late 19th century. — "I have the ~ to pay" postcard. 1909. Red-tinted postcard depicting a Faustian devil showing a contract to a frightened man. Undivided back, postally used in Greenfield, Mass. — *Thurston / Good Luck* throw card with Jane Thurston verso. —Very good overall.

200/300

182. [HALLOWEEN]. **Pair of Devil Masks.** 1950s. Paper mâché, paint, felt. Two hand-made, painted devil masks. Likely used as Halloween costumes. Larger 12 x 10 1/2". Wear and texture inherent. Some dust accumulation. Good.

100/200



181



182



183



184



185



186



187

183. **Miniature Devil Head Mug.** Japan, ca. 1940s. Ceramic mug in the shape of a Faustian devil or imp. Stamped "Made in Occupied Japan" on the bottom. Height 2 ¼". Very good.

80/150

184. **Punch and Judy Devil Hand Puppet.** Circa 1920s. Hand-carved and painted puppet with wooden head, arms, and feet, with sewn and stuffed silk body. Length approx. 18". Time worn, minor tattering. Good.

100/200

185. **Ventriloquist Dummy.** [British?], ca. 1920. Ventriloquist dummy with papier mâché head, wooden limbs, real glass eyes, and period handmade clothing (missing the shoes). Mouth is functional, eyes in need of work. Can sit upright on a tabletop. Height approx. 38". Some wear and tattering to clothing. Chipping to paint on extremities and face. Good. A unique piece.

800/1,200

186. **Ventriloquist Dummy.** Early 20th century. One of a kind composite ventriloquist figure with painted features, handmade clothing, and multiple internal mechanisms for movement. Length approx. 34". Chipping to paint, some dust accumulation. Good.

400/600

187. **Pair of Charlie McCarthy Style Ventriloquist Dummies.** Circa 1930s–1940s. Two Charlie McCarthy style ventriloquism figures including one made by K & S, ca. 1940s. With composite painted head and feet, burlap stuffed body, and handmade clothing. Pull string mouth mechanism. Maker's mark on the back of the head. Length approx. 32". Soiling to clothing and chipping paint. Good. [And] small *Willie Talk* dummy with painted wood composite head, cloth body, and handmade clothing and top hat. With a pully mechanism to move mouth. On a display stand. Height 23". General wear, paint cracking. Good. [Together with] *A Day with Charlie McCarthy and Edgar Bergen*. Racine: Whitman Publishing Company, 1938. Magazine.

150/300



188

188. [ODDITIES]. HEREFORD, Dennis. **Hereford Bigfoot Cast "E" Footprint Casting.** Grays Harbor, WA, 1982. Full casting approx. 17 x 8"; footprint 15 x 6". Some scuffs, else very good.

50/100

"Deputy Sheriff Denny Hereford was one of several officers investigating footprints found by loggers on the Satsop River, in Grays Harbor County, Washington, in April 1982. The subject strode from the forest across a logging landing, then doubling its stride, left a series of half-tracks on its return to the treeline. Note the indications of the fifth metatarsal and calcaneocuboid joint on the lateral margin of the cast. The proximal margin of the half-track approximates the position of the calcaneocuboid joint." - Jeff Meldrum, Professor of Anatomy and Anthropology in the Department of Biological Sciences at Idaho State University.

189. COOLEY, Spade (1910–1969). **Signed Photograph.** Circa 1940s. Photograph of Spade Cooley in western attire. SIGNED and INSCRIBED by Cooley. Stamped in red verso: "Don't Miss— Foreman Phillips County Barn Dance / Every Friday-Saturday-Sunday Nites / Spade Cooley's Barn Dance Boys / Venice Pier (Venice, California)". Cooley, known as the "King of Western Swing" was tried and convicted for the murder of his second wife, Ella Mae Evans, in 1961. 10 x 8". Dampening stain upper left, else very good.

100/200

190. **Nearly 300 Stereoscopic View Cards in Case.** V.p., 1890s–1920s. Nearly 300 stereograph cards in contemporary leather and wood latch case. Images include European travel and tourism, cityscapes, churches, interiors, cemeteries, Americana, Fourth of July, trains and railroad, humorous scenes of children, a series of a couple's engagement, and sights in Ireland, Italy, Scotland, Cuba, the Philippines, and more. Also including "War Views / A Dead Southern Soldier, as he lay in the Trenches of Fort Mahone." New York: E. & H.T. Anthony & Co., ca. 1865. Stereoscopic view card photograph depicting a dead soldier. Case length 13 ½". Light soiling, cards generally good or better condition.

300/600



189



190



191



194

191. [FRATERNAL ORDERS]. **Yaarab Shrine Band Photograph [and] Odd Fellows Shield.** Two pieces of fraternal order memorabilia/ephemera. Includes: a photograph of the Masonic Shriners' Yaarab Shrine Band's many members in Atlanta, GA. Atlanta: Charles E. Troutt, ca. 1950s-60s. Framed. Sight 10 x 13". Good. [And] an Odd Fellows ceremonial tin shield with leather straps. 19 1/2 x 12 3/4". Scuffing and wear. Good.

80/150



192

192. **Pair of Fraternal / Masonic Ceremonial Swords.** Circa late 19th/early 20th century. Both with logos on the hilt (Freemasonry; Grand United Order of Odd Fellows). One blade marked by Gaylord Mfg. Chicopee, Mass. Length 40" and 36". 200/300

193. [AUTOMATON]. **Fortune Teller Automaton.** French [?], early 20th century. Wind-up mechanical bisque automaton with music box. The fortune teller moves her hands over a table with a six-sided die housed beneath a dome. A spring-loaded mechanism causes die to roll, revealing the viewers fate. Height 19". Fabric and head distressed with tattering Not fully functional, in need of repair. Sold as-is.

400/800

194. **"Ask Swami" 1 Cent Fortune and Napkin Dispenser.** Los Angeles: Shipman Mfg. Co., ca. 1950. Fortune telling napkin dispenser. Insert a penny and receive a card with your fortune. Small stack of original cards inside. Original lock and key. 8 1/2 x 7". Works.

200/400

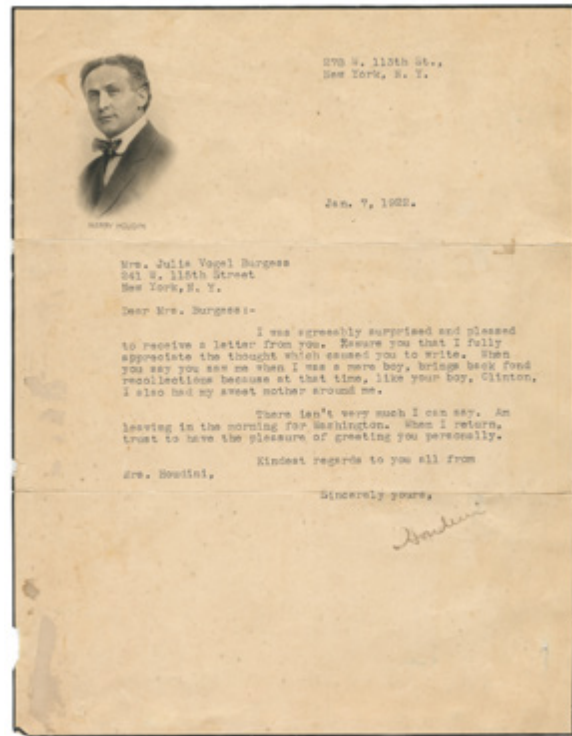


193



MAGIC

TIPIDSTON



195



198

195. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Typed Letter Signed (“Houdini”)**. New York: 7 January 1922. On engraved stationery with a portrait of Houdini in the corner, addressed to Mrs. Julia Vogel Burgess, in part: “When you say you saw me when I was a mere boy, brings back fond recollections because at that time, like your boy, Clinton, I also had my sweet mother around me.” Signed “Houdini,” accompanied by the original mailing envelope. Burgess was the mother of American magician Clinton Burgess (1880 – 1932). Mailing folds; slight nicks at edges.

1,200/1,800



196



196. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Portrait Photograph of Houdini**. Circa 1924. Sepia-tone bust portrait photograph of the magician in suit and tie. 8 x 10” (crease at lower right, outside print area). Set in a gesso frame with oval opening. [With]: a framed newspaper clipping with an advertisement for Houdini at B.F. Keith’s Palace Theatre, 17 x 11”.

300/500



197

197. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Boy’s Cinema Famous Heroes Houdini Trade Card**. [England], 1922. Pictorial souvenir card issued with the March 25, 1922 issue of Boys’ Cinema and featuring Houdini, in chains and shackles, with a short biography to the verso. 2 7/8 x 1 3/4”. Discoloration at edges, slight creases, rounded corners.

200/400

198. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Portrait Postcard of Houdini**. London: Pictures Portrait Gallery, ca. 1920. Oval portrait postcard of a smiling Houdini, an image likely captured at Paramount Studios early in the magician’s career in film. 3 x 5”. Ornamental printed banner, not postally used. Near fine.

400/600



199

199. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Palace Music Hall Chicago Handbill**. Chicago, 1922. Double-sided handbill illustrated with a portrait from a photograph of Houdini; printed in orange and black. Houdini headlines at the music hall for the week of Feb. 6, 1922, and presents the Water Torture Cell. 6 1/4 x 3 3/4”. Skinning and adhesive discoloration on verso; light creases.

250/350

200. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Life, History and Handcuff Secrets of Houdini [cover title]**. Leicester: Wilsons’ Printers, ca. 1907. Original pictorial pale-yellow wrappers, stapled. Illustrated. 8vo. 64pp. Weed Chain Tire Grips ad on verso with Houdini pictured shackled. Clipped corner top right at rear without loss of text. Overall, very good.

500/700

201. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **The Unmasking of Robert-Houdin**. New York: Conjurors’ Magazine Publishing Company, [1908]. Pictorial two-color window poster advertising Houdini’s book attacking his fellow magician Jean Eugène Robert-Houdin. Houdini poses with the book in a three-quarter length image in the upper left. Framed (Plexiglas) to 21 3/4 x 16 3/4”. Bright and clean.

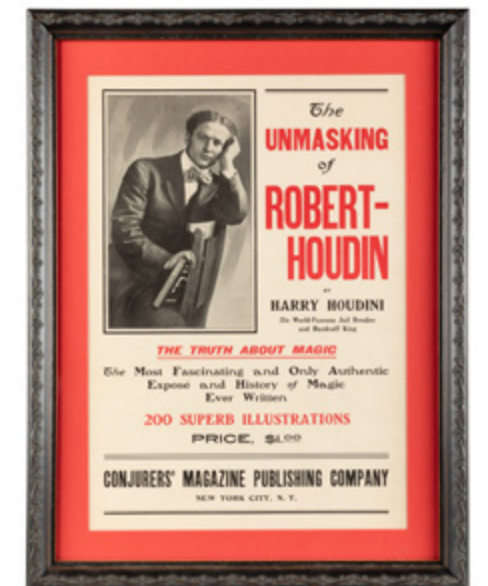
600/900

202. **Milk Can Escape**. American, ca. 1930s/40s. A large gimmicked galvanized metal milk can from which the performer is able to escape, even when the vessel is filled with water and locked shut. Owned and used by American magician Houdeen (Svenne Herman DeHolt, 1890-1968). Height 38”; diameter 24”. Playing card pip motif decorating the upper collar of the can. Minor rusting and tarnishing. According to an obituary which appeared in *New Tops* and other magic journals, DeHolt spent over 50 years as a magician, performing in schools, auditoriums, and halls under the name Houdeen. His son and only child, Jack, followed him in show business, touring with the Ken Griffin show.

800/1,200



200



201



202



203

203. HARDEEN, Theo (1876–1945). **Hardeen Brother of Houdini**. Circa 1935. Three-color quarter sheet screen print poster depicting Houdini's brother and picturing the Milk Can escape and advertising Hardeen as the "legal successor to Houdini." 18 x 13 3/4". Frame (Plexiglas), 22 x 18".

400/600



204

204. ALEXANDER (Claude Alexander Conlin, 1880–1954). **Ask Alexander**. Bombay: Av Yaga, ca. 1915. One-sheet color lithograph poster bearing a bust portrait of the vaudeville magician, his turban shaped like a question mark. Framed, overall size 51 x 36 1/2". 100 Years of Magic Posters, p. 89.

400/600



205

205. CARTER, Charles (1874–1936). **Carter the Great / Carter Beats the Devil**. Cleveland: Otis Litho, ca. 1930. Color lithograph window card depicting a smiling Carter holding the winning hand against Mephistopheles. With text slips advertising a show at The Globe, Saturday (not unspecified), 22 x 14". Framed (Plexiglas) to 24 3/4 x 16 1/2".

200/300

206. THURSTON, Howard (1869–1936). **Do the Spirits Come Back? Thurston the Great Magician**. Cleveland: Otis Lithograph Company, ca. 1926. Color lithograph poster. Depicts Thurston holding a skull from which smoke, demons, and spirits emanate. Framed, overall 48 3/4 x 34". Restored tears and creases in image and margins. Not examined out of frame.

1,500/2,500

207. THURSTON, Howard (1869–1936). **Thurston / World's Famous Magician / Wonder Show of the Earth**. Cleveland: Otis Litho, ca. 1926. Color lithograph with the classic bust portrait of Thurston withimps whispering in his ears. Framed, sight 25 1/4 x 19". Overall, 41 1/2 x 30". Not examined out of frame.

600/900



206



207



208

208. ROCK, Will (William George Rakauskas, 1907–1995). **Are Ghosts Real? / Thurston Mysteries Presented by Will Rock**. American, ca. 1939. One-sheet color lithograph. A hooded skeleton figure surrounded by ghosts, black cats, a serpent, and a floating skull fills the upper two-thirds of the poster, with Thurston's name prominent in the banner below. Framed, overall 51 1/2 x 38". A capable magician in his own right, Will Rock traded on the popularity and familiarity of Thurston's name for years. Along with a substantial purchase of illusions from Thurston's brother and daughter, Rock also bought the rights to the Thurston name to help promote his performances.

500/700

209. MCGILL, Ormond (1913–2005). **Dr. Zomb is Watching You!** American, ca. 1949. Silkscreen poster depicts a turban-clad Cyclops peering over the bold yellow title. Slight scuffing. Framed to 27 1/4 x 21 1/4". McGill, a noted authority on hypnosis and author of numerous books on the subject, also performed a full-evening illusion show. He worked both as Dr. Zomb and under his own name.

200/400

210. [SPOOK SHOW]. **Dr. Clayton & Company in "Nightmare of Horrors"**. Circa 1950s. Spook show poster promoting a midnight spook show featuring a stage act by Dr. Clayton & Co. and a monster movie, at the Colony Theatre, Marietta, Ohio. Framed to 29 1/2 x 17 1/4". Slight skinning to lower left image with touch-up.

250/350

211. [MAGIC]. **Talking Skull**. [Columbus: S.W. Reilly, ca. 1930]. Papier-mâché skull answers questions by clicking its jaw, once for "yes," and twice for "no." Early model with solid wooden base and brass mount. Thread method; includes contact point for thread on jaw. Height 9"; mount 10 x 6". Light dust accumulation, else good.

300/600



209

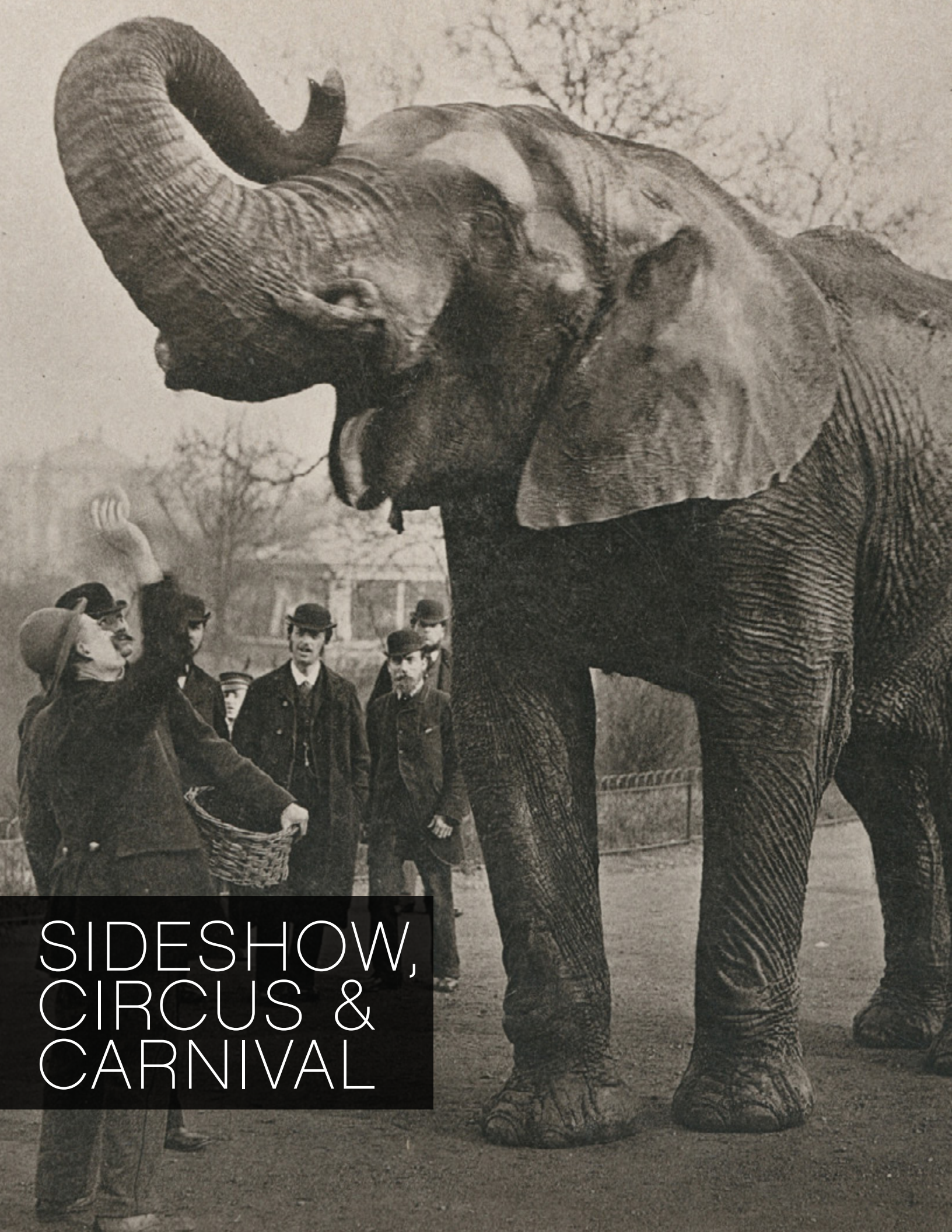


210



211

END OF
JAMES FREEMAN COLLECTION



SIDESHOW,
CIRCUS &
CARNIVAL



212

212. SINATRA, Frank (1915-1998). **Signed Painting of a Clown.** 1988. Oil on canvas, signed lower right ("Sinatra '88"). Inscribed on the verso: "Merry Christmas to Bob & Pat / Las Cruces New Mexico 1988." Sold: Bonhams, 8 December 2021, Lot 177. Collection of Justin Schiller.

5,000/10,000

213. **Pair of Cat Carnival Knockdown Figures.** Mid-20th century. Two stuffed painted canvas dolls with wool fringe, leather and wood bases. Height approx. 12".

250/350



213

214. **Panda Bears Carnival Ring Toss Figures.** Circa 1940s. Cast metal and painted panda figures, each with wooden hoops. Figures numbered on underside, probably removed from a larger setup. Height of each 6".

200/300



214



215



217



220



221



222



216



219

215. **Pair of Cat Carnival Knockdown Figures.** Circa 1940s. Hand-painted canvas/burlap figures with wooden stands. A large pair. Height 21". Minor wear from age and light use.

300/500

216. **Carnival Knockdown Clown Figure.** Circa 1930s-50s. Stuffed canvas with painted and stenciled designs, lettered "Dick's Arcade" and "Nice Calif." Height 11 1/2".

100/200

217. **Group of Carnival Knockdown Bottles and Wheel.** American, ca. early-mid 20th century. Group of carnival objects including 10 bottles in four different sizes and materials (metal and wood, some painted), tallest 13"; and a carnival game wheel (10 1/4" diam.) with painted numerals, mounted on wooden pole.

150/250

218. **Pygmies from the Belgian Congo Circus / Carnival Cut-Out.** Circa 1930s. Painted figural sign advertising an anthropological exhibit. Painted on cut-out wood with Masonite backing and retaining original wooden hanging rods on reverse. 48 x 33 1/2". Noticeable wear to lettering; paint worn in other areas. Overall, very good.

800/1,200

219. **Wooden #8 Racecar Figure.** Circa early 20th century. Painted orange and black racecar figure, with a small plug on the underside. Original use unknown; possibly from a carnival or fairground game. 12 x 4 1/4 x 1 3/4".

100/150



218

220. **Welcome to Circusland Sign.** Circa mid-20th century. Painted wooden sign with raised lettering and cut-out color lithograph profile of a circus elephant. 20 x 39 1/4". Mounting holes in corners; missing two letters.

200/400

221. **Circus Swing.** Early 20th century. Carved wooden swing seat with metal chain mounts and "Gertrude" embossed on the back. Remnants of paint. 14 x 19 x 19". Wear and texture consistent with age and exposure. Good.

800/1,200

222. **Group of Jumbo / Oversize Dice.** Including: (3) Catalin dice (1 7/8"); (2) cherry Bakelite dice (1 7/8"); (2) Crisloid green Bakelite dice (1 1/2"), in original box; and a large souvenir Lucite Las Vegas die (2 3/4").

125/175

223. **Sideshow Broadside / G.B. Bunnell's Great Annex to PT Barnum's Greatest Show on Earth!** Circa 1880s. Illustrated double-sided broadside featuring advertisements for Madame Antoinette, the Long-Haired Wonder (illustrated); Master Nelson, the Boy Juggler; Ashbury the Leopard Boy; Ibonia, the White Moor; The Talking bird with a human brain; Prof. Coyle's Decapitation or, "Life in Death" (illustrated); and other vaudeville and comedy acts. In double-sided frame. Frame 20 3/4 x 6 3/4". Chipping, small area of loss, tape repairs. Collection of Johnny Fox.

300/600

224. **HIGLEY, Doug. The Atomic Fish.** 20th century. Sideshow gaff freak sea creature in lidded display box. According to the artist's website the fish was "reportedly caught off the Island of Tahiti near French Nuclear Test Waters!" Box with plaque "Property of Museum of Oddities". Box 20 x 13 x 8 1/2". Lid hinge detached. Chipping and scuffing to the box. Good.

200/400

225. **Gaff Shrunken Head.** 20th century. Gaff shrunken head on brass stand with display case. Mouth sewn shut, with fur and feather headdress and long hair. Height with case 13 1/2". Good.

300/500



223



225



224



226



227



228



229



230

226. Cabinet Card Photograph of Jumbo the Elephant. Circa 1880s. A horizontal "Artotype" photograph of Jumbo shown in profile with trainers, on cardstock mount of Edward Bierstadt (New York). 6 1/2 x 4 1/4". Skinning on verso, image very good. 200/300

227. WINSTON, Harold W. (1887-1960). *Winston's Water Lion and Diving Nymphs*. Circa 1920s. Two silver gelatin photographs depicting Winston's trained sea lion act. One photograph shows the sea lion seated at a dinner table wearing a bib, alongside Winston and the two "diving nymphs". The other shows the sea lion with the two divers. Larger 5 1/4 x 9". Mild silvering to prints, minor creasing. Very good. Scarce 300/500

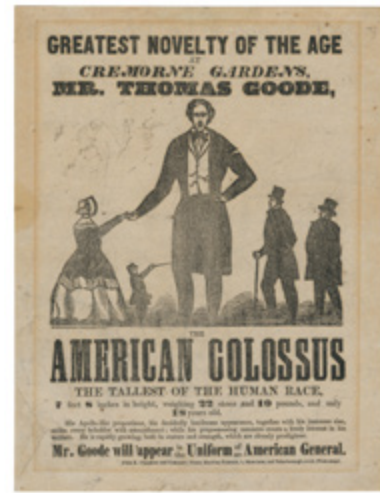
228. [ANIMAL DRESSAGE]. *Three Postcards featuring Trained Bird Acts*. V.p., 1910s. Four postcards featuring performers with trained birds including: *Juanita M. Di Oliveira / Sensational Exotical Training Act*. From the poster designed by Adolph Friedlander. — *Albertine Melichs / Wonderful Trained Araras, Cockatoos, and Parrots*. — *Anna Wallenda / Dresseuse de Pigeons sur la boule*. — and *Jacklys and his Most Famous Animals*. — None postally used. Good. 150/250

229. *Barnum's American Museum Broadside featuring The Arab Giant*. [New York, 1859]. Letterpress broadside with a large central wood-engraving of the "Modern Colossus, The Arab Giant," and a crowd of spectators marveling at the size of the man standing "seven and a half feet high!" 23 3/4 x 8". Linen backed (double-sided). Few small repaired losses and minor paper losses at tears. 600/900

230. [GIANT]. *Miss Jane Campbell, the Great Connecticut Giantess*. New York: Currier & Ives, ca. 1860s. Lithograph portrait of the giantess, "18 years old, weighs 628 pounds," "to be seen at Barnum's Museum." Framed and matted. Image 13 x 9 1/4"; Frame 19 1/2 x 15 1/2". Browned with discoloration in the image and at edges. 400/600



231



232



233

231. *The Wonderful French Giant. Aged 22 Measures 7 Feet 4 Inches*. London: G. Humphrey, 1822. Engraved by Richard Dighton, from a miniature by Wilkie. Etching and engraving, on wove paper. 16 x 10 3/4" (sheet). Slightly darkened at top right and along old horizontal fold. From the Ricky Jay Collection. Sales History: The Ricky Jay Collection, Sotheby's, 2020, Lot 258 (part of). 400/600

232. [GIANT]. GOODE, Thomas. *The American Colossus. The Tallest of the Human Race*. [London]: John K. Chapman and Company. Letterpress handbill (235 x 180 mm) illustrated with a large woodcut of the giant Goode. 9 1/4 x 7". Mat burn, light spotting, scattered marks in margin. From the Ricky Jay Collection (initialed "r.j." in top right margin). Sales History: The Ricky Jay Collection, Sotheby's, 2020, Lot 258 (part of). 250/350

233. [HOAX]. *Royal Kap-Dwa. Two-Headed Giant* [cover title]. N.p., ca. 1900s. Eight-page pitch book, illustrated on the front wrapper, detailing the discovery and history of the two-headed giant mummy. 7 7/8 x 5 1/8". Minor damp-soiling along left edge. 100/200

234. BLAKE, Peter (b. 1932). *Fat Boy*, from *Side-Show portfolio*. 1978. Wood engraving on Japan laid paper, signed and dated in pencil, inscribed "Final Working Proof", aside from the edition of 100. Printed by White Ink Studio, published by Waddington Graphics, London. 10 1/2 x 8 1/2". The subject is sideshow fat man David Navarro, Jr., who suffered from uncontrolled weight gain. At age 8, he weighed 165, eventually growing to 735 lbs. He worked in several show and was hired by P.T. Barnum. He died in the 1880s from smallpox. 200/400

235. [SIDESHOW]. *Tommy's Apprehension*. Hamilton, ca. 1880s. Color print showing a father and son observing a sideshow exhibition. On display are a Fat Lady, a tattooed man, and tribal caricatures. A sign above them reads "Next Week / Jo-Jo" (referring to Jo-Jo the dog-faced boy). The cartoon's caption: "Holy Smoke Pop! I hope Santa Claus will come around to our house before he visits this lady." / "Why Tommy?" / "Becos he won't have nothin' left for my stockings if he don't." Illustrated by "Hamilton". Framed and matted. Sheet 13 1/2 x 10". Toning around perimeter, some rippling to paper. Soiling and light dust in and on the frame. Not examined out of the frame. Good. Collection of Johnny Fox. 300/600



234



235



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240

236. [BEARDED LADY]. DELAIT, Clementine (1865-1939). **Eleven Postcards of Madame Clémentine Delait, Bearded Lady.** V.p., ca. 1900s. Group of 11 postcards depicting Madame Delait and her café. Some postally used. Several with Delait's stamp. Good.

150/250

237. [STRONGMEN]. **Six Postcards of Strongmen.** Paris, 1900s. Six black and white photographs of strongmen depicted from the waist up. Including Pietro Delmasso; Diery N'Diage; Amalhou; Apollon; Yves Le Boulanger (2). None postally used. Good.

150/250

238. [SIDESHOW]. VOGEL, Charlotte (1908-1976). **Susi, The Elephant Skin Girl.** Circa 1930s. Albumen photo-montage of Vogel AKA Susi, the elephant skin girl, with an elephant. Vogel lived with a painful case of ichthyosis, causing her skin to become thick, rough, and scaly like that of an elephant. She often exhibited at Coney Island in the 1930s. Framed. Sight 9 x 7". Not examined out of the frame. Very good. Collection of Johnny Fox.

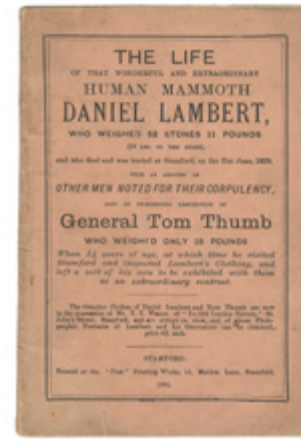
300/600

239. [SIDESHOW]. **Three Sideshow and Curiosity Postcards.** V.p., ca. 1910s. Group of three postcards including Pharos (Decapitation); P. Widowski Schwertschlucker, The World Champion Sword-Swallower; and Ricardo Sacco, World's Fasting Champion (SIGNED by Sacco). None postally used. Light soiling. Good.

150/300

240. [TOM THUMB (Charles S. Stratton, 1838 - 1883)]. **Group of 15 CDVs and a Pitch Book.** Including: (15) Cartes-de-Visite photographs of General Tom Thumb, Lavinia Warren, Commodore Nutt, and Minnie Warren, some of the images from The Fairy Wedding (1860s-70s), several of the images by Matthew Brady, published by E. & H.T. Anthony and others. — [And] BLEEKER, Sylvester. *Gen. Tom Thumb's Three Years' Tour Around the World.* New York: S. Booth, 1872. 8vo. 144pp. Illustrated with engravings. Wrappers (cut and mounted in later cloth; tears to upper wrapper and frontis. leaf).

300/400



241



242



243

241. [SIDESHOW]. **The Life of that Wonderful and Extraordinary Human Mammoth Daniel Lambert, ...also an Interesting Description of General Tom Thumb.** Stamford: H. Rookes, 1892. Printed wrappers. 8vo. 32pp. Illustrated with portrait frontispieces of Lambert and Tom Thumb. This is a pitch book from a display of relics of the lives of Lambert and Tom Thumb, on display at the London Tavern, St. John's Street, Stamford, advertised on the rear wrapper.

100/200

242. [SIDESHOW & ODDITIES]. **Group of 3 CDVs and a Cabinet Card.** Four pieces, including a cabinet card photograph of a child in an Asian costume (Santa Clara, Cuba: A. de Leon), creased through the image; and three CDVs depicting a little person, The Fairy Wedding of Gen. and Mrs. Tom Thumb, and a child posing with a doll.

100/200



244

243. **Ambrotype of a Girl and Pet Cat.** Quarter plate ambrotype of a young girl holding a cat in her lap, in original frame, without case. 4 1/4 x 3 1/4". Some flaking and deterioration in image.

100/200

244. COULTON, Louis (1826-1916). **Squirrel in Beard Postcard.** Circa 1916. Postcard depicting Coulton with a squirrel in his 11-foot-long beard. Postally used. Good.

50/100

245. **Clover, a bloodhound, looks questioningly at an extremely strange companion.** London: Daily Mirror Photography, ca. 1920s. Silver gelatin photograph depicting a bloodhound dog, "Clover", at the Crystal Palace Dog Show, held by the Ladies Kennel Association standing next to a tall and thin dog figurine. With Daily Mirror stamp verso and pasted on typed text annotation. Light creasing to upper right corner, minor curling. Good.

80/150

246. **Group of 27 Cabinet Cards, RPPCs, and Antique Photographs. Interesting and Better Subjects.** Circa late 19th/early 20th century. Images include family with tennis rackets; blind girl; child on pony; bicyclist; group of owls; violinist; accordionist; man in hammock; and various men, women, and children (one possibly a hidden image photo). Size generally 6 1/2 x 4 1/4". Overall good or very good.

100/200



245



246



247



248

247. [JAPAN]. **Cabinet Photo and CDV of the Great Buddha of Kamakura.** Circa 1870s-80s. Sepia-tone images on original mounts printed in Japanese and English. 6 ½ x 4 ¼"; 2 ½ x 4 ¼".

100/200

248. [SIDESHOW]. **Cabinet Photo of a Sword Swallower.** New York: Obermuller & Son, ca. 1900. Sepia-toned image of a female performer shown swallowing a large knife. 6 ½ x 4 ¼". Crease through image, but stable.

125/175



249

249. [CIRCUS]. **Large Scrapbook of Golden Age Circus Snapshots.** American, 1920s-30s. Oblong 4to limp cloth scrapbook (10 ¼ x 13"), with scattered tape repairs to cover. Approximately 250 photographs and snapshots, size generally 3 ¼ x 5 ¼", and other sizes, pasted on black scrapbook pages with numerous notations throughout. Circuses and shows include Sparks, Barnum & Bailey, R.B.B.B., Royal American Shows, Walter L. Main, Al. G. Barnes, Haag Bros., 101 Ranch, Sells Floto, and others. Many annotations note the images were captured in cities and towns of the Northeast United States and parts of Canada, also with scattered images from across the United States. With a wide range of images including tents, wagons, unloading trains, animals, performers, billboards, parades, and more. Scattered chipping to edges with creasing to some prints. A fantastic photo record. [Together with] a loose collection of approximately 200 later 20th century circus photos.

700/1,000



250

250. **German Autograph Scrapbook of Dancers, Circus, and Vaudeville Performers.** Europe, 1929-1936. Completely filled leather-bound scrapbook and autograph book containing approx. 150 pages of photographs with handwritten notes and signatures from various performers; especially female dancers, chorus girls, burlesque, vaudeville, and fan dancers; as well as equilibrist and musical acts, contortionists, acrobats, clowns, and others. The book spans seven years across Europe including Hungary, Romania, and Germany, featuring performers from Budapest, Belarus, Bucharest, and more. Most photographs are silver gelatin prints and souvenir cards, with a few hand-colored prints, albumen, platinum prints, and at least one cyanotype. With excellent examples of 1930s dance costuming. Book 8 ¾ x 5 ½".

500/1,000



251

251. **Lot of Circus, Sideshow, and Oddities Ephemera.** Over 25 pieces of ephemera including Johnny Fox's business card holder advertising sword swallowing; business cards for Johnny Meah, Wm. Whiteman (fire performer); H.J.E. Schiffmacher (tattoo artist), and Tattoo World; group of die-cuts of the Krampus; a Fortunescope fortune-telling game; photo of Melvin Burkhart (human block-head); and various others including booklets, prints, stereoview cards, and fliers. Collection of Johnny Fox.

200/400

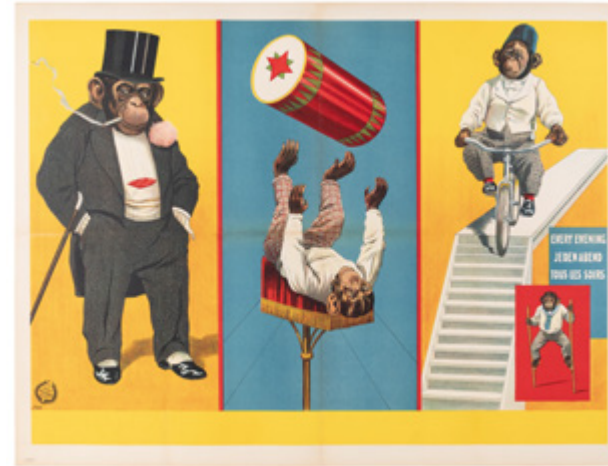




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252. [SIDESHOW / ODDITIES]. **Anatomical Oddities / Medical Autopsy Stock Poster.** Hamburg: Adolph Friedländer, [1913]. No. 6027. Color lithograph stock poster with a central image of a surgical autopsy performance; the surgeon holding a woman's heart in his hand. He is surrounded by anatomical oddities encased in glass including busts of a bearded lady, a sword swallower, a two-headed conjoined twin child, lion-headed boy, dismembered limbs, and various human musculoskeletal specimens. Above them is a scene of a war wounded soldier and a man facing amputation. 28 x 37 1/2". Linen backed. Expertly repaired with inpainting to original folds. Marginal restorations and closed tears. Light staining and discoloration throughout. A-/B+.

800/1,200

253. [WALL OF DEATH]. **Aurora Troupe.** Hamburg: Adolph Friedländer, ca. [1906]. No. 3806. Color stone lithograph depicting the Aurora troupe performing the Wall of Death ride and featuring "Manager O. Morgenroth / Inventor of the Carried Circular Race-Course". Four troupe members on bicycles balance and support the circular race-course from below while one performer rides a bicycle along its walls. 28 x 37 1/2". Linen backed. Expertly repaired with very minor inpainting to original folds, marginal restorations and closed tears. A-.

3,000/5,000

254. [JUGGLING & MAGIC]. **Troupe Chinoise.** Hamburg: Adolph Friedländer, ca. [1872-1879]. No.131. Color stone lithograph depicting caricatures of Chinese performers. Includes knife-throwing, an equilibrist goose, a man with the body of a flying insect, a Chinese fan (likely a depiction of the ancient Butterfly Trick), and sword swallowing. Early printing with registration marks, ink along the side, and the print number written in pencil. 28 x 21". Linen backed. Expertly repaired with minor inpainting to original folds and minor marginal restorations. A-.

1,200/2,000

255. [ELEPHANTS]. **Busch.** Hamburg: Adolph Friedländer, ca. [1931]. No. 8743. Color stone lithograph for the famous German variety hall, Circus Busch, depicting six dancing elephants wearing lederhosen, hats, and a tutu, alongside costumed human performers. 28 x 37 1/4". Linen backed. Expertly restored, minimal inpainting to original folds. Minor discoloration along the left fold. A-.

1,500/3,000

256. [CHIMP ACT]. **Every Evening / Jeden Abend / Tous Les Soirs.** Hamburg: Adolph Friedländer, ca. [1913]. No. 5791. Color stone lithograph in English, German, and French depicting a performing chimpanzee in several vignettes: dapperly dressed in a tuxedo and top hat with a cane and cigarette, tossing a barrel over his head, riding a bicycle down a flight of stairs, and walking on stilts. 28 x 37 1/4". Linen backed. Expertly repaired with faint inpainting to original folds and closed marginal tears. Light toning around folds and perimeter. Vibrant. A-.

2,000/3,000

257. [FLEA CIRCUS]. **Wilh. Roloff Flea Circus.** Hamburg: Adolph Friedländer, ca. [1907]. No. 4054. Color stone lithograph depicting Roloff's flea circus in several vignettes. The fleas drive a royal flea-drawn carriage, juggle, balance on a ball and tightrope, dance in matching dresses, pull cannons, and engage in a bout of fencing. 32 1/2 x 27 3/4". Linen backed. Expertly repaired with inpainting to original folds. Marginal restorations with several closed tears. Poster trimmed along top edge. A-. RARE; the only color lithograph for a flea circus with which we are acquainted.

2,000/3,000

258. **Circus Busch / Eldid der Teufelsfahrer in der Luft [The Devil Rider in the Air].** Hamburg: Adolph Friedländer, ca. [1929]. No. 8535. Color stone lithograph depicting the "devil rider" Eldid, "Die letzte amerikanische Sensation [the last American Sensation]", jumping his bicycle from a platform balanced on the hand of a giant skeleton in a red cloak, towering above the blue clouds in a city. 28 x 37 1/4". Linen backed. Expertly repaired with inpainting to original folds and several areas. Closed marginal tears and restorations. Light toning and discoloration along folds and perimeter. A-.

2,000/3,000

259. [ACROBATICS]. **Circus Busch / Die Amerikanische Sensation / Das Seil des Todes [The Rope of Death].** Hamburg: Adolph Friedländer, ca. [1925]. No. 7829. German stone lithograph depicting two bicyclists riding across a tightrope billed here as "the Rope of Death;" they careen toward a flaming obstacle, with a large devil wearing a red robe bearing several skulls below. 53 1/2 x 37 1/2". Linen backed. Expertly restored with inpainting to original folds and marginal closed tears. Light staining along center fold. A-/B+.

1,500/2,500



258



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260. [MAGIC]. **Roody [Roody Book]**. Milan: N. Moneta, 1928. Designed by Umberto Calamida. Color lithograph depicting a sinister set of eyes peering over a Sanskrit-filled book of spells bearing Roody's name on the fore-edges. 55 x 39 ¼". Linen backed. Pieced-in restorations, scattered overpainting with larger section of overpainting at bottom center edge. B.

600/900

261. KAR-MI (Joseph Bryant Hallworth). **Kar-Mi**. Chicago/New York/St. Louis: National Printing & Engraving, ca. 1908. Three-sheet poster with central medallion bust of the faux-Indian magician, Kar-Mi, with an ornamental border. Text below the image heralds his demonstrations of "occult powers," "mysteries of the spirit world," and "astounding feats." 78 x 40 ½". Framed. A. Not examined out of the frame. Third-party shipping is required.

900/1,200

262. KAR-MI (Joseph Bryant Hallworth). **See The Great Kar-Mi Troupe**. Newport: Donaldson Litho, ca. 1912. One-sheet color lithograph poster depicting various types of sword swallowing, including swallowing a table leg and swallowing a bayonet. Over-slip to top margin placed over original name ("Victorina"). Matted and framed. Sight 27 ½ x 41 ½"; frame 41 ½ x 55 ½". Closed tears, minor inpainting restorations, some surface creasing. Not examined out of the frame. B+.

300/600

263. NEWMANN, C.A. George. **Newmann's Wonderful Spirit Mysteries**. Newport: Donaldson Litho., ca. 1930. Color offset lithograph stock poster depicting a magician's spirit cabinet performance with devils, skeletons, and bats; the design copied from a Carter the Great lithograph designed by Otis of Cleveland. 28 x 20". Unbacked, flat. Small closed tear at lower edge. Lower left corner reattached. Minor chipping at margins. B+.

200/400

264. **Magician Stock Poster**. Circa 1930s. Color lithograph poster depicting a magician holding a crystal ball surrounded by devils and imps, owls, and a levitating woman; the design copied from a Carter the Great lithograph designed by Otis of Cleveland. Matted and framed. Sight 21 ½ x 18"; frame approx. 34 x 30 ¾". Minor surface creasing and scuffing. Not examined out of the frame. A-.

200/400

265. CHERET, Jules (1836–1932). CARMELLI, Professor (Auguste Coene, 1850–1919). **Musée Grévin / Magie Noire**. Paris: Chaix, 1887. French color lithograph poster advertising Prof. Carmelli's magic show at the Parisian Wax Museum. Framed. Original folds. Scattered surface creasing and closed tears around perimeter. Overpainting and pieced-in restorations to margins. [Linen backed?] not examined out of the frame. B+.

2,000/3,000

266. CARTER, Charles Joseph (1874–1936). **Carter the Great / Do the Dead Materialize? The Absorbing Question of All Time**. Cleveland: Otis Lithograph Co., ca. 1930s. Large billboard-sized color lithograph poster depicting Carter beside a conjuring cabinet surrounded by imps, devils, and other magical creatures. 106 x 80". Linen backed. Scattered scuffing and closed tears, light staining around sheet breaks and original folds. B+/B. Third-party shipping is required.

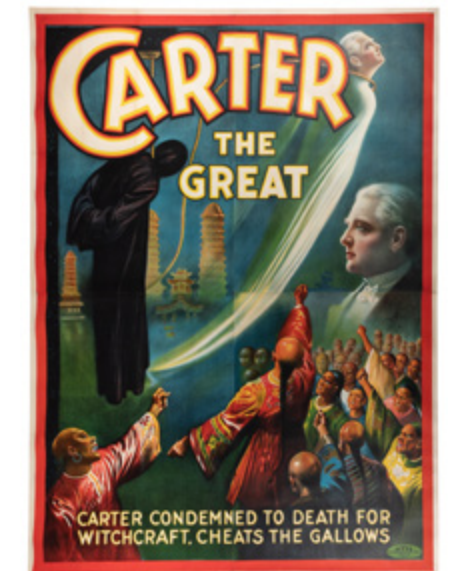
1,000/2,000

267. CARTER, Charles Joseph (1874–1936). **Carter the Great / Condemned to Death for Witchcraft. Cheats the Gallows**. Cleveland: The Otis Litho. Co., ca. 1930s. Large billboard-sized color lithograph poster depicting the magician's hooded body hanging from a noose, his ghost spiriting up and away from the excited crowd. 106 x 80". Minor restorations to the edges and sheet breaks. Scattered scuffing and closed tears. Inpainting to original folds. Bright. B+.

600/900



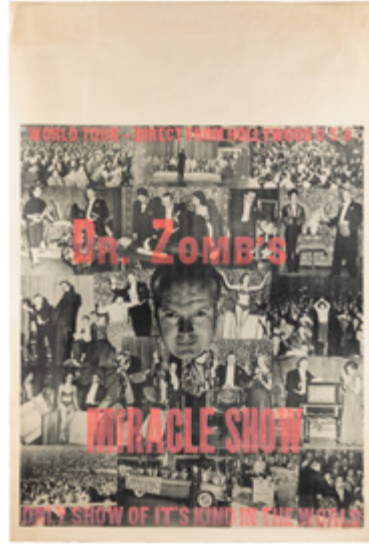
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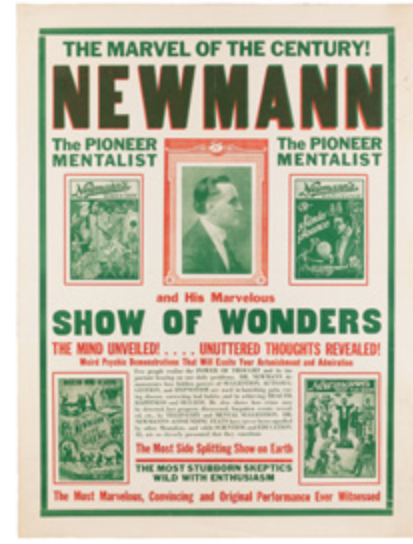
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one of two



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268. **Better See the Dayton Show / It's Worth It.** St. Louis: Great Western Printing Co., ca. 1920s. Color block-printed one sheet poster promoting the magician Dayton. 42 x 28". Thin linen backing. Losses in margins; a few tape marks and creases in the image. B. Provenance: Ken Klosterman's Salon de Magie.

250/350

269. McGILL, Ormond (1913-2005). **Dr. Zomb's Miracle Show.** Sydney: F. Cunnighame Pty., ca. 1940s. Poster for Dr. Zomb's tour in Australia, with a collage of photos from the show and lettering in light red. 40 x 27". Thin linen backing. Light creases. A-/B+.

100/200

270. NEWMANN, C.A. George (1880 - 1952). **Two Magic Posters.** Minnesota, ca. 1940s. Pair of two-color posters advertising the mentalist-magician's show, with bold lettering promoting his "miracles of the mind." Size (each) approx. 28 x 21"; 28 x 17". Thin linen backings. Minor marginal wear; light creases. B+.

200/300

271. **Murdock / America's Master Magician and his Miracles of 1935.** Window card for the magic/spook show - "meet a ghost face to face" - and depicting an imp with smoke emanating from a lamp. 22 1/4 x 14". Over-printed for the Rushville, Ind., High School Auditorium. Creased horizontally. B. Provenance: Ken Klosterman's Salon de Magie (stamp).

100/200

272. **Ral Kelmar & Company Presents a Night of Terror.** Circa 1970s. Window card for the midnight spook show and screening of "Premature Burial". 21 3/4 x 14". Slight soiling at top. B+. Provenance: Ken Klosterman's Salon de Magie.

150/250

273. **Edgar Allen Poe Presents / Museum of Monsters.** Circa 1960s. Block-print window card poster showing Frankenstein carrying a maiden, also illustrated with other monsters. 22 x 14". Tear at upper right not affecting image. B+. Provenance: Ken Klosterman's Salon de Magie (stamp).

250/350

274. **Chasan Master Magician / Smashing the Ghost Racket.** Circa 1950s. Window card poster for the spook/magic show illustrated with a ghost and skeleton. 22 x 14". Minor edgewear. A-. Provenance: Ken Klosterman's Salon de Magie (stamp).

150/250

275. **Dr. Korda RaMayne / He Sees the Unseen, Knows the Unknown, Tells the Untold!** Circa 1940s. Window card printed in four colors, showing Korda (mentalist Robert Nelson) gazing into a crystal ball. 22 x 14". Small chips at edges. B+. Provenance: Ken Klosterman's Salon de Magie (stamp).

300/500

276. [MAGIC]. **Geheimnisse um die Collady's.** Germany, ca. 1920s. Offset lithograph handbill depicting a magician behind a gigantic spider web and a lady produced from vapors. 9 x 6 1/4". Minimal edgewear.

100/200

277. NEFF, Bill (1905-1967). **Neff / Madhouse of Mystery.** Baltimore: Globe Poster Corp, ca. 1950s. Jumbo spook show window card depicts Neff reaching out to the viewer, with ghouls and a "magi-gal" with "hex appeal" also shown. 28 x 22". Horizontal and vertical fold marks; some splits along folds. B-. Provenance: Ken Klosterman's Salon de Magie (stamp).

200/400

278. NEFF, Bill (1905-1967). **Dr. Neff and his Madhouse of Mystery.** Circa 1950s. Spook show window card block-printed in black and green, over-printed for the New Park Theatre, Woonsocket, R.I. 22 x 14". Near fine.

200/400

279. NEFF, Bill (1905-1967). **Group of 19 Photographs.** Circa 1940s-50s. Nineteen publicity photos of spook show magician Bill Neff, including images with assistants, one each with Jimmy Stewart and Bela Lugosi, and two showing Neff's theater marquee and lobby displays. Generally, 8 x 10", with various stamps, annotations, and labels on versos. Provenance: Ken Klosterman's Salon de Magie.

200/300



280



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283



284

280. NEFF, William "Bill" (1905–1967). **Dr. Neff "Magical Illusion Revue" Scrapbook.** 1940s. Full 34-page scrapbook including performance photographs, broadsides, clippings, collages, programs, reviews, and letters related to Neff's career of spook shows and comic books. Highlights include a letter of recommendation from James (Jimmy) Stewart (facsimile signed), a letter from Neff to Allen Grammer of Street & Smith publications on Neff's letterhead SIGEND by Neff, regarding Red Dragon and Ghostbreakers, Madhouse of Mystery related ephemera, as well as several loose items. Provenance: Collection of Ken Klosterman.

500/1,000

281. **On Our Stage / Spooks on the Loose.** Chicago: Globe Poster, ca. 1945. Jumbo window card (28 x 22") heralding a spook show. Central fold; scattered wear in image and margins. B. Provenance: Ken Klosterman's Salon de Magie (stamp).

300/500

282. SILKINI (Jack Baker). **On Stage / Asylum of Horrors.** Circa 1960s. Three-color spook show window card advertises an in-person appearance of Frankenstein as part of the larger performance. 26 x 17". Old creases, tears, and wear. B. Provenance: Ken Klosterman's Salon de Magie (stamp).

200/400

283. HEANEY (Gerald Vincent Heaney). **Ghosts / Spooky Spirits / You Should See Heaney.** Circa 1940s. Window card printed in black and orange. 14 x 11". Old soiling at lower right and scattered wear in image and margins. B. Provenance: Ken Klosterman's Salon de Magie (stamp).

200/300

284. POMEROY, John (1938–2000). **John Pomeroy Presents / The Living Horror.** Circa 1960s. Window card. 18 x 12". A. Provenance: Ken Klosterman's Salon de Magie.

100/200

285. DAMON, Dwight. **Dwight Damon's Sensational Ghost Show / "Supernatural."** Circa 1960s. Window card in teal and blue, illustrated with ghosts, advertising a ghost show on Halloween at Town Hall, Poultney, Vermont. 21 7/8 x 14". A. Provenance: Ken Klosterman's Salon de Magie.

200/300

286. **Two Spook Show and Magic Window Cards.** Circa 1940s. Window card (22 x 14") posters for The Great Rupert / Zombie Fun of 1948; and The Great Morton Wonder Show. Printed in colors on cardstock. B+/B. Provenance: Ken Klosterman's Salon de Magie (stamps).

150/250

287. ALBA. **Profesor Alba / El Hombre Que Juega Con La Muerte.** Valencia: Graficas Valencia, ca. 1950s. Color lithographed panel poster advertising the magician who "plays with death." Smaller version. 28 x 13". Lined backed. Tiny replaced loss lower right corner, minor touch-up in image. B+. Provenance: Ken Klosterman's Salon de Magie (stamp).

200/400

288. GIOCONDA. **Gioconda / Asombrosa Medium. Todo Lo Ve Todo Lo Adivina.** Graficas Valencia, ca. 1950s. Color lithograph panel poster depicting the medium Gioconda in evening dress and shawl. 28 x 13". Lined backed. A.

200/400



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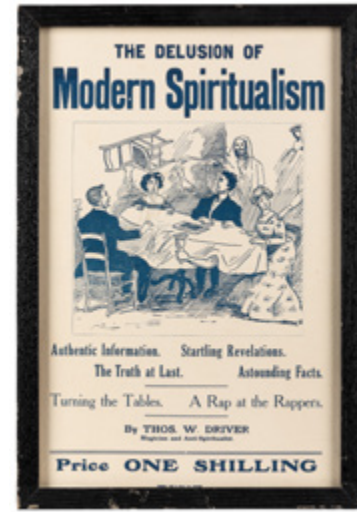
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289. ESCHER. **Hypnosis / Mind-Reader Poster**. Augsburg: F.X. Schroff, ca. 1930s. 35 ¼ x 27 ½". Linen backed. Replaced losses in margin and edge of image. B+/B. Provenance: Ken Klosterman's Salon de Magie (ink-stamp).

250/350

290. **The Fak Hongs. Conjuring Spirits Stock Poster**. Hamburg: Adolph Friedlander, ca. 1930s. Dynamic poster depicting spirits and creatures emerging from boxes and barrels, with the magician holding a woman's detached head. 37 x 27 ½". Unbacked; folded. Scattered wear along folds and margins. B+.

250/350

291. DRIVER, Thomas. **The Delusion of Modern Spiritualism**. Warking: Tver & Tolan Ltd. Printing, ca. 1916. Poster advertising this book exposing the tricks of fraudulent mediums. The strong central image shows a scene from a séance room in which a table floats and ghostly hands ring bells and terrorize sitters. Framed, overall, 16 x 11".

100/200

292. TRIANO. **Nostradamus Jr.** Argentina: Lit. Fenix, ca. 1940s. Poster advertising Nostradamus Jr., billed as the "youngest astrologer, psychologist, and magician of the world." 43 ½ x 29 ½". Unbacked. Slight wear at edges. A/A-. Provenance: Ken Klosterman's Salon de Magie.

200/400

293. **Fassman**. Argentina: Lit. Fenix, ca. 1940s. Lithograph poster advertising the magician and mind-reader, depicting the performer looking over the entire globe. 38 ¼ x 29". Unbacked. Minor original folds and light edgewear. B+. Provenance: Ken Klosterman's Salon de Magie.

200/400

294. **Aladdin Pantomime Theatrical Poster**. Taylors Printers, Wombwell, ca. 1930s. Color lithograph horizontal poster. 30 x 40". Linen backed. A-. Provenance: Ken Klosterman's Salon de Magie.

50/100



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295. KORINGA (Renee Bernard, 1913 - 1976). **Koringa**. Berlin: Klibor, ca. 1930s. Color lithograph poster showing snakes and crocodiles drawn toward Koringa's glowing green head. 48 ½ x 35". Linen backed. Light original folds.

500/700

296. [WEYERHAEUSER KIDNAPPING]. **The \$200,000 Snatch. A Complete Re-Enactment of the Weyerhaeuser Kidnapping**. Los Angeles Printing Co., ca. 1930s. Two-color block-print poster advertising a dramatic reenactment of the kidnapping, "with talking scenes by the actual participants," at the Sunkist Theatre, Pomona. 21 7/8 x 14". Linen backed. Minor marginal restoration. A-/B+. A SCARCE poster from the Weyerhaeuser Kidnapping, which commanded significant national media attention after George Weyerhaeuser, a nine-year old boy from Tacoma, Washington, was kidnapped on May 24, 1935.

200/400

297. **Two Insecticide Advertisement Posters**. Belgian and French, ca. 1920s-30s. Includes: Cobra/Le Brouillard Qui Extermine. Standee depicting a cobra and a fly enveloped in fog. The fly is mounted within an opening on thin mesh. - L'Insectoline. A boy sprays several insects with an insecticide mixture. 14 ¾ x 12". Good.

150/300

298. **Grim Reaper at Lighthouse, and other Vignettes**. Detroit: Mr. Ed Productions, 1970. Offset-printed poster with hand-coloring. At center the grim reaper is shown beside a lighthouse; the balance of the poster is filled with macabre, Native American, and pop cultural images. 17 ½ x 22". Central vertical fold; browned, with tape marks and slight tears around edges. B-.

100/150

299. **Black Magic**. United Artists, 1949. Silkscreen poster (40 x 30") with a cut-out portrait at upper right of Orson Welles, the star of this film adaptation of Alexandre Dumas's novel *Joseph Balsamo*. Linen backed. Moderately creased in image and margins with scattered restoration. B+/B. Provenance: Ken Klosterman's Salon de Magie.

300/500



300



303



301



302

300. **The Mad Magician.** Columbia, 1954. Insert movie poster (36 x 14") for the horror starring Vincent Price. A-. Provenance: Ken Klosterman's Salon de Mage.

100/150

301. **The Invisible Ray.** Universal, 1936. Advertisement for the sci-fi horror film starring Boris Karloff and Bela Lugosi. 10 1/2 x 16". Laid down on paper, text on both sides of sheet. Reverse text does not show through. A.

100/200

302. **Creature from the Black Lagoon.** Universal International, 1954. Group of six film stills. All images show the Gill Man. Each approx. 9 1/4 x 7 1/4". All with Movie Still Archives stamps and labels verso and printed captions copyrighted by Universal.

150/250

303. **The Exorcist.** Warner Bros., 1974. Full set of eight lobby cards with color images from the classic horror film adapted from the novel by William Peter Blatty. Each 11 x 14". Minor corner wear.

100/200

AUTOMATA



304

304. [AUTOMATON]. VICHY, Gustave (1839-1904). **Aubade a la lune [Serenade to the Moon]**. [Paris: Vichy/Triboulet, ca. 1890]. Mechanical automaton with two tune music, featuring a "quarter" moon with a hinged jaw and movable glass eye. Pierrot sits on the tip of the crescent moon playing the mandolin, turning his head, and sticking out his tongue while the moon rolls its eye back and opens its mouth. Housed in a vintage custom silk-lined shadowbox frame with controls for winding and starting on the outside of the case. This piece was featured as a prize on *The Price is Right* and won by a contestant in the 1960s. Automaton height approx. 20"; frame 28 1/4 x 26 x 11". Excellent/very good working condition. Pictured in Vichy/Triboulet facsimile catalog, Bailly 240.

15,000/25,000



305



307



306

305. [AUTOMATA]. THIODON, J.F. **Thiodon's Mechanical and Picturesque Theatre of Arts.** Wakefield: Hurst Printer, 1828. Letterpress broadside advertising several of Thiodon's most popular automaton exhibits and dioramas, including *Storm at Sea*, *Automaton on the Flying Rope*. Matted and framed. Sight 19 ½ x 7". Minor tear lower left quadrant with spot of loss, else very good.

400/600

306. [AUTOMATON]. **Decapitation Magic Trick Automaton.** Zdenka, contemporary. With Reuge music box. When activated, the doll moves a fan in front of its face. When the fan is lowered, their head has vanished. The head reappears in the die in front of the doll and a moment later, is back on the doll's body. A crescent moon atop the nearby trellis of flowers rotates. Finely crafted with bisque head and custom-made clothes. Height 16 ¾". Very good.

2,000/3,000

307. [AUTOMATON]. **Conjurer Clown / Magician Automaton.** Switzerland: Zdenka, contemporary. With Reuge music box. The magician lifts a hat on the table to reveal a single die; after covering the die and waving their wand, they lift the covering to reveal an apple in the die's place. This repeats again to reveal a game of dominos. A mouse peeks out from under the table toward a piece of cheese on the ground. Finely crafted with bisque head and custom-made clothes. Approx. height 18 ½". Pull string somewhat loose at base, else very good.

1,200/2,000



308

308. [AUTOMATON]. **Monkey Performer Automaton.** Wind-up music box automaton of a finely dressed monkey playing the violin, opening and closing his mouth, while two [taxidermized] love birds observe. Approx. height 17". In need of restorations. Partially functional. Sold as-is. Includes the turnkey. 21_907

400/600



309

309. **Archer Karakuri Mechanical Doll / Automaton.** Tokyo: Gakken, ca. 2004. Recreation of an automaton designed during the Edo period (1603–1867). The wind-up doll pulls an arrow out of the fan, pulls back the bow, aims, and fires at a target. A second, smaller figure concealed in the base below the figure appears to motivate the action by cranking a wheel. Complete with original wooden carrying case (12 ½ x 9 ¼ x 7") and booklet. As new.

500/700



309A

309a. [AUTOMATON]. ADLER, Iris (American, 20th century). **EX. (Eccentric Machine).** Circa 1980s. Mechanized mixed-media construction with working kinetics with sound effects. The nest slowly moves while the "stork" lifts the baby side-to-side. 13h x 12w x 9"d. Surface dirt overall. Electronics and movement mechanisms work. Sound effects working. Do not leave plugged in. Extremely fragile. Third-party shipping required.

200/300

309b. [AUTOMATON]. ADLER, Iris (American, 20th century). **Tales 4G. (Eccentric Machine).** Circa 1980s. Mixed-media construction of a strange family, consisting of a found squirrel and claws from various crabs. The 5th Ave. Grandma wears a mink coat with two other figures and a baby stopping near a garden trellis for a moment. 13h x 12w x 10"d. Surface dirt overall. Kinetics not functional. Light in base is working. Do not leave plugged in. Extremely fragile. Third-party shipping required.

200/300



309B



ODDITIES, ANTIQUES & FOLK ART



310



311



312



313

310. [SHADOW THEATER]. *Ombres Chinoises*. French, late 19th century. Attractive boxed shadow theater with scenery on rolling scroll paper controlled from the rear. With four plates on wooden frames (one with blank transparent paper, the others color lithographed on thin paper), housed in paper-covered wooden-frame box with attractive lithographed label. 19 3/4 x 15 1/4" x 4 1/4". Minor expected age wear.

800/1,200

311. **Antique Magic Lantern**. Europe, ca. 1890s. Brass and tin magic lantern. Unmarked. 13 3/4 x 13 1/2 x 5 3/4".

150/250

312. **Boxed Collection of Antique Magic Lantern Slides**. Circa 1890s. Glass lantern slides showing various subjects including circus performers, fairy tales, horse-riding, cities, battles, animals, and various others. In a contemporary wooden paper-covered lidded box with clasps. Slides 2 x 8 1/4"; case 5 1/2 x 9 1/4 x 13 1/2".

125/175

313. [FORTUNE TELLER]. **Vibratology. The Mystic Psychic Robot**. Circa 1950. Very large floor-standing pseudo-robotic fortune telling machine with illuminated panels in the upper half and hand-painted text advertising the effects of "vibratology." The user's palms are placed on the lighted panels below the "gypsy" figure within, and eventually, a printed fortune card is dispensed. Rear of lower cabinet conceals a human operator who dispenses the cards; no mechanism is present. Includes four attractive hand-painted signs advertising the cost of each fortune (ten cents), and the miraculous nature of the "robotic" device: "Be analyzed by this Robot! ... You will be amazed at what this reading tells you." 84 x 36 x 24"; disassembles into two sections for transportation. Operational, but includes original wiring that may require eventual replacement. Third party transportation required. A charming and bizarre fortune telling "machine."

1,500/2,500



314



318

314. **Mills 1 Cent Wizard Fortune Teller.** Chicago: Mills Novelty Co., ca. 1926. Countertop fortune telling machine in original wooden cabinet with intricately cast painted front; window with working question lever, coin slot and button on side, which activates inner reel that displays your humorous fortune. 13 ½ x 6 x 18 ½". Lock (key is missing). Very good.

1,200/2,400

315. **Teuila Fortune Telling Cards.** Cincinnati: USPC, 1923. Complete deck of 45 numbered cards with illustrations, instruction manual, and original wrapper. Gilt edges. Reissue of the 1899 deck. Wrapper is not intact, light soiling to cards, else very good.

150/250

316. **Astrological Fate Cards No. 72.** Cincinnati: USPC, 1908. Complete set of fortune-telling cards including 52 astrological fate cards, 12 zodiacal cards, three supplementary planet cards, one large diagram "Chart of the Twelve Houses", and a book of rules. In the original box. Fate cards include fortunes and regular playing card suits; and zodiac cards have different backs than fate cards. Gilt edges. Box 5 ½ x 3 ¾". Very light staining to a few cards, toning, else very good. Uncommon.

150/250

317. **USPC Ye Witches' Fortune No. 62 Playing Cards.** Cincinnati, ca. 1896. 52 + J + OB. Cards bear color lithographed illustrations of fantastical creatures, people, and symbols which a player may use to divine their fortune. Cards also carry standard suit symbols and values. Backs depict witches around a cauldron, arabesque border incorporating heads of dragons and owls. Ace of Hearts with a corner chip. Light soiling to all, else good. Hochman T12/FT9.

100/200

318. **Gypsy Witch Playing Cards, Three Variations.** Chicago: Standard Playing Card Co., 20th century. Includes three decks of Gypsy Witch Fortune Telling cards. Madame Le Normand deck, early variant with original river scene on backs. 52 + J + OB + Booklet. — Velvet box containing cards with witch, cauldron, and cat on the backs. 52 + J + EC + OB + Booklet. — Orange box, card backs of witch, cauldron, and cat. 52 + 2 J + EC + OB.

150/250



319

319. **Jeu Grotesque / Uncut French Card Game Sheet.** [Paris], ca. 1800s. Hand-colored copper-engraved sheet of 32 playing cards with caricature Janus figures, each with a miniature playing card with suit in the upper left corner of each. Framed and matted. Sight 18 ½ x 23 ½". Very good.

500/700

320. **Tiffany & Co. Harlequin Transformation Playing Cards.** New York, 1879. 52 cards. Designed by C.E. Carryl. Transformation deck, pip cards with witty captions accompanying occupational, racial, and political designs; courts also humorously depicted: Jack of Clubs with a pug in the crook of his arm, smoking a cigar; King of Diamond plays a banjo; and the King of Spades is badly injured, in a cane, sling, and foot bandage. All gilt edges. Hochman T4. Displayed in two frames. Each frame 24 ¼ x 20 ¼". Very good. With Christie's tag (June 2006 sale). Beautifully printed and regarded as the most artistic and skillful American transformation deck.

800/1,200

321. **Group of Three Spirit Séance Items.** Circa 20th century. Includes: One Spirit Bell. Brass bell with polished hardwood handle. The bell will not ring when shaken, but when handled by a medium mysteriously rings out answers. Height 8". — One cheesecloth with luminous painted dots in a green felt bag. — And one wooden and metal tambourine with Pakistan label. Provenance: Ken Klosterman's Salon de Magie.

100/200

322. **Pair of Vintage Crystal Balls.** Two crystal gazing balls, one on a carved wooden stand (attributed to Nelson Enterprises). Height with stand 8"; diameters 4" and 3 ½". Light scratching overall on smaller ball with shallow chips on underside. Provenance: Ken Klosterman's Salon de Magie.

150/250

323. [SPIRIT PHOTOS]. **Collection of Spirit Photo Stereoview Cards.** Circa 1890s. Collection of over 30 spirit photo stereoview cards, plus others of magicians and risqué photos. Majority from a series titled "Phantom Visions" which depict ghosts floating beside or before women and children as they lay in bed or kneel to pray. Some duplicates. Others in the lot include five risqué images and 12 from a series showing a magician. 3 ½ x 7". Condition generally very good. Provenance: Ken Klosterman's Salon de Magie.

300/500



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324. **Salesman's Sample "The National Tomb" Coffin Burial Device.** Circa early 20th century. Gessoed wooden case with cast metal marquee and front plaque, metal painted coffin. 25 x 23 x 13". With an electric motor, original wiring and cord (not tested). Case with losses and loosely-held panels; one set of posts securing coffin broken. Requires restoration, sold as-is. Third-party shipping required.

400/600

325. **Group of 4 Decorative and Novelty Skulls.** Includes: One carved oversize balsa skull. 9 1/2 x 12 x 8". Piece chipped from right cheek, scattered surface wear. — One battery-operated rubber skull (not tested). — One ceramic decorative skull. — [And] a plastic articulated anatomical human skull.

150/250

326. **Boulets Worms / Un Feu d'Enfer.** France, ca. 1920s. Lithographed tin advertising sign with raised lettering. Advertising Worms & Cie coal used in ships. Signed in the plate by G. Pau. 15 1/2 x 11 1/2". Scattered scrapes with paint loss, some bends.

250/400

327. **Straight Razor Barbershop Trade Sign.** Circa early 20th century. Painted wooden hinged figural straight razor sign. Length open 28".

300/500

328. **Aurora Chamber of Horrors Guillotine Model.** 1964. An assembled and painted model guillotine with tied-down figure whose head detaches and falls into the blood-splattered basket. Height 9 1/2". Slightly loose on base, but very good overall.

60/90

329. **Mickey Mouse and Jumbo Toy Production Molds.** Two vintage industrial metal molds which would be used to create copies in rubber or plastic. Height 6 3/4"; 6 1/4".

150/250



330



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330. **Devil Puppet Figure Head.** Circa early 20th century. Painted composition devil head, possibly from a Punch & Judy puppet set. On a later square black wooden stand. Height on stand 5".

100/200

331. **Mexican Devil Mask.** Mexico, ca. early 20th century. Carved and painted wood folk art mask with painted animal horn. 12 x 7 x 6 1/2". Slight chipping at edges; one horn somewhat loosely held on support. Provenance: Ken Klosterman's Salon de Magie.

150/250

332. **JOSLIN, Jared (American, 20th century). Elaborately Carved Devil Cane with Flanking Ghouls.** Circa 1990. Wood, copper, decorative stones and varnish. Not signed. 38 3/4 h x 2 3/4 w x 2 1/2 d. Surface dirt. Good.

600/800

333. **Group of 5 Wooden Nickel Architectural Corbels.** 1978/79. Five plaster/ceramic corbels, all marked on top by the maker. Approx. 12 x 7 1/2 x 8". Minor chipping. very good appearance overall.

200/400

334. **Spanish Colonial Polychrome Painted Crucifix.** Circa 18th/19th century. Polychrome carved and painted crucifix; articulated with a small door on Christ's torso with a horned demon inside. Approx. 28 x 13 x 4 1/2". Some chipped areas, wormholes, small losses at feet and top of cross.

600/900

335. **Polychrome Saint's Head.** [Spain 18th century?]. Carved and painted wooden saint's head mounted in display case, with label "Pine Carved Wooden Head / Spanish Late XVIII Century. Painted on Gesso / Greco Egyptian Influence". In glass display. Height 12". Dust accumulation, chipping to paint. Glass display case in need of repair (taped along edges).

300/500



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336. **Cast Bronze Figural Vanity Mirror.** Circa late 19th century. Round beveled glass mirror set in an ornate figural brass frame depicting painted nudes. 12 3/4 x 11 1/2 x 4". Typical age-related wear.

100/200

337. **Jacob's Ladder Novelty Toy.** France [?], ca. 1870s. Lithographed scenes on card panels. By rotating the wooden handle, the cards flip and the change between outdoor and interior domestic scenes. 15 1/2 x 6 1/4" (not including handle).

200/300

338. **Chinese Porcelain Justice Cup.** Circa 19th century. Ceramic porcelain cup hand-painted with dragons and other designs, enhanced with gilt around the rims. The "greedy" teacup resting on the base holds liquid, but when filled to excess runs out of the cup. 7 1/2 x 5 3/4 x 5 3/4". Fine.

1,200/1,800

339. [FRATERNAL ORDERS]. **Group of DeMoulin Bros. & Co and other Lodge Suppliers Catalogs and Ephemera.** V.p., early to mid-20th century. Includes: DeMoulin catalogs nos. 64 and 327, both illustrated, 64pp. — A cabinet photo with De Moulin imprint on the mount. — An advertising flyer from Stiliz Burlesque Supplies (Philadelphia). — Business card and billhead from Pettibone Bros. Mfg. (Cincinnati). — Two letters and a price list from DeMoulin (ca. 1950s). — And several additional pieces of ephemera. Provenance: Ken Klosterman's Salon de Magie.

300/500

340. **Pair of Antique Fraternal Hoodwink Goggles.** Early 20th century. Leather, metal, and fabric goggles used for Masonic initiation. Length approx. 8". Very good, with expected age-wear.

200/400

341. [FRATERNAL ORDER]. **Odd Fellows I.O.O.F. Skeleton Bust.** Circa late 19th – early 20th century. Painted paper-mâché skeleton bust used in an Independent Order of Odd Fellows (IOOF) lodge. Approx. 16 x 13 x 9". Worn with soiling, chipping, and dust accumulation. Good.

800/1,200

342. **Pair of Masonic Hanging Banners.** Circa early 20th century. Two decorated and painted silk banners lettered "Courage" and "Unselfishness." 28 x 17". On wooden dowel rods. Short thread tears and snags; curled at ends from rolling.

100/200

343. **An American Patriotic Textile.** Circa 20th century. Printed square textile depicting an American flag flanked by the flag of allied nations, with text "E Pluribus Unum" and "United We Stand." Possibly World War II era. Scattered small tears and loss to fringe. 17 x 15".

100/150

344. (After) MOREL-LADEUIL, Leonard (French, 1820–1888). **Milton Shield.** Blue and white composite copy of the *Milton Shield*, based on the original silver and damascened iron shield by Morel-Ladeuil for Elkington & Co. The shield depicts scenes from Milton's *Paradise Lost* with a central cameo image of the angel Raphael with Adam and Eve. The original was one of the most celebrated pieces on display at the Paris Exhibition of 1867. Approx. 33 x 25". Heavy and large. With wall-hanging mount. Very good. Third-party shipping is required.

500/700

345. **The Standard Weights and Measures of Exchequer Anno 12° Henrici Septimi / Vetusta Monumenta.** London: Society of Antiquaries, 1746. Hand-colored engraving showing standards of weights and measures produced by Henry VII in 1497, reproduced here by George Vertue as Plate 1.69 in 1746, in volume 1 of *Vetusta Monumenta*. "From the Original Table formerly in the Treasury of the Kings Exchequer at Westminster and now preserved in the M.S. Library of the late Early of Oxford." Framed. Sight 24 3/4 x 18 3/4". Original folds, with slight separation along crease in the center of the image. Toning to paper, else very good.

400/700



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357

346. **Industrial Gooseneck Metal Desk Lamp.** Circa early 20th century. Cast iron and metal desk lamp, oxidized finish, clean overall. Height 21 1/2". Newer wiring; working.

80/150

347. **Group of Ten Desk Top Globes.** V.p., 20th/21st century. Group of ten desk top globes of various sizes. With two globes showing the Tartarian Empire. — *New York World's Fair Unisphere* Presented by United States Steel piggy bank globe. — A celestial globe. — *Government of India* globe with airplane stand. — And others. Largest height 13".

200/400

348. **Solingen Scissors and Letter Opener in Brass Sheath.** Germany: Solingen, ca. early 20th century. Desk set of steel scissors letter opener with ornate brass handles in matching brass sheath. Length 11". Light oxidation. Good.

100/200

349. **Ornate Ceremonial Metal Peacock Scepter and Dagger.** Metal scepter / sheath and dagger ornately decorated with peacock and floral motif. Approx. 15". Some oxidation and minor denting. Good.

150/200

350. **Cast Bronze Figural Sculpture.** African [?]. Cast bronze sculpture resembling a pipe or ladle (no holes to indicate pipe function). Height 11 1/2". Oxidation, a rough casting.

150/250

351. **Terracotta Bust of a Moorish Woman.** Circa 19th century. Nearly life-sized painted bust of a woman with fine detail. Initialed and numbered on the base. 20 x 14 x 6". Paint chipping on base and verso not affecting overall appearance; minor paint touch-ups.

500/700

352. DEGAN, Julien (Beninese, b. 1962). **SAM.** 1999. Assemblage sculpture, burlap, thread, paint, found objects. SIGNED, titled, and inscribed by the artist verso, "SAM 99 / Julien Degan / Rep du Benin (W. Africa) / To Intuit / Oct-16-1999". ("Intuit" possibly referring to the Intuit Center for Intuitive and Outsider Art in Chicago [?]). Wall hanging. Approx. height 42". Light dust accumulation, else very good.

300/600

353. ARTIST UNKNOWN. **Untitled Ship Painting.** 20th century. Oil paint on board depicting a steamship bearing flags of the United States and United Kingdom. Signed lower right FGB 6/11. 12 3/4 x 26". Framed (no glass). Some cracking and dents. Good.

200/300

354. ARTIST UNKNOWN. **Untitled (Devil and Hellfire Scene).** 1946. Oil on board, signed [illegibly] and dated lower right (G. Coughnoud [?]). Framed, 16 1/4 x 21".

300/500

355. (After) BEARDSLEY, Aubrey Vincent (1872-1898). **The Dancer's Reward.** Early 20th century. Pen and ink drawing replicating Beardsley's famous image of Salome with St. John the Baptist's severed head on a platter. Image 7 x 5"; sheet 10 x 8". Not framed. Light soiling and smudging, else very good. Collection of Johnny Fox.

100/200

356. BLACK, James R. Jr. (American, 20th century). **Wizard.** 1981. Hand-glazed stoneware sculpture depicting a wizard with crystal ball. Height 19 1/2". Very good.

80/150

357. **Figural Carved Stalactite or Stalagmite.** Dates unknown. Hand-carved white stone [calcite stalactite or stalagmite] fetish figure with alien-like features. Height 9 1/2". Good.

100/200



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358. ROTH, Eli (American, b. 1972). **Steampunk Mannequin**. Mixed media construction. 55h x 24w x 20"d. (dimensions variable). Eli Roth is a well-known film director and producer. Hostel is one of his best-known works. This assemblage sculpture is inspired by Steampunk aesthetics. This Victorian-related genre often utilizes visible gears and hardware, as well as analog clocks, machine parts, rotating propellers and dials as parts of an overall object or sculpture. Surface dirt. Paint loss on mannequin sections. Third-party shipping required.

100/200

359. **J. R. Bauman Half Scale Dress Form Mannequin**. New York: J. R. Bauman Normal Model Form, Inc., ca. 1940s. Half Scale, size 16. Height 30". Olive cloth-covered dress form on cast iron stand with cap. Stenciled by the manufacturer. Very good.

200/300

360. **Three Antique Pocket Items**. Including: a pewter figural match safe in the shape of Western/cowboy pants, patented 1886 on underside of lid (2 7/8"); a Roche & Cie "Grand Prix" box of miniature candles with built-in holder; and an antique condom with lithographed wrapper (slight tears and soiling to wrapper).

100/200

361. **Life-Size Bronze Hand with Chin Mudra Symbol**. 20th century. Unsigned patinated bronze sculpture of a hand in the yoga hand gesture. 9 3/4 x 4 x 2".

100/200

362. **Black Hand Form Model**. Circa 1960s. Wooden and foam right hand model. Mounted on a sandstone base. Height 13 1/2". Small cracks and slight losses to model, but stable.

80/125

363. **Metal Hand Form**. Circa early-mid 20th century. Life-sized painted solid metal [aluminum] disembodied hand with red fingernails. Possibly a bottle opener. Height approx. 10 1/2". Chipping to paint. Good.

150/250

364. **Industrial Glove / Hand Metal Form**. Glove-making industrial mold, mounted at angle on original base. 19 1/2 x 6 x 6". On heavy base, with old copper wiring.

200/400

365. **Carved Polychrome Foot Sculpture**. Canada, 20th century. Carved and painted oversize foot sculpture on wooden base, with numerous signatures on the foot and ankle. Signed by the maker, Joe Dubuc, on the large toe, with "Made in Canada" lettered on shin. 20 x 17 x 5". Possibly presented by members of the Royal Air Force, with some signatures beginning or ending with ranks (e.g., Sgt., F/O, F/L, P/O). Minor surface cracking.

200/400

366. **Joel Putnam Patented Shoe**. American, 1870. All-leather sample shoe, presumably submitted to the U.S. Patent Office and mounted to display board. Label indicates the footwear was patented on September 13, 1870, No. 107,259. Sawn sole with buckle strap detached but present. Very good. Collection of Johnny Fox.

150/250

367. ARTIST UNKNOWN. JOHNSON, Andrew (1808-1875). **Wax head of US President Andrew Johnson**. 20th century. Life-like wax head of the 17th President of the United States, Andrew Johnson. Following the assassination of Abraham Lincoln, Johnson served as President from 1865-1869. "17 / Andrew" carved into the base of the neck. Height 13". Light dust accumulation, some hair loss. In need of a good hair combing.

300/600

368. **Group of Magician's Prop Heads and Masks**. 20th century. Includes: a prop decapitated head; prop skull; two rubber masks (Bill Clinton, Richard Nixon); surgical scrubs costume; and a prop newspaper with headline stating the magician has decapitated a spectator.

50/100



367



368

TAXIDERMY, MEDICAL, & SCIENTIFIC CURIOSITIES



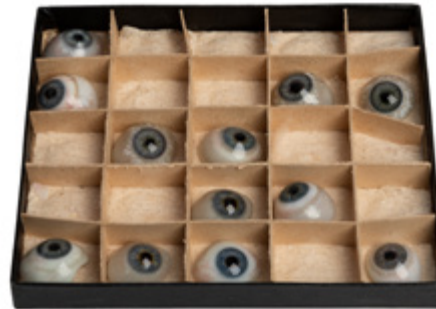
369



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371



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373

369. **Prosthetic Glass Eye Collection.** 20th century. Group of approximately 170 brown, glass eyes stored in a wooden case. Case 13 x 26 ¼". Light surface dust.

1,000/2,000

370. **Antique Anatomical Eye Model.** European, 19th century. Composition model of the human eye and eyelid. Dissectible, with glass inner eye and optic nerve; hand-painted with numerals on various parts. Approx. 5 ½ x 5 x 5". Mounted on a circular solid beech museum display stand. Several old, repaired cracks and breaks with occasional inpainting. Stable, presentable condition.

400/600

371. **Antique Prosthetic Glass Eye Set.** German, ca. late 19th century. Case of 25 prosthetic blue eyes marked "R" (i.e., Right) on the box lid. Fine.

250/500

372. **Antique Prosthetic Glass Eye Set.** German, ca. late 19th century. Case of a dozen prosthetic blue eyes marked "L" (i.e., Left) on the box lid. Scattered flaking to surfaces; very good.

250/500

373. **Becker Mechanical Prosthetic Hand.** Circa 1930s-40s. Wooden and steel prosthetic hand, designed to allow grip and finger movements (mechanics not working), mounted on an industrial metal stand for display. Height on stand 13 ½".

200/400



374

374. **Bobcat Skeleton Taxidermy Clay Armature.** Circa 1920s. Armature for bobcat taxidermy consisting of articulated bobcat skeleton and skull, with clay, wire mesh, and board, mounted to wooden platform with industrial steel bar. This form showcases an outdated method of taxidermy, wherein muscles are sculpture out of clay over the articulated skeleton before being cast in plaster and rosin paper before being taxidermized. Platform 40 ¼ l x 18 ½ w 4 ½" h; overall height approx. 23". Modeling clay is still somewhat malleable. Mild dust accumulation. Texture inherent. Unique. Third-party shipping is required.

600/900



375

375. **Assorted Natural History Items / Sand Dollars, Insect Displays, Novelty Science Toys.** 1990s-2000s. Group of assorted natural history specimens and novelty items. Includes collection of ten real sand dollars & sea biscuits of various sizes. — Group of Baculum bones from a raccoon, coyote, otter, badger, and mink. — An etched bone and bamboo Batak calendar. — Several displays of insects cast in resin for display and as jewelry. — Two novelty science items including *Triops* that expand in water (case of ten) and one kit of *Triassic Triops: Hatch, Grow, & Feed Ancient Creatures*. Overall good condition. Collection of Johnny Fox.

150/200

376. **Botanical Model of Linacee.** Florence, Italy, ca. 1880s. Painted plaster and papier-mâché model of a Linacee (*Linum usitatissimum*), or flax, by A. Dall'Eco. Held in boxwood base with circular printed label by the maker. Height 13 ¼". Scattered superficial cracking.

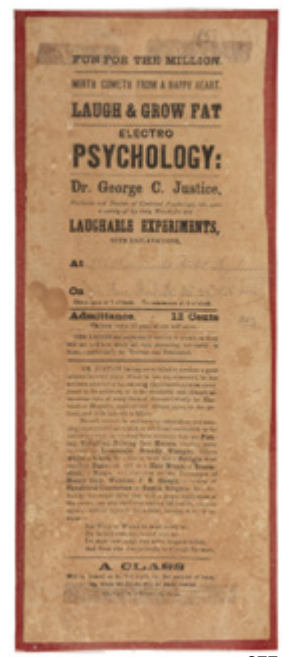
300/500

377. [MEDICAL QUACKERY]. **Laugh & Grow Fat / Electro Psychology: Dr. George C. Justice.** Philadelphia: Scott, Printer No 12., ca. 1857. Broadside advertising an Electro-Psychology exhibit and performance. "THE LADIES, are particularly invited to attend, as they will see and hear much not only interesting but useful to them, — particularly the Nervous and Debilitated." Mounted to board. Approx. 14 ¾ x 5 ¾". Staining and toning to paper.

250/500



376



377



379



378

378. [HEALTH TONIC]. **Gouttes des Viburnide Giry**. Paris: Gabriel Langlois, 1928. French advertising poster on cardstock, as issued, promoting a medicine said to improve circulation and treat varicose veins, among other listed disorders. 15 ¾ x 11 ¾". With string hanger. A-; minor soiling upper left.

150/250



380

381

379. **Antique Italian Phrenology Skull**. Circa 1852. Heavy skull on ebonized fruitwood base, painted with markings all over diagramming phrenological regions and corresponding characteristics of the brain. 7 x 9 x 7 ½". Signed "G.T. 1852" on base of skull. Paint and plaster appear to have been added to a partial or complete human skull, with human teeth. UNUSUAL AND RARE.

1,000/2,000

380. VAGO, A.L. (1839 – 1896). **A.L. Vago Phrenology Bust**. London, mid-19th century. Plaster phrenology bust, contours outlined by hand and with annotations in graphite with human characteristics such as "spirituality," "acquisitiveness," and "cautiousness." 8 ½ x 3 ¾ x 3 ½". Marked on the base verso. Scattered discolorations and minor craquelure.

500/700

381. **Fowler Phrenology Bust**. New York: Fowler & Wells, late 19th – early 20th century. Plaster phrenology bust. With label verso listing "Names & Groups of Organs". Height 11". Peeling and soiling to the label. Head previously cracked, with glue repair. Chipping and dust accumulation. Good. Provenance: Collection of Ken Klosterman.

200/400

382. **J. Hicks Seismograph in Mahogany Case**. London: J. Hicks, ca. 19th century. Brass and metal seismograph with thick beveled glass sides, in a polished mahogany case. Maker's label mounted in cabinet. Drawer contains sheets of blank seismograph paper. 9 x 14 ¾ x 9". James Joseph Hicks (1837 – 1916) was an inventor and manufacturer of scientific instruments whose business flourished in the late 19th and early 20th century.

200/400



382



383



384

383. **French 19th Century Surgical Field Kit**. France, 19th century. Walnut case, three-tier, with fitted compartments (one lidded) for various emergency surgical tools. With approximately 18 tools, several marked "J. Haran." Case overall 4 ½ x 16 ¼ x 8".

500/700

384. **French 18th Century Female Anatomy Lithograph**. Lithographed by Langlume & Cie., after N.H. Jacob. Plate 11 extracted from an unidentified anatomical work. The accompanying key to this plate is mounted on the frame verso. Antique wooden frame; overall 16 x 20".

100/200

385. **Italian Anatomical Display of Female Reproductive System**. Italy: Amedeo Fumero, ca. 1900s. Painted plaster and papier-mâché educational model. With detachable parts, labeled with numerals on each part of the anatomy. 12 ½ x 8 x 13". Time worn; old, repaired breaks and slight chips.

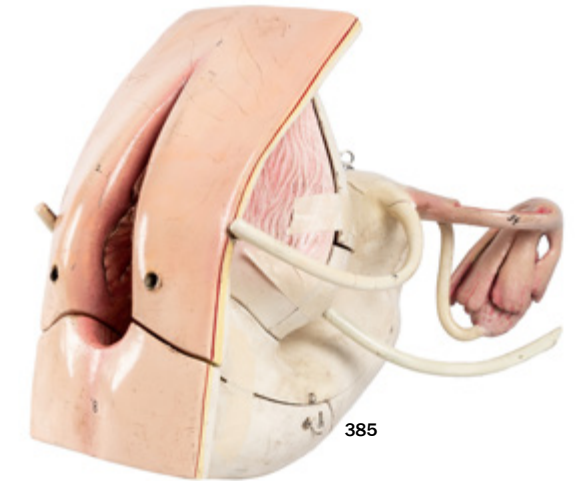
400/600

386. **Skeleton of the Fetus**. Johnson Litho, N.Y., ca. mid-19th century. Lithographed plate. 10 x 6 ½". Light spotting and soiling.

100/200

387. **Group of Antique Physical Abnormality Prints**. English, 18th/19th century. Group of over a dozen matted engravings and etchings of people with skin diseases, conjoined and parasitic twins, and hypertrichosis. Some plates trimmed to image. Sizes vary, generally 7 x 4" and smaller. Mat sizes generally 15 x 12".

500/700



385



386



387



388

CRIME

388. **Invitation to the Double Execution of William Gay and William Biggerstaf.** Montana, 1896. Framed invitation, photograph, and railway pass related to the double execution of Gay and Biggerstaf. Includes the invitation for John Fitzpatrick Sheriff, signed by J Henry Jurgens, Sheriff of Lewis and Clarke County. Accompanied by a photograph of William Gay hanging and a Limited Pass for the Butte, Anaconda & Pacific Railway, presumably purchased to travel to view the hanging. Pass is printed with "Anaconda, Montana, March 27, 1896. / Good until June 20, 1896." Framed items captioned "Invitation to the hanging of William Gay, Shown in photo, Sheriff Fitzpatrick's Railroad Pass. "All mounted within one frame. Invitation 6 x 3 1/2"; frame 17 x 19".

2,500/5,000

William Gay was sentenced to death after allegedly killing a Deputy Sheriff while on the run with a fellow outlaw. He had previously struck gold in the Dakotas and relocated to Montana. He went on the run following a feud with a Montana reporter and accusations that he set fire to the newspaper building as revenge. William Biggerstaf was a freed slave who was convicted of the murder of Dick Johnson, despite claiming self-defense. Although both men received stays of execution and were not hanged on the advertised date, they were each hanged later (Biggerstaf on April 6, 1896, and Gay on June 9, 1896).



389

389. [CRIME]. **Photograph of the Noose and Cap used to Hang "Handsome Harry," Last Legal Execution by Hanging in New York City.** Philadelphia: P.J. Press Bureau, early 20th century. Sepia-toned photograph depicting a noose and black hoods. P-J Press Bureau stamp verso with pencil notation: "Noose and black cap used at hanging of 'Handsome Harry' Carlton, the last man hung in the Tomb". Carlton was convicted of killing a policeman responding to an assault Oct. 28, 1888, and was the last person to be legally hanged in Manhattan at the Tombs Prison on Dec. 5, 1889. 6 1/4 x 3 7/8". Very good.

80/150

390. [CRIME]. **The Dalton Gang Ready for the Undertaker.** Photograph of four deceased Dalton Gang members following an attempted 1892 bank robbery in Coffeyville, Kansas. Pictured are Bill Powers, Bob Dalton, Grat Dalton, and Dick Broadwell. Framed. With caption pasted onto photo. Image 3 3/4 x 6 1/2"; frame 12 x 14 1/4". Good.

200/300



390

391. [CRIME]. DESALVO, Albert (1931-1973). **Archive of Original Crime Scene Photographs from Boston Strangler Case.** 1960s. Archive of original Boston Police Department photographic material related to the Boston Strangler serial murder case from 1962-1964. Approximately 30 pages of over 85 crime scene photographs arranged in contemporary binder (with some duplicate prints). Includes film negative portraits of the victims, crime scene photographs showing the interiors of victims' homes, several graphic images of the victims' bodies in their homes, DeSalvo's mugshot, and paper negative copies of DeSalvo's criminal record, previous arrests, and one page of his FBI file. Many silver gelatin prints are stamped with Boston PD "Identification Section" stamps verso with handwritten dates, times, and locations of the photographs, including the known addresses of multiple victims. Includes: *Patricia Jane Bissette*. Photos stamped verso 515 Park Drive, 12/31/1962, 11:30am. — *Beverly Florence Samans*. Many photos stamped verso 4 University Rd., 5/8/1963, 9:00pm. — Group of photos from a house not identified verso. Likely the home of *Sophie L. Clark*. — *Anna Elza Slesers*. Photos labeled in pencil verso 77 Gainsborough Street. — *Jane Sullivan*. Photos stamped 435 Columbia Rd., 8/30/1962, 7:00pm. — Paper negative copy of Albert DeSalvo FBI file (one page), with signature of J. Edgar Hoover. — City of Boston Police Department Prisoner's Record for DeSalvo from 1/8/1958, several years before he confessed to the string of murders. — DeSalvo's criminal record from 1943-1959 showing multiple breaking and entering (B&E) charges. And DeSalvo's Record of Criminal Arrest with his fingerprints. — These crime scene photographs are rare, with some likely never seen by the public. Photos approx. 4 x 5". Provenance: From the private collection of a former police officer, photographer, and finger-printer for the Boston Police Department.

2,000/4,000



392

392. [MUGSHOTS]. **Group of nearly 400 Female Mugshots from Boston, Massachusetts, 1940-1977.** Boston Police Department, 1940s-1970s. Large archive of nearly 400 mugshot photographs of women in Boston spanning three decades. Many with pencil notes verso about each subject's name, height weight, eye, and hair color. Some with printed arrest information verso. Arranged in contemporary three-ring binder. Photos approx. 3 x 5". Very good overall. Provenance: From the collection of a former Boston Police Department photographer.

1,000/2,000



393. [MUGSHOTS]. LICATA, Victor (1912-1950). **"Marihuana: This photo speaks for itself / The Most Heinous Crime of 1933"**. Photo montage mugshot of Victor Licata on Velox paper. With caption "Victor Licata, Tampa, Florida, on October 18, 1933, while under the influence of Marihuana, murdered his Mother, Father, Sister, and Two Brothers, WITH AN AXE while they were asleep." With caption above: "Marihuana: This photo speaks for itself". Licata, known as the Dream Slayer, became the face of anti-marijuana campaigns in the 1930s. His case inspired marijuana-induced-crime-insanity propaganda such as the 1936 exploitation film *Tell Your Children* (a.k.a. *Reefer Madness*). 4 1/4 x 5 1/8". Light creasing. Good. Provenance: From the collection of a former Boston Police Department photographer.

200/400



394

394. [MUGSHOTS]. **Two Mugshots of Burn Victims.** 1959. Two mugshot photographs of men with severe burn scars on their faces, from the Boston Police Department. Dated 9/26/1959 and 10/10/1959. Each approx. 3 x 4 3/4". Some creasing, light discoloration. Good. Provenance: From the collection of a former Boston Police Department photographer.

200/400



395. [MUGSHOTS]. **Mugshots of a Cross-Dresser.** Boston, 1947. Series of four mugshot photographs of a cross-dresser. With two full body shots. One photo shows the subject opening their skirt to reveal male genitals. 3 5/8 x 2 3/8". Rust spots from staples, light creasing and discoloration. Good. Provenance: From the collection of a former Boston Police Department photographer.

100/200



396. [MUGSHOTS]. **Mugshots of a Flasher.** Boston, ca. 1940s-50s. Two full-body mugshots showing a flasher with his trench coat closed in one photo and open in the next, revealing his genitals as well as the rope-rig tied around his waist and pants to give the appearance of his wearing pants underneath his jacket. 3 1/4 x 2 1/2". Light scuffing, rust stains from staples at top. Good. Provenance: From the collection of a former Boston Police Department photographer.

100/200

395



397. [CRIME - BOSTON]. **Archive of Over 150 Post-Mortem Boston Crime Scene Photographs.** Boston Police Department, 1940s-1970s. Large archive of 44 pages containing over 150 post-mortem crime scene photographs depicting victims of violent crime, suicide, murder, and assault. Arranged in a contemporary three-ring binder. Photographs depict graphic and gruesome images of dead bodies at crime scenes in the streets, office buildings, and domestic spaces, including images of decapitation, bodies mangled in train tracks, hanging, gunshot wounds, with some autopsy photos. Many with Boston Police Department stamps verso with handwritten or mimeographed information about victims, location, and time of photograph. Some with pencil annotations. Each photo approx. 4 x 5". Provenance: From the collection of a former Boston Police Department photographer.

1,200/2,000

396



398. [CRIME - BOSTON]. **Group of 21 Postmortem Crime Scene Film Negatives.** Boston, ca. 1960s. Group of 21 medium format (4 x 5") photo film negatives of several Boston crime scenes. Showing graphic, postmortem images of victims of suicide, homicide, and violent crime. One set of negatives also has (7) photo positive prints. Provenance: From the collection of a former Boston Police Department photographer.

300/500

399

399. [CRIME - CHICAGO]. - [CAPONE, Al (1899-1947)]. **Time Magazine.** New York: Time Inc., March 24, 1930. Original printed wraps; bound in cloth. 8vo. With issues spanning Jan. 6, 1930 - Mar. 31, 1930 (damp-soiling to first few issues, not affecting the Capone issue). Though often incorrectly stated as 1930's "Man of the Year" issue, the 24 March 1930 issue of *Time* was nonetheless a deeply controversial one, as Al Capone at the time was infamous for his gangland activities (most notoriously the St. Valentine's Massacre), and had in fact completed a one-year sentence for possession of a concealed weapon the week before this issue went to press. Less than a month later he was officially named Public Enemy No. 1 by Frank J. Loesch, chairman of the Chicago Crime Commission, and a year later was again hit with a prison sentence for tax evasion. Provenance: University of Detroit Library (withdrawn).

400/600

400. [CHICAGO]. **Archive of Postmortem Fire Department Photographs.** Chicago Fire Department, 1960s. Archive of 35 original black & white photographs and six color photo contact sheets of graphic and gruesome scenes showing postmortem images of victims who died in fires and suffered severe burns. Some autopsy photographs. Many photos with "Official Photograph / Chicago Fire Department" emblem lower right. Many are stamped verso "Chicago Fire Department" with handwritten notes on location, date, and time of incident. A few are later copies / duplicates. Some include printouts of newspaper clippings identifying events. The six pages of color contact sheets each contain four 4 x 5" images. Most photos are 8 x 10". Provenance: Fire Museum of Greater Chicago, From the Collection of Chief Edmond Enright (stickers verso).

800/1,200

401. **Six Film Negatives of a Police Officer's Open Casket Funeral.** Boston, ca. 1960s. Group of six medium format (4 x 5") film photo negatives depicting a Boston Police Officer's Open Casket at his Funeral. Provenance: From the collection of a former Boston Police Department photographer.

150/300

402. [CRIME]. **Photograph of the Brady Gang Shoot-Out.** Bangor, Maine, 1937. Photograph of the scene of the shootout of the Brady gang, showing Alfred "Al" Brady and Clarence Lee Shaffer, Jr. dead in the street with dozens of on-lookers. The Brady Gang committed nearly 150 holdups and robberies and at least one or two murders over the course of a few months and met their demise in a public shootout with FBI agents in downtown Bangor. 4 x 5". Some discoloration. Good. Provenance: From the collection of a former Boston Police Department photographer.

100/200

403. **Attack Dog Training Demonstration Photos.** Illustration Bureau, ca. early 20th century. Series of three silver gelatin photographs showing a demonstration of a trained attack dog. Images show the dog lunging toward a man in protective gear as he attempts to flee, scales a wall, and lays on the ground. Stamped "Illustration Bureau" and one inscribed verso. Each 6 1/2 x 4 3/4". Curling and toning, else very good.

150/250



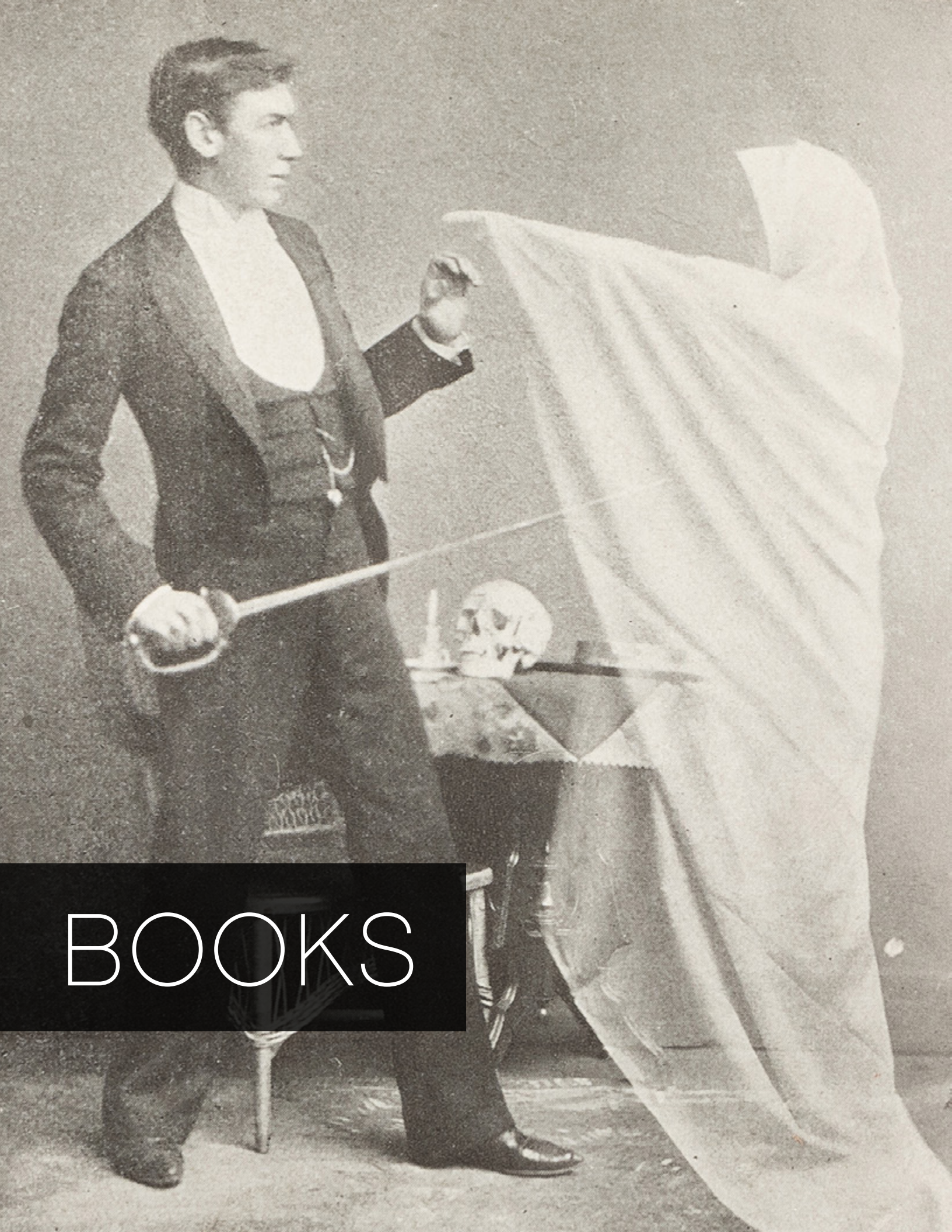
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402



403



BOOKS

404. TELLER and Todd Karr. **House of Mystery: The Magic Science of David P. Abbott.** Los Angeles: The Miracle Factory, 2005. Number 13 of 100 DELUXE EDITION copies, signed by Teller, Todd Karr, and Katlyn Breene on a limitation card mounted to the top of the first volume. Two volumes in black leather with pictorial jackets, housed in publisher's leather ribbon-tied box. Profusely illustrated. 4to. Fine. **1,500/2,500**



404

405. ABBOTT, David P. (1863-1934). **Group of 5 Books and Booklets.** V.p., 20th century. Including: *Behind the Scenes with the Mediums*. Chicago, 1907. First edition. — *Behind the Scenes with the Mediums*. Chicago, 1912. Fourth revised edition. — *The History of a Strange Case*. Chicago, 1908. — *The Marvellous Creations of Joseffy*. Chicago, 1908. Upper wrapper detached. — *David P. Abbott's Book of Mysteries*. Omaha: Modern Litho, 1977. Number 172 of a limited edition. All published by The Open Court Publishing Company except as noted. Wrappers and cloth, 4to to 12mo. Condition good and very good. **200/300**



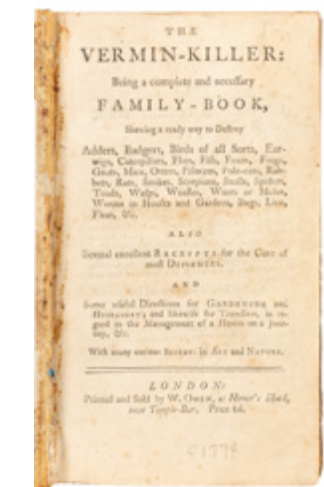
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406. ABBOTT, David P. (1863-1934). **Typed Letter Signed, and two Photographs.** Including: a typed letter, 21 December 1916, one page, to Mrs. Mellissa Bennight ("Aust Lissa"), on Abbott's House of Mystery letterhead. Abbott writes to "the only aunt I have left", inviting her to visit after the winter and providing updates on other family members. SIGNED "David Abbott and Fannie Abbott." Losses along original central fold with minor text loss. [Together with] two gelatin print photographs, 5 1/2 x 3 1/4", depicting Abbott in his home with the Talking Tea Kettle, floating ball, and others. [And] a "materialization of a witch" (titled on verso). A rare group of material. Provenance: Ken Klosterman's Salon de Magie. **800/1,200**

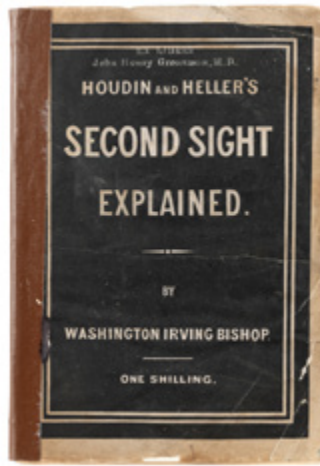


406

407. **The Vermin-Killer; Being a Complete and Necessary Family-Book, Showing a Ready Way to Destroy Adders, Badgers, Birds of All Sorts, Earwigs, Caterpillars...** London: W. Owen, ca. 1770. Contemporary marbled boards, leather spine title. Ex-libris of Dr. John Henry Grossman. 12mo. 84 pages. Marginal ink annotations on one leaf, scattered light foxing, lacking front flyleaf. **100/200**



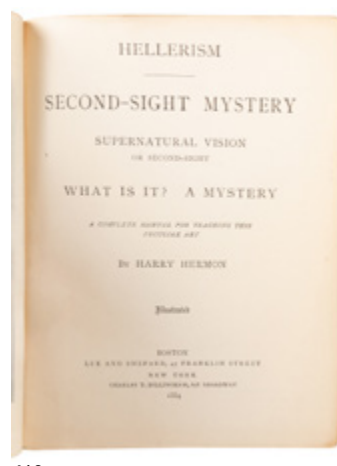
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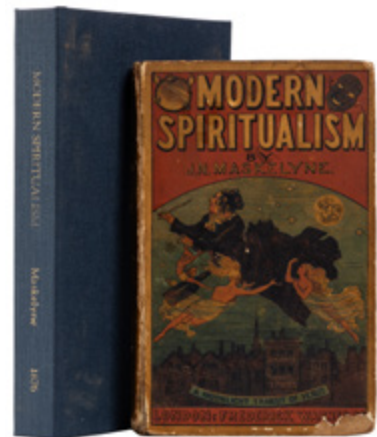
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412



413

408. BISHOP, Washington Irving (1855–1889). **Second Sight Explained. A Complete Exposition of Clairvoyance or Second Sight, as Exhibited by the Late Robert Houdin and Robert Heller.** Edinburgh & Glasgow: John Menzies, 1880. Wrappers. Blind stamped Ex-libris John Henry Grossman, M.D. 8vo. Disbound from wrappers. Wrappers with some chipping and creasing, spine secured with book tape. Spotting and staining. **150/250**

409. PRICE, Harry and DINGWALL, Eric J. (editors). **Revelations of a Spirit Medium.** London: Kegan Paul, Trench, Trubner & Co., Ltd. 1922. Facsimile Edition with notes, bibliography, glossary, and index. Blue cloth stamped gilt. Ex-libris of Dr. John Henry Grossman. With inscription and a tucked-in handwritten letter from the editor, Eric J Dingwall, to J.H. Grossman dated 8/11/65. 8vo. Some bumping to corners. **150/250**

410. HERMON, Harry. **Hellerism: Second Sight Mystery.** Boston: Lee and Shepard, 1884. Publisher's pictorial wrapper (secured with book tape). Illustrated. Ex-libris of Dr. John Henry Grossman. 8vo. Lower right corner and top edge of wrapper chipped. Cracked at spine. Wear and toning, minor creasing to book. Interior generally clean. **150/300**

411. EVANS, Henry Ridgely (1861–1949). **The Spirit World Unmasked.** Chicago: Laird & Lee, [1902]. Publisher's orange cloth, front board pictorially stamped in black and white. Illustrated. With spirit photograph by the author as frontispiece. Ex-libris of Dr. John Henry Grossman. 8vo. Minor wear to cloth, soiling to spine. Minimal ownership marks in front pages, leaves toned. Good. **200/400**

412. **Ancient mysteries described, especially the English miracle plays, founded on Apocryphal New Testament story...** London: J.M. M'Creery, 1823. First Edition. Illustrated with engravings and woodcuts. Quarter leather marbled boards. Ex-libris of Dr. John Henry Grossman and John Sykes. 8vo. Small repair to interior hinge. Spotting to the frontispiece, light foxing and leaves toned throughout. Minor ownership markings. Clean interior. Very good. **200/300**

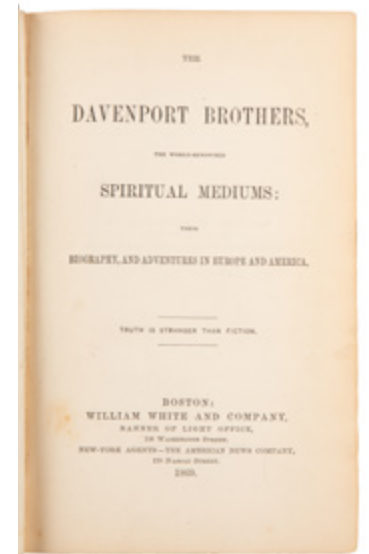
413. MASKELYNE, John Nevil (1839–1917). **Modern Spiritualism: A Short Account of its Rise and Progress, with some Exposure of so-called Spirit Media.** London: Frederick Warne and Co., (1876). Color pictorial boards. Illustrated. Housed in custom blue cloth folding case with gilt lettering. 8vo. Cover and spine worn around the edges, with chipping to wrappers and slight rubbing at edges. Occasional foxing and staining throughout. Toole Stott 1127. **150/250**

414. **The Davenport Brothers, the World-Renowned Spiritual Mediums...** Boston: William White and Company, 1869. Publisher's original cloth (light foxing to title page). FIRST EDITION. Frontispiece with illustrations. 8vo. Provenance: John Henry Grossman bookplate. Toole Stott 802. The Davenport Brothers were American magicians who presented illusions meant to be perceived as supernatural in nature, their act having been heavily influenced by the Fox Sisters of Rochester, New York. **500/700**

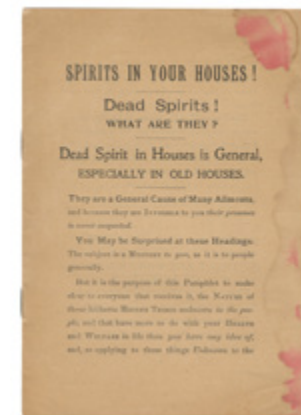
415. [GHOSTS]. **Spirits in Your Houses! Dead Spirits!...** [cover title]. N.p., n.d. (late 19th century?). [8]pp. including covers. 6 5/8 x 4 5/8". Advertising booklet by a Henry Collin describing the deleterious effects of dead spirits in one's home, "especially old houses," such as "throat and lung problems, nerve affections, stiffness of joints," and numerous other conditions. Collin includes his address to book appointments to "dispel" the spirits. Old damp-soiling along right edge; a few short, closed tears. **100/200**

416. [SPIRITUALISM]. FARMER, John S. (1854–1919). **Twixt-Two-Worlds: A Narrative of the Life and Work of William Eglinton.** London: The Psychological Press, 1886. Drypoint etched frontispiece of Eglinton. Tan cloth stamped in gilt, black, and red. Color chromolithographed plates behind tissue. 4to. Some separation from spine, soiling to the cover, corners bumped with general shelf wear. Light foxing and toning throughout, pencil ownership marks at front, but complete and intact. A foundational work on ghosts and spirits. **250/500**

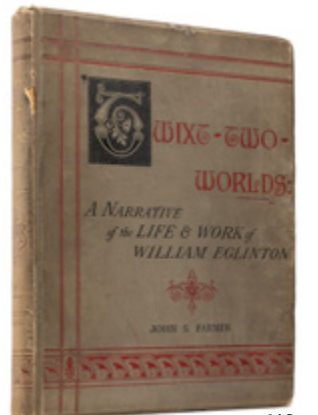
417. **Group of Five Books on Conjuring and Magic.** V.p., 19th–20th century. Group of five books on magic and conjuring including: NEIL, C. Lang. *The Modern Conjurer and Drawing Room Entertainment.* London: C. Arthur Pearson Ltd., 1911. Second Impression. Illustrated from photographs. Tan publisher's cloth, title stamped in gilt. With Hamley's Conjuring Department Stamp. 8vo. Light staining and spotting throughout, some ownership markings. — PROSKAUER, Julien J. *Spook Crooks: Exposing Spirit Mediums, Fortune Tellers, Astrologers, Palmists, Card Readers, etc., etc.* London: Selwyn & Blount, 1928. Illustrated by James and Howard Savage. Publisher's red cloth. With the dust jacket. Ex-libris Stanley Collins. 8vo. Foxing and spotting throughout. Light soiling. — *Handcuff and Gaol Breaking Mystery Exposed.* London: Manchester: Daisy Bank Printing & Publishing Co., [1914]. Red pictorial wrappers. Fragile sewn booklet. Illustrated. 31pp. Toning, else good. — NICHOLS, T.L. *A Biography of the Brothers Davenport.* London: Saunders, Otley, and Co., 1864. First Edition. Publisher's gilt stamped green cloth boards. E.G. Dingwall's copy. 12mo. Bumping at corners, rubbing, soiling, and peeling of cover. Some cracking. — BURLINGAME, H.J. *Hermann the Great: The Famous Magician's Tricks.* Chicago: Laird & Lee, 1897. Illustrated. Blue cloth boards, pictorial stamp cover. 12mo. **250/500**



414



415



416



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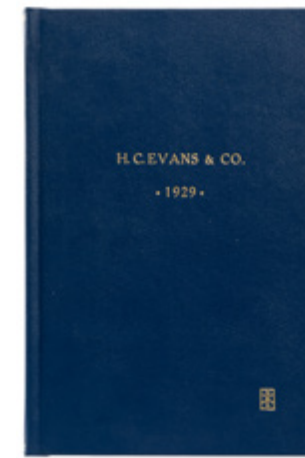
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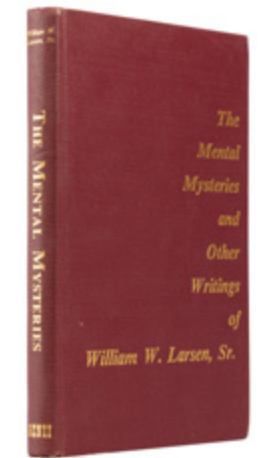
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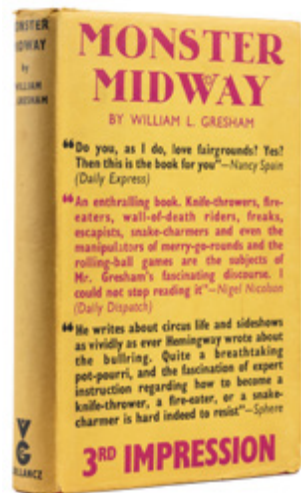
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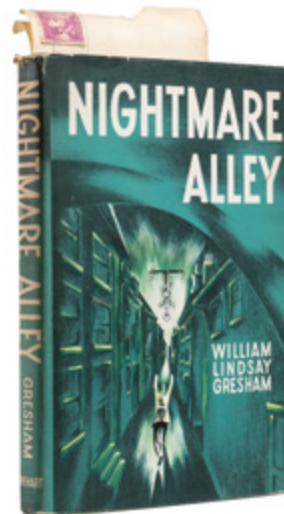
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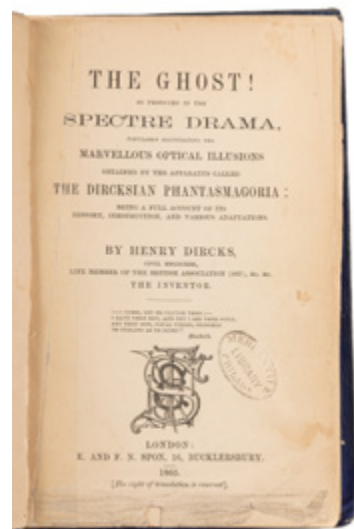
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421



422

418. [MAGIC]. **The Amateur's Guide to Magic and Mystery and the Black Art Exposed.** New York: J. S. Ogilvie, [ca. 1895-1888]. Publishers printed wrappers. Illustrated. 8vo. Some chipping to spine, some edgewear, and minor occasional chipping. A very good example of a rare and fragile book. From the Milbourne Christopher Collection with the bookplate on the inner front wrapper.

200/400

419. [MAGIC]. **Three Antique Magic Booklets.** Including: *How to Do Tricks.* New York: Frank Tousey, 1881. — *The Hand-Book of Conjuring and Parlour Magic.* Birmingham: F.H. Wakelin, nd. — Professor Hoffman. *Tricks with Cards.* Cleveland: The Arthur Westbrook Co., nd. — All in publisher's pictorial wrappers.

125/175

420. GRESHAM, William Lindsay (1909–1962). **Monster Midway.** London: Victor Gollancz, 1954. Publisher's red cloth, spine lettered gilt; unclipped dust-jacket (lightly worn at corners). 8vo. First British edition, third impression, INSCRIBED AND SIGNED ("Bill Gresham"), with a full-page inscription by the author on the flap to Dr. John Henry Grossman. [Also, with] a laid-in signed Christmas card from the author to Grossman. Provenance: Dr. John Henry Grossman (bookplate).

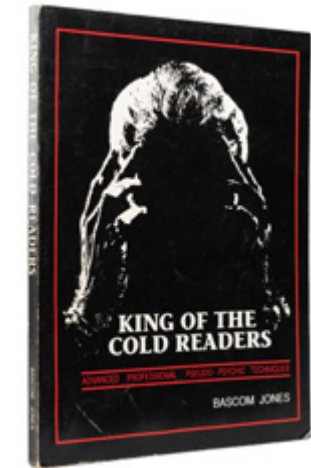
300/500

421. GRESHAM, William Lindsay (1909–1962). **Nightmare Alley.** New York and Toronto: Rinehart and Company, 1946. Publisher's lime cloth, title in gilt; unclipped dust-jacket (light wear at corners and edges). 8vo. Second printing, with a laid-in typed signed letter from the author, two pages, 19 April 1960, on his personal letterhead, to John Henry Grossman. Gresham asks what knowledge Grossman may have regarding luminous liquids and compounds that may have been in use by the medium Daniel Home in the mid-19th century. Signed "Bill." With the mailing envelope. Provenance: John Henry Grossman (bookplates). The first and most successful of Gresham's novels, *Nightmare Alley* was adapted into a major motion picture in 1947 and again in 2021; the latter was nominated for four Oscars at the 94th Academy Awards.

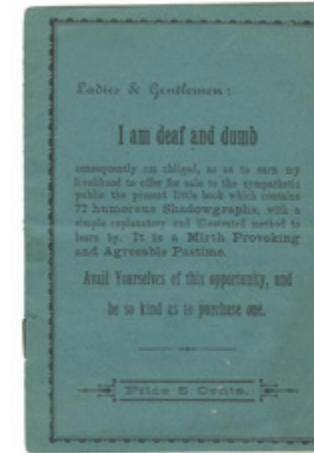
250/350

422. DIRCKS, Henry (1806–1873). **The Ghost! As Produced in the Spectre Drama... by the Apparatus called the Dircksian Phantasmagoria.** London: E. and F. N. Spon, 1863. Publisher's cobalt blue cloth stamped pictorially in gilt and blind (spine perished, covers well rubbed; chipping to title-page and preliminaries). Illustrated. 8vo. FIRST EDITION. Toole Stott 245. Provenance: Ken Klosterman (stamp); O'Dowd (stamp); Mercantile Library Philadelphia (hand-stamps).

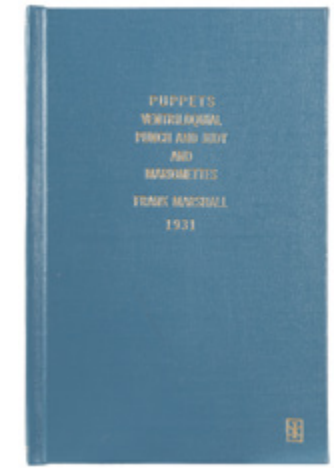
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426



427



428

423. **The Japanese Parlor Magic. Home Amusement to All.** Yokohama: O. Kai & Co., ca. 1890s. Color woodblock printed wrappers, stitched. 8vo. Color block-printed illustrations. This booklet, based on the *Impenetrable Secret*, allows the performer to guess which symbol a reader has chosen. The publisher was based in San Francisco and imported Japanese art goods. Light stains to wrappers; red ink-stain on upper cover.

200/400

424. **H.C. Evans & Co. Catalogue.** Chicago, 1929. Colored pictorial wraps; bound in blue cloth, gilt lettered. 160pp. Profusely illustrated, printed in two colors. Casino supplies, fairground and amusement supplies and games, shooting galleries, trade stimulators, and more. Fine. Provenance: Ken Klosterman's Salon de Magie.

150/250

425. LARSEN Jr., William (1928–1993). **The Mental Mysteries and Other Writings of William W. Larsen, Sr.** Los Angeles: Genii Publishing Company, 1977. First Edition. SIGNED and INSCRIBED by William Larsen, Jr. Maroon cloth stamped in gold. Illustrated. 8vo. Very good. Collection of Johnny Fox.

100/200

426. JONES, Bascom (1924-1994). **King of the Cold Readers: Advanced Professional Pseudo-Psychic Techniques.** Bakersfield: Bascom Jones, 1989. FIRST EDITION. Publisher's printed wrappers. 4to. Some wear, creasing, and rubbing to corners. Good. Collection of Johnny Fox.

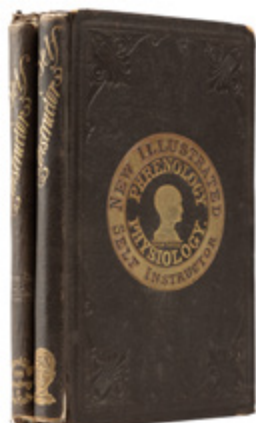
100/200

427. [SHADOWGRAPHY]. **Ladies & Gentlemen: I am deaf and dumb, consequently am obliged, so as to earn my livelihood to offer for sale to the sympathetic public the present little book which contains 72 humorous shadowgraphs...** [cover title]. N.p., n.d. [ca. 1900s?]. Blue-green printed wrappers. [10]pp. illustrated with shadowgraphs and a table with Abbot Charles De L'Epée's sign language alphabet. An unusual 5-cent pitch book.

100/200

428. [VENTRILOQUISM]. **Frank Marshall. Puppets: Ventriloquial, Punch and Judy, and Marionettes.** Chicago, 1931. Printed wrappers, bound in light blue library cloth. Illustrations from photographs. 8vo. 20pp. Price list laid in. Reputed to be the maker of the most famous ventriloquist figure of all time, Charlie McCarthy (Edgar Bergen is listed among the "leading professionals using our figures" in this catalog), Frank Marshall's work remains regarded as among the best in the business. The catalog describes his classic carved figures, living marionettes, walking vent figures, and other carved specialties. Very good. Scarce. Provenance: Ken Klosterman's Salon de Magie.

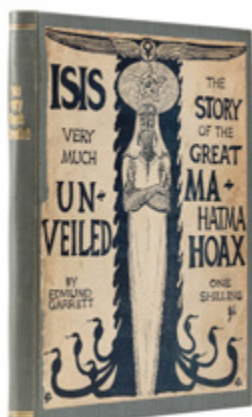
150/250



429



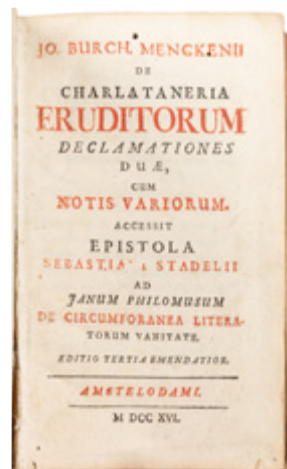
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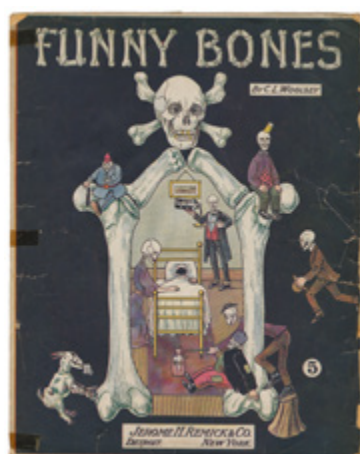
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433



434



435

429. [PHRENOLOGY]. Two 19th Century Works on Phrenology. Including: FOWLER, O.S. and L.N. *The Illustrated Self-Instructor in Phrenology and Physiology*. New York: Fowler and Wells, 1857. — *The New Illustrated Self-Instructor in Phrenology and Physiology*. New York: Fowler and Wells, (1859). — Both in publisher's gilt pictorial cloth. Text illustrations throughout. 12mo. Scattered fraying to cloth at spine and corners; inked inscriptions on blank lines on the title pages. Provenance: Ken Klosterman's Salon de Magie (bookplates).

150/250

430. LITTLE DEACON (pseudo., Nicias Ballard Cooksey, 1846–1927). *The Devil Unmasked*. Olney, Ill: Cooksey Publishing House, 1900. Beige cloth stamped pictorially in black (spine and lower cover a little darkened). 8vo. 268pp. FIRST EDITION of this Christian narrative of the author's encounters with the "strong, wide-awake, and up-to-date" Devil and various temptations.

200/300

431. GARRETT, Edmund (1853–1929). *Isis Very Much Unveiled*. London: "Westminster Gazette" Office, (1894). Grey cloth, with the original upper wrapper laid down. Frontispiece, halftone plates. Square 8vo. 142pp. Very good. Scarce.

100/200

432. [PSYCHEDELLICS]. SCHULTES, Richard Evans (1915–2001). *Hallucinogenic Plants*. New York: Golden Press, 1976. Illustrated in color by Elmer W. Smith. Color wrappers. 6 x 4". FIRST EDITION, with full letter line on last page of index. "The first nontechnical guide to both the cultural significance and physiological effects of hallucinogens" (from the lower wrapper). Minor rubbing and creases to covers.

150/250

433. MENCKEN, Johann Burkhard (1674–1732). *De Charlataneria Eruditorum Declamationes duae, cum notis variorum*. Amsterdam, 1716. 12mo (6 1/4 x 3 3/4"). Vellum, title lettered on spine, red edges. Title page in red and black. This book fiercely attacked phony mathematics scholars, medical practitioners, and other "charlatans". Magic practitioners are mentioned later in the text. Very good.

150/250

434. [SHEET MUSIC]. WOOLSEY, C.L. *Funny Bones Rag*. Detroit & New York: Jerome H. Remick, 1909. Folio (13 3/4 x 11"). [6] pp. including wrappers. Uncommon ragtime sheet music with anonymous artwork of skull and crossbones and skeletons. Old tape repairs; scattered tears and small losses.

150/250

435. [COMICS]. *Red Dragon Vol. 1 No. 3. Featuring Dr. Neff Ghost Breaker*. Street & Smith, 1948. Cover by Bob Powell. Attractive mid-grade copy with darkening near staples, minor wear to extremities, lightly rolled.

150/250



MAGIC



436



439



440



441



437

436. HOUDINI, Harry (Erik Weisz, 1874–1926). **Photograph of Houdini and Anna Eva Fay.** [Massachusetts], ca. 1924. Houdini and the famed theatrical medium stand outside her home in Melrose, Mass., gazing into a reflective sphere. 8 x 10". Losses in margins; several tears and creases in image. Provenance: Ken Klosterman's Salon de Magie.

400/600

437. HOUDINI, Harry (Erik Weisz, 1874–1926). **Photograph of Houdini and Ira Davenport.** Sepia-toned photograph of Houdini and spiritualist-magician Ira E. Davenport (1839–1911). A reproduction from collection of Linden Heverly, presented by Heverly to magician W.J. Hilliar on July 4, 1927, in ink in the image. 9 7/8 x 8". Provenance: Ken Klosterman's Salon de Magie.

300/500

438. HOUDINI, Harry (Erik Weisz, 1874–1926). **"Harry Handcuff Houdini" RPPC.** London: Campbell-Gray Ltd., ca. 1920s. Real photo postcard depicting 3/4 length portrait of Houdini. Divided back, not postally used. 5 3/8 x 3 3/8". Toning the paper, else very good.

200/400

439. HOUDINI, Harry (Erik Weisz, 1874–1926). **Houdini Beware. Original Schubert-Belasco Theatre Program.** Washington D.C., ca. 1925. Scarce six-page theatre program for Houdini's anti-spiritualist performance. Includes a biography of Houdini, notes on his performances, a photo montage centerfold, and a \$10,000 challenge to "any medium in the world." Approx. 8 7/8 x 6". Disbound without original staple. Light rust stains, minor tears around perimeter. Light thumb-soiling and toning to paper. Good.

300/600

440. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Seven Pitch Books and Booklets.** Group of seven pitchbooks including: *The Adventurous Life of a Versatile Artist*. New York, 1922. — *Houdini Exposes the Tricks used by the Boston Medium "Margery."* Three copies, two (1924) and one later printing. — and three other reprint pitch books (including one signed replica by Marie Blood, Houdini's niece). Collection of John Bushey.

250/350



438

441. [HOUDINI]. **Group of over 25 books by and about Houdini.** Including: HOUDINI, Harry. *Miracle Mongers and Their Methods*. E.P. Dutton, 1929. Second printing; with facsimile jacket. — ERNST, Bernard M.L. and Hereward Carrington. *Houdini and Conan Doyle*. New York, 1929. FIRST EDITION. Facsimile dust-jacket. — HOUDINI. *Houdini's Paper Magic*. Dutton, 1934. Fourth printing. Facsimile dust-jacket. — Biographies and magic books by Harold Kellock, J.C. Cannell, Milbourne Christopher, and Walter Gibson, most in original dust-jackets, and with volumes INSCRIBED by Milbourne Christopher and Walter Gibson. — FAST, Franci. *The Houdini Messages*. Two copies (third and fourth printings). — And others. Collection of John Bushey.

300/500

442. [HOUDINI]. **Legends of Magic Houdini Bronze Sculpture.** 1998. Desk-sized bronze full-length sculpture of Houdini in restraints. With title plaque, signed on base verso, from a limited edition (unstated). Height 7". Fine. Provenance: Ken Klosterman's Salon de Magie.

200/400

443. [HOUDINI IMITATORS & ESCAPE ARTISTS]. **Collection of 23 Booklets and Pitch Books.** Including: *Handcuff and Gaol Breaking Mystery Exposed* (6) — *Learn How to Be a Handcuff King and Mystery Man* (10) —Burling Hull, *The Challenge Handcuff Act* (3) — "Oudini," *The Great Mysteries — Secret of the Great Handcuff Trick — Thrilling Episodes of Jack Clempert* (7) including one original, two numbered reprints by John Bushey, and four other reprints. —*Jail Breaking by the Great Van Tone*. — Condition varies. Original wrappers (some chipped and worn). Includes variant printings, wrapper designs, and other points of difference where duplication exists. Collection of John Bushey.

300/500

444. [HOUDINI]. **Large Collection of Vintage and Reproduction Houdini Ephemera.** Approximately 70 pieces of ephemera including original Houdini-related clippings from *Conjurers' Monthly Magazine*, *Mahatma*, and other magic magazines; a "Harry Houdini" carved plaque; a wooden magic collecting phrase plaque; and a collection of reproduction Houdini photos, challenges, small broadsides, greeting cards, and more. Some items matted. [Together with] an 1883 seated Liberty dime decoratively engraved on recto "HH," in a card holder which purports the coin was a gift to Houdini. Collection of John Bushey.

100/200



442



443



444



445



446



447



448

445. [LOCKS & ESCAPES]. **Group of Six Books and a Postcard.** Including: COURTNEY, Charles. *Unlocking Adventure*. New York and London: 1942, 1951. Includes first and second American editions, and first British edition (second American ed. INSCRIBED AND SIGNED by the author), and the condensed version extracted from *Coronet*. — HOPKINS, Albert. *The Lure of the Lock*. New York, 1928. One of 1,000 copies. Copiously illustrated and diagrammed with descriptions of various types of locks. With a facsimile edition of the same. — A postcard for The Original Colibri, “the smallest Handcuff King.” — and two others.

100/200



449

446. [ESCAPE ARTISTS]. **Nearly 70 Contemporary Posters of Houdini and Escapologists.** Circa 1980s–2000s. Large group of approximately 70 posters, some duplicates, including numerous reproduction Houdini posters; posters for escape artists such as Merlin the Jailbreaker, Cindini, Mike Griffin, and others; The Escape Artist (1982) insert movie poster; and others. Size one-sheet and smaller. Condition varies; some crimped and creased at edges or image. Collection of John Bushey.

125/225

447. **Five Antique Locks and Shackles.** Circa 18th/19th century. Grouping of heavy wrought iron shackles, some with locks. The longest 27". Surface oxidation and minor occasional wear.

200/400

448. **Gaff Shackles / Neck Collar and Handcuffs.** Gimmicked metal restraints for legs, hands, and neck, with collar and four cuffs on chains. This gaff item was taken from an old trunk that was supposedly owned by Yaddah (Houdini's assistant), which contained handcuffs of various types. This pair is referenced and pictured in the book *Gimmicked Handcuffs and Restraints* by Ian McColl, pp. 69-70. Diameter largest approx. 5 3/4". Some oxidation, patina, dust accumulation. Good. Provenance: Collection of Ken Klosterman.

200/400

449. **Escape Stocks.** Circa 1920s. Set of floor-standing stocks painted red, with green painted base, cleverly gimmicked to allow the magician a quick escape after being locked inside. Height 53 1/2". Fully disassembles.

300/500



450

450. **Eight Pieces of Magic and Theatrical Ephemera.** V.p., ca. late 19th/20th century. Including: Nate Leipzig Palace Hall program. — S. Lionel Poziski signed postcard. — Jack Ships banjoist and entertainer ad card. — Jack Cross tramp monologist and magician postcard. — Young Krieger sleight of hand postcard. — William Morris postcard addressed the magician Blackstone. — Senno & Nahl magicians postcard. — and Mr. Rooklyn souvenir program. — Condition varies (some creases, scrapbook remnants on versos, clipped corners).

100/200

451. **Antique German Deluxe Magic Set.** German, 19th century. Paper-covered wooden box, with original pictorial label to lid titled in English, French, and German. Compartmentalized interior with over a dozen wooden magic props (mainly boxwood), plus cards, a wand, coins, and others, 22 altogether. 17 1/2 x 9 1/4 x 3 1/4". Props in very good condition; box sturdy with chipping and soiling to paper.

2,000/4,000

452. **Daylight Séance Gimmick.** Circa early 20th century. A magician's performance gimmick, with a balsa-wood painted hand mounted to a folding wooden rod, allowing for the familiar routine with a cloth. Length 23". Scattered paint chipping to hand. Provenance: Ken Klosterman's Salon de Magie.

200/400

453. [SPIRIT SLATE]. **The Great Slate Trick. No. 54.** Early 20th century. Complete gimmicked spirit slate apparatus in the original box (uncommon) with original instructions. “Any question written on the Slate with common slate pencil mysteriously vanishes and, in its place, by some unseen agency, the answer appears.” Box 6 3/8 x 8". Light chipping to the board, else good.

200/400

454. **Pair of Talking Skull Props.** Germany: Janos Bartl [?], ca. 1930s. Two papier-mâché skulls with painted detail, one with spring-operated jaw movement for “talking” effect. Approx. 5 x 6 x 4". Scattered chipping to surface. Provenance: Ken Klosterman's Salon de Magie.

250/350



451



452



453



454

POTTER & POTTER AUCTIONS

SPRING 2025 SCHEDULE



455



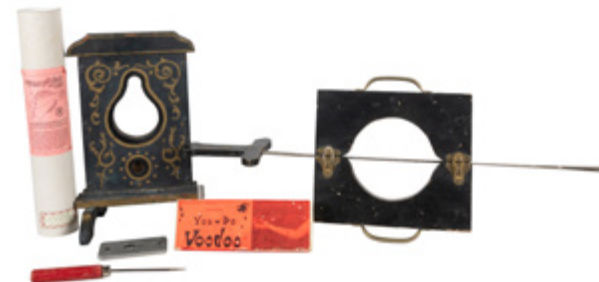
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458



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460

455. **Comedy "Bang" Gun.** American, ca. mid-20th century. The performer readies to fire a pistol, but when pulling the trigger, a "BANG" silk unfurls. Height open 15 1/2". Silk thin with minor soiling; attached with adhesive to wooden rod. Recommended for display only.

150/250

456. **Bizarre Masterpiece Magickal Set.** Albuquerque: Flora & Company, ca. 1996. Boxed set with plush-lined compartmentalized interior, housing a charm, crystals, healing tonic bottle, leather draw-string bag with wrinkled "Milagros" papers, plus booklet and several paper items. With COA. Limited edition, number 24 of 25 sets produced. 13 x 9 3/4 x 4". Fine; lid somewhat dusty.

300/500

457. DEBAY, Jean-Baptiste (1779-1863). **Bronze Child Conjuror.** France, 19th century. Bronze figure of a boy with conjuring articles at his feet (wand, rings, cups and balls). Lacking the piece which would balance on figure's chin (sometimes also a candle holder). Height 5 1/4". Signed at the base. Provenance: Ken Klosterman's Salon de Magie.

150/250

458. [MAGIC]. **Chrome Cups.** Circa early 20th century. Set of three chrome cups for the classic cup and ball magic trick. Approx. height 4 1/4"; mouth 3 1/2" diameter. Worn with scuffs, one with minor dent. Good. Collection of Johnny Fox.

200/300

459. [APPARATUS]. **Knife and Needle Through the Body Tricks.** V.p., 20th century. Group of eight gimmicked apparatuses for appearing to stab sharp objects through one's body. Includes a sword through the neck. — A spring-loaded poker. — C. Bruce Spangler Presents the Original "You-Do Voodoo" kit. Which appears to stab a hat pin through the arm. — The Deluxe Needle Thru Arm kit. — A finger chopper. — A small (not functioning) guillotine prop. — A Pro-pick. — and one other. All previously used. Worn, with dirt and dust accumulation. Good. Collection of Johnny Fox.

200/300

460. **Knife through the Wrist Prop.** 20th century. Knife through the wrist or arm illusion. Length approx. 10 1/2". Light tarnishing. Good.

100/200



THE COLLECTION OF
EDWIN A. DAWES PART III
FEBRUARY 15, 2025 • 10:00 AM

Our final single-owner sale from the Dawes collection is rich with conjuring curiosa of all types, including early broadsides, memorabilia from the Theatre Robert-Houdin, early and important magic textbooks, unusual Victorian apparatus, and bright stone lithographs from the golden age of the art.



VINTAGE POSTERS
MARCH 30, 2025 • 10:00 AM

Our spring poster auction will showcase a full range of poster collecting categories in more than 500 lots, from travel, advertising, and music to sports, magic, theater, and design.

PUNKS, MONSTERS, SMUT & MADMEN:
A COUNTERCULTURAL CROSS-SECTION
MARCH 6, 2025 • 10:00 AM

From the hallowed halls of CBGBs to the mondo-trasho seats of American grindhouses, this countercultural offering will feature everything from the ridiculous to the sublime. Punk rock posters and flyers will cross the block beside outsider and self-taught art, Keith Haring originals ripped from the walls of the New York subway, spook show posters, and so much more.



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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.

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

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

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

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

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

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

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

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

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

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

Successful Bid - The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will 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 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.

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Please allow 3–4 weeks for delivery.

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

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

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

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

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

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