

# HOUDINIANA & MAGIC MEMORABILIA

April 26, 2025



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AUCTIONS

# HOUDINIANA & MAGIC MEMORABILIA

## AUCTION

Saturday  
April 26, 2025  
10:00am CST

## INQUIRIES

Gabe Fajuri  
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phone: 773-472-1442

## PREVIEWS

April 24-25, 10am-5pm

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CHICAGO, IL 60641



# HOUDINIANA



1. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Brothers and Family Photograph**. Circa 1915. Candid photograph of the Houdini family posed outdoors on a sidewalk, with a large wagon in the foreground and most subjects posed behind it. Included in the portrait are all five Weiss brothers: Nat, Leo, Bill, Harry, and Theo, along with Beatrice (Houdini's wife), two children, and five other women, including Houdini's mother, Cecelia Steiner Weiss. Scalloped edges. 4 x 4 7/8". Stamped Houdini / Harry Houdini Collection / Original" on verso, with inked notation above stating, "Weiss Family." Scrapbook remnants to verso, one corner clipped. Old ink notations (likely from Houdini family members) identifying three of the individuals: Bess, "Doc" (Leopold Weiss), and Dash (Theo Hardeen). A personal, charming, and likely unpublished image of the Houdini brothers and family.

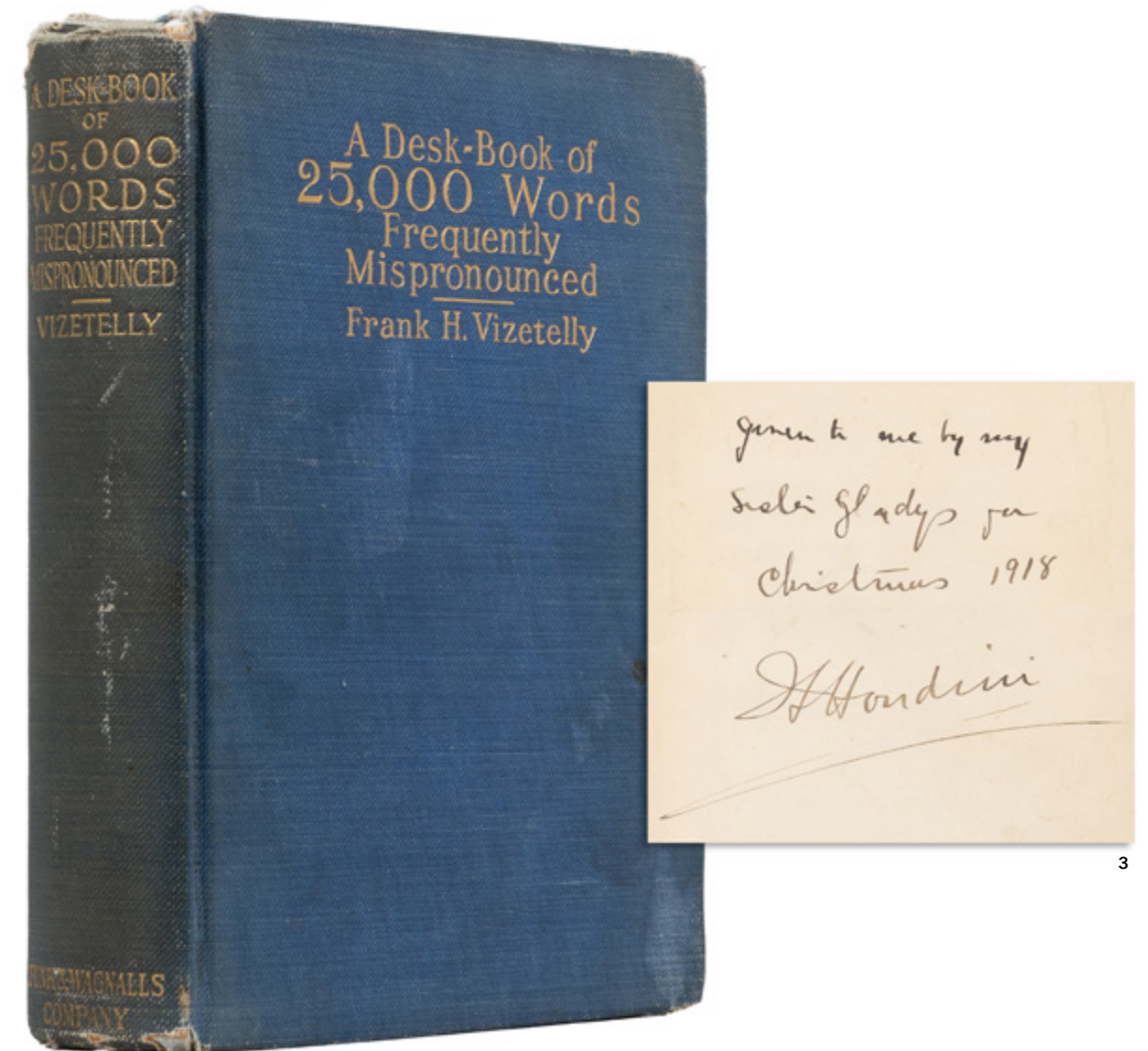
3,000/6,000



2

2. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Traveling Trunk**. New York: BAL, 1910s. Large and imposing theatrical traveling trunk, owned and Used by Harry Houdini. Used by the famous escapologist and magician to transport his props and apparatus. Edges bound in riveted metal, with heavy corners. Lettered on the exterior of the lid in white with the name “Houdini” in block capitals. 36 x 22 x 26”. With attractive patina and craquelure to varnished finish. The lower surface of the trunk has been reinforced with plywood sheets due to age, stress, and damage. One of only a handful of trunks to survive the nearly 100 years since Houdini’s death. A remarkable and handsome relic of a career that took the great magician across the globe and America.

20,000/40,000



3

3. [HOUDINI]. VIZETELLY, Frank. **A Desk-Book of 25,000 Words Frequently Mispronounced**. New York and London: Funk & Wagnalls Company, 1917. Blue cloth gilt, frontispiece illustration. Square 8vo. Thumbing to pages, minor stains, rubbing to cloth and minor fraying of extremities, front hinge starting. THE FIRST REFERENCE BOOK TO CONTAIN HOUDINI'S NAME and bearing the autographed bookplate of Beatrice Houdini on the front pastedown. FROM HOUDINI'S LIBRARY. INSCRIBED AND SIGNED on the flyleaf by the master magician: “Given to me by my sister Gladys for Christmas 1918 / H Houdini.” Above the inscription is the notation “Page 487.” At that page is the following definition of the word “Houdini,” highlighted by two inked marks: “[Am. Expert in extrication.]” Houdini’s name remains synonymous with magic and escapes nearly 100 years after his death. In 1916, he wrote to Mable Wagnalls of Funk & Wagnalls asking to be included in forthcoming editions of the firms’ well-known dictionaries. They would eventually comply, publishing a definition in the 1920 edition. Houdini was the first magician to receive this kind of coverage, but apparently his pleading worked before the dictionary was issued, as his ownership of this volume makes clear.

10,000/15,000

#### DEFINING HOUDINI



4

4. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Buried Alive! Egyptian Fakirs Outdone. Master Mystifier. Houdini.** Cleveland: Otis Litho., ca. 1924. Eight-sheet color lithographed poster advertising a sensational stunt that Houdini would never perform – his escape from a coffin buried under mounds of heavy earth. Houdini's head floats above the Egyptian scene featuring The Sphinx. An imposing, impressive, classic, and powerful image. 109 x 89". Linen backed. Expert restoration in margins and at old sheet breaks and folds, minor discoloration in Houdini's face. B+.  
8,000/12,000



5. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini-Owned Tower Bottom Key Handcuffs.** A pair of Tower handcuffs said to have been owned by Houdini. From the Sid Radner collection, and formerly on display in the Houdini Historical Center in Outagamie, Wisconsin. Original museum tags retained. With key. Extended length 9". Overall very good working condition.  
4,000/6,000



6. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini-Owned English Handcuffs.** Circa 1900. English non-adjustable cast metal wrist restraints with double pin profiled post bird's eye key. Extended length approximately 9". A SCARCE handcuff, owned by Houdini. With a COA signed by Sidney Radner; offered as lot 34 in the auction of Radner's collection, *The Great Houdini Auction* on October 30, 2004.  
4,000/6,000



7. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Wood Chain Cuffs**. Circa 1915. Links of chain threaded through locking rectangular boxes used to restrain wrists of a prisoner by drawing the chain tight. Patented by George Alvin Wood on March 18, 1913. In a wooden shadowbox display featuring a picture of Houdini and a signed COA from Henry Mueller and Sidney Radner of the Houdini Magical Hall of Fame/Houdini-Hardeen Collection. Sales history: Butterfield & Butterfield, Houdini Magical Hall of Fame auction (November 15, 1999), Lot 384.



8. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini-Owned Key**. Circa 1920. Flat metal key said to be owned by Harry Houdini. Stamped with the hallmark of Sargent Greenleaf Co., Rochester New York. Length 2 5/8". Accompanied by documentation from Joseph Tanner, describing his purchase of the Wresch and Nugent collections of Houdini locks, keys, and restraints, and picturing the key. See next lot.

3,000/6,000



9. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini-Owned Key**. Circa 1920. Flat metal key said to be owned by Harry Houdini. Single hole for hanging, two wide cuts into neck of key. Length 2 1/4". Accompanied by documentation from Joseph Tanner, describing his purchase of the Wresch and Nugent collections of Houdini locks, keys, and restraints, and picturing the key. See previous lot.

400/800



10

10. [HOUDINI] **Sculpted Bust of Harry Houdini**. Faux marble likeness of the world's most famous magician, with a high collar and bow tie, his name lettered on the plinth below. A faithful recreation of the original 1914 bust by Jim Cassidy used to adorn Houdini's monument at the Macpelah Cemetery, with his signature and the date retained below the left shoulder. Poly resin composition, height 21 1/4". Numbered 1/3 on the base with embossed gilt seal of Houdini Capital, Ltd. Affixed. Near fine condition. A striking likeness cast and finished with exceptional detail.

2,000/4,000

### LOCKS, HANDCUFFS, AND RESTRAINTS

11. [HOUDINI] **Mirror Cuff Key**. Northampton: Mick Hanzlik, 2013. Finely crafted replica of the key for the famous Mirror Cuff, constructed from white bronze. Number 37 of 100, framed in a shadowbox together with the SIGNED COA from the creator and master locksmith. 9 x 9". The Mirror Cuff challenge was one of Houdini's earliest headline-grabbing stunts. On March 17, 1904 he struggled to free himself from the famous "Mirror Cuffs," a mechanically complex cuff that reportedly took five years to develop and manufacture. Houdini's escape took some two hours to effect as the lock required an equally complicated key to open, making picking it a genuinely difficult feat. Sold together with: *Looking Into the Mirror* by Hanzlik, an analysis of the Mirror Cuff challenge and the construction of the replica key and matching cuffs.

100/200

12. **Bean Giant Handcuff**. Patented in 1887. "Escape proof" handcuffs devised by Captain Bean who offered a \$500 reward to anyone who could escape from the restraints. Original key. Width 6 1/4". Pitted, visible wear. Working.

500/700



11



12



13

13. **Houdini's Russian Manacle**. Australia: Stockade Locksmiths (Ian McColl), ca. 2010. Expert recreation of the famous double-locking restraint modeled known as the "Russian Manacle" used to restrain Harry Houdini. 7 1/4 x 6 1/4 x 1 1/8". Exceptionally heavy construction. Original key. Working. One of a handful made by McColl, considered a master locksmith and one-time escape artist. The Russian Manacle housed what was reportedly one of the most complicated locks ever used in a handcuff.

800/1,200



14



17



15



18



16

14. **Cavity Lock.** Australia: Stockade Locksmiths (Ian McColl), ca. 2010. Oversized lock with original key. Modeled on the version used by Houdini. The lock incorporates a secret compartment at its rear which opens when a button (disguised as a stud) is depressed. Inside are hidden lockpicks and other tools of the escape artist's trade. Large and heavy. 9 x 5 1/2". Working.

400/800

15. **Plug 8 Boer War Handcuffs.** Broad and heavy set of handcuffs with screw-type key and steel plug for the keyway; the key's end includes the prongs to remove the plug. Closed width 5 1/4". With original key. Working.

200/400

16. **Three Sets of Vintage Handcuffs.** Including a Tower & Lyon Double-Lock with original key, Mattatuck cuffs with keys, and a set of Caveney Bottleneck cuffs lacking the keys. The longest set 10 3/4".

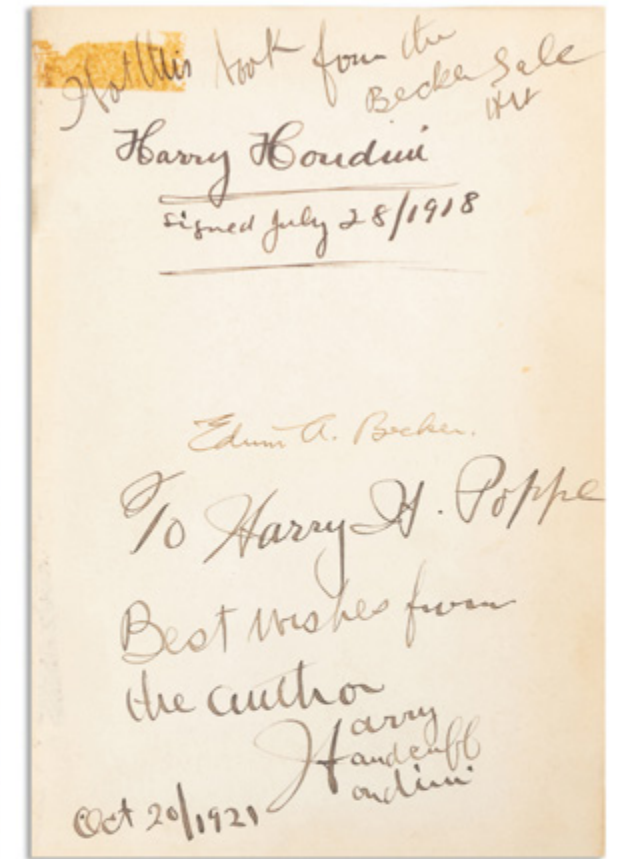
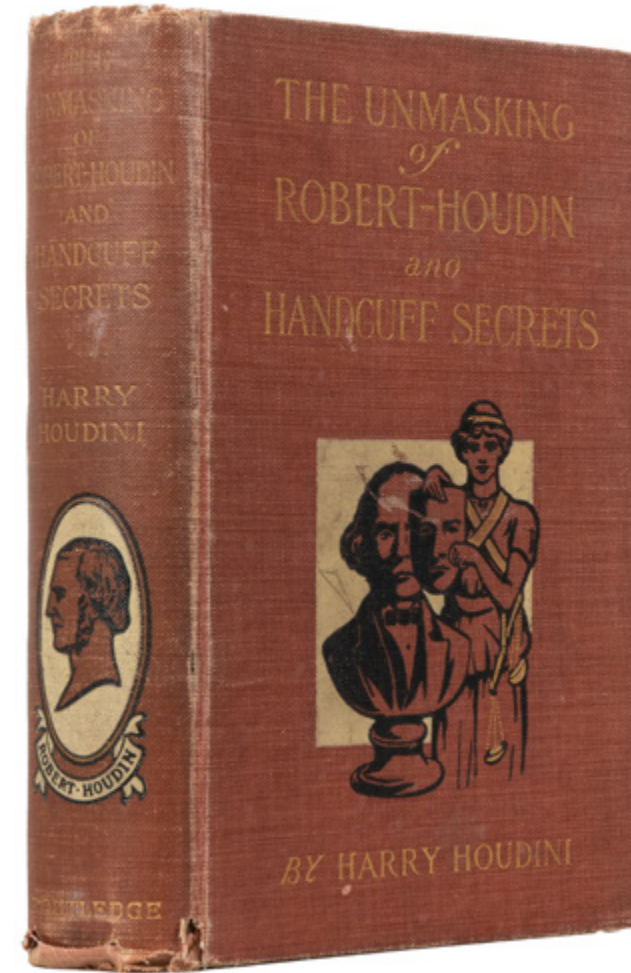
250/500

17. **Four Sets of Vintage Handcuffs.** Circa 1900s - 30s. Including a set of Plug 8-style cuffs, Bean Cobb and Bean Prison handcuffs, and a set of Tower Pinkerton cuffs. The longest set 9". All with keys, and in good working condition.

300/600

18. **Strait Jacket.** Circa 1990 [?]. Contemporary heavy canvas strait jacket with faux leather trim and leather straps, gimmicked via the Abbott method for escape. Size 42. 21 1/2" from collar to bottom hem.

200/400

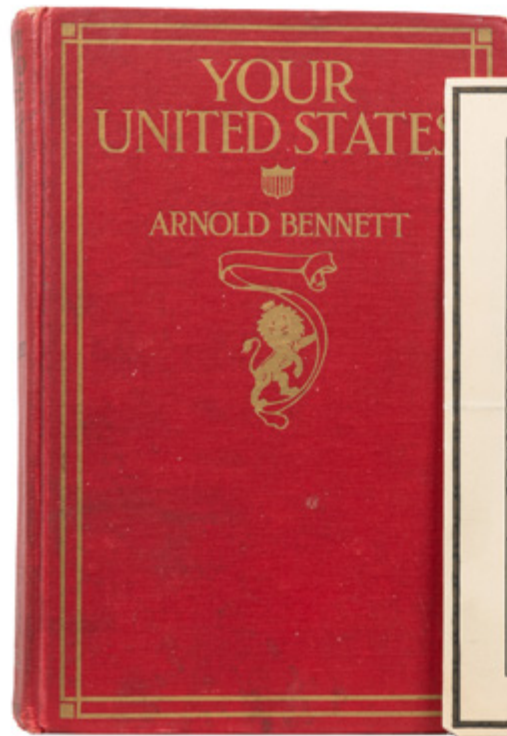


19

19. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Unmasking of Robert-Houdin and Handcuff Secrets.** London: George Routledge & Sons, 1909. Brown pictorial cloth. Frontispiece of Houdini, plates and illustrations. A combination of two of his works, released by Routledge for the British market. With "Imported by E.P. Dutton" overslip tipped to title page. 8vo. All but disbound, old tape stain to fly and front pastedown, page edges soiled. INSCRIBED, INITIALED, AND SIGNED TWICE by Houdini on the flyleaf: "I bot [sic] this book from the Becker Sale HH / Harry Houdini / Signed July 28/1918" and again below: "To Harry H. Poppe / Best Wishes from / the Author / Harry Handcuff Houdini / Oct 20/1921." The single large block capital letter H in Houdini's lower signature here was infrequently used by the magician when autographing his books.

3,000/6,000

BOOKS & PERIODICALS



20



*Safe Bind  
Safe Find  
Does not apply  
to the undersigned,  
Harry Handcuff Houdini  
July 14/1913  
on Board N.D.L.  
Kronprinzessin  
Cecelia*

**RARE SHIPBOARD SOUVENIR**

20. [HOUDINI] BENNETT, Arnold. **Your United States. Impressions of a First Visit.** New York and London: Harper & Brothers Publishers, 1912. Full red cloth lettered and ruled gilt. Frontispiece and plates by Frank Craig. 8vo. Spine a bit dark, general shelfwear. Good to Very good. INSCRIBED AND SIGNED by Houdini: "Safe Bind / Safe Find" Does not apply / to the undersigned. / Harry Handcuff Houdini / July 14/1913 / on board NDL / Kronprinzessin Cecelia." With a second gift inscription on the flyleaf: "To Betty - With all good luck on her first voyage across the Atlantic - from Auntie / July - the Eighth - 1913."

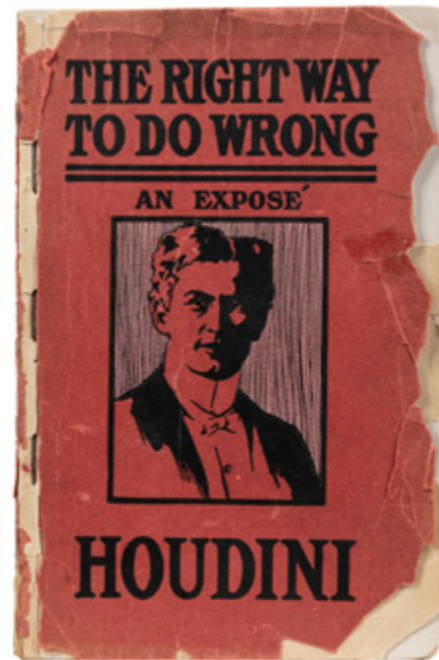
Laid in is a copy of the shipboard concert program for July 12, 1913 featuring Houdini in a "special mid-ocean performance" featuring a range of classic magic tricks (Egg Bag, Burnt Turban, Color Changing Handkerchief, Hindoo Needle Trick), but only one escape ("The world famous handcuff trick"). The first gift inscription in the book (to "Betty") was followed several days later with Houdini's page-length inscription and autograph.

In all likelihood, the recipient of this volume received it from her "auntie" before embarking. After witnessing Houdini's show on the ship, Betty had the book autographed by him to further commemorate her trip. Houdini made several tours of Europe, and programs from his trip aboard the S.S. Imperator (and photographs of him on deck with Teddy Roosevelt) occasionally come to market. But the program for his appearance on this ship - let alone autographs from the trip - are far rarer.

3,000/6,000

21. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Right Way to Do Wrong.** Boston: Author, 1906. FIRST EDITION. Red pictorial wraps considerably chipped and worn; mended with Japanese tissue. Housed in a full smooth calf case, ruled and lettered gilt ("Houdini"), with marbled endsheets. Illustrated. 8vo. Library of Congress hand-dated accession stamp to verso of title page. Sold as-is.

100/200



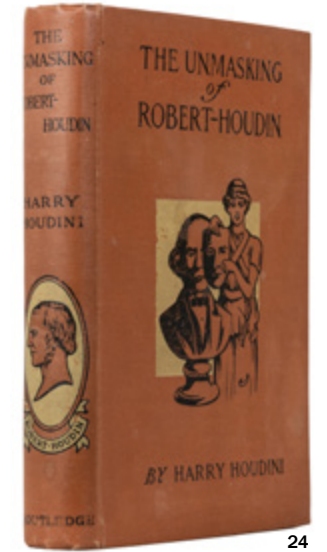
21



22



23



24

22. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Adventurous Life of a Versatile Artist.** [New York], ca. 1906. Pitch book, original yellow pictorial wrappers. Illustrated. 8vo. 64pp. Disbound, cover soiled and scratched.

100/200

23. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Life, History and Handcuff Secrets of Houdini** [cover title]. Leicester: Wilsons' Printers, ca. 1907. Original pictorial yellow wrappers, stapled. Illustrated. 8vo. 64pp. Weed Chain Tire Grips ad on verso with Houdini pictured shackled. Old folds to rear wrap and final leaf; very good.

300/600

24. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Unmasking of Robert-Houdin.** London: George Routledge & Sons, Ltd., [1909]. FIRST BRITISH EDITION. Smooth brown publisher's cloth decorated and lettered in black and white. Portrait frontispiece of Houdini, plates. Addenda and Corrigenda included. 8vo. Blindstamp to head of Contents page, ends browned, minor foxing to prelims, else clean, square, and tight. Very good or better. Uncommon edition.

200/400

25. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Mein Training Und Meine Tricks.** Berlin: Grethlein and Co., (ca. 1909). Printed yellow wraps bearing a full-length portrait of Houdini in chains and shackles, seated in a chair. Portrait frontispiece of Houdini in chains; photos and line drawings. Publisher's four-page catalog and response postcards bound in at rear. 12mo. Splitting at spine, wraps holding. An attractive example of this scarce work.

500/1,000

26. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Handcuff Secrets.** London: George Routledge and Sons, Limited, 1910. FIRST EDITION. Plain grey cloth, front boards with manuscript title and Houdini's name. Frontispiece portrait of Houdini. Plates and drawings. 8vo. Good.

150/250

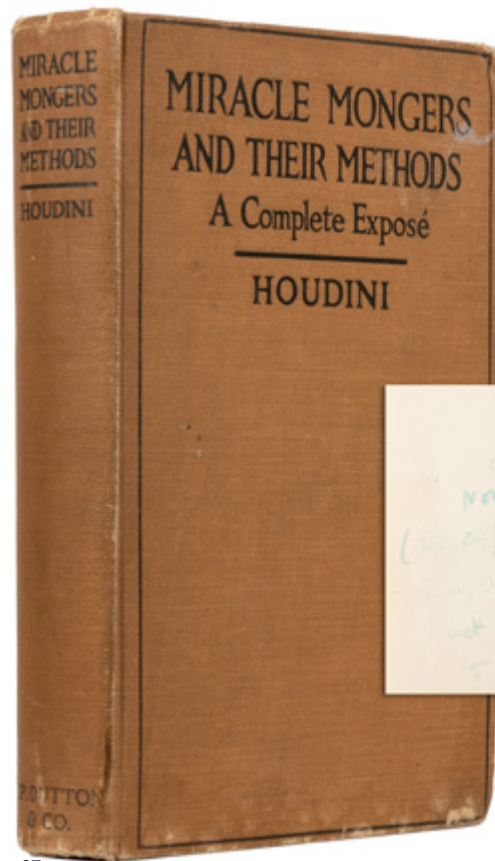


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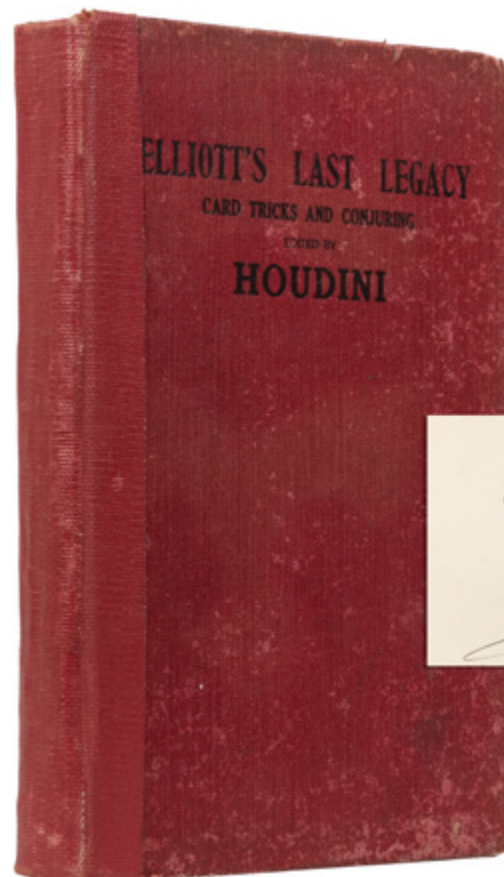


*Houdini  
Nov First 1924  
(me too) Beatrice Houdini  
may this book always bring  
back pleasant recollections  
of the author with  
HH.*

27. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Miracle Mongers and Their Methods**. New York: E.P. Dutton & Co., (1920). FIRST EDITION. Brown cloth lettered black. Portrait frontispiece of Houdini, illustrations. 8vo. Lower rear board stained, minor soiling to upper, old tape stains to copyright page, gift inscription to fly. INSCRIBED AND SIGNED BY HARRY AND BESS HOUDINI on the dedication page in blue ink: "Houdini / Nov. First 1924 / (me too) Beatrice Houdini / may this book always bring back pleasant recollections of the author [initialed] HH."

2,000/4,000

27

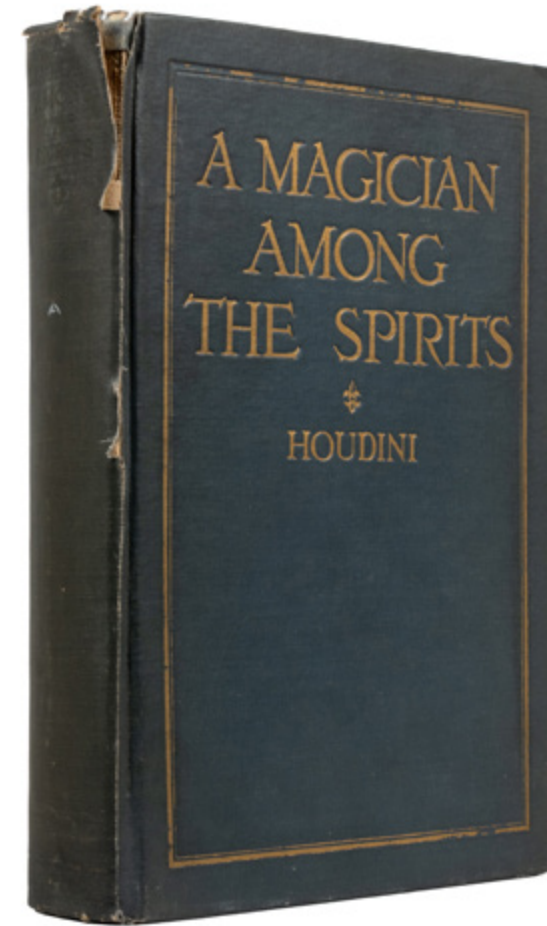


*Best wishes  
Houdini*

28. HOUDINI, Harry (Erik Weisz, 1874 – 1926), ed. **Elliott's Last Legacy**. New York: Adams Press Print, 1923. FIRST EDITION. Red cloth lettered black. Frontispieces portrait of Dr. Elliott. Line drawings. 8vo. Rebacked in red cloth, rubbed, minor soiling, chipping to page edges. INSCRIBED AND SIGNED by Houdini on the flyleaf, "Best wishes / Houdini." Sold together with a 4pp. supplement to *Leat's Leaflets* bearing a portrait of Clinton Burgess with the caption below: "Lest We Forget. Part author and compiler of "Dr. Elliott's Last Legacy." There was considerable resentment on the part of Burgess over Houdini's "editing" of this book, as Burgess (who is listed on the title page as "compiler" of the volume), felt he deserved far more credit for his involvement than he was given. Further complicating the matter was Houdini's difficult relationship with the subject of the work, Dr. James William Elliott. British magic dealer Harry Leat was a well-known enemy of Houdini's; the publication of the pamphlet that accompanies this work was one of many broadsides lobbed at the American illusionist by Leat, who regularly took him to task in print.

1,500/2,500

28



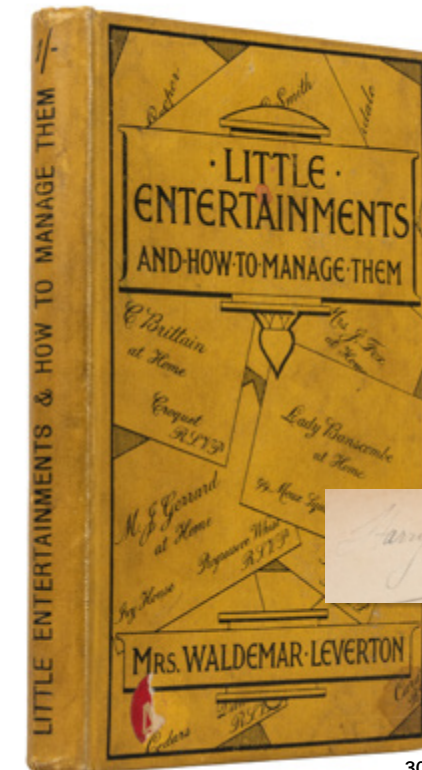
*To  
Marjorie  
Dorman  
who really writes  
on this material  
for an honest  
viewpoint  
Houdini*

29. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **A Magician Among the Spirits**. New York: Harper & Brothers, 1924. FIRST EDITION. Blue ribbed cloth ruled and lettered gilt. Frontispiece of Houdini and Conan Doyle, plates. Thick 8vo. Chip to title spine splitting at head, rubbing to cloth and joints. INSCRIBED AND SIGNED in pencil on the flyleaf by Houdini: "To Marjorie Dorman who really writes on this material for a honest viewpoint / Houdini."

2,000/3,000

30. [HOUDINI AUTOGRAPH] LEVERTON, Mrs. Waldemar. **Little Entertainments and how to Manage Them**. London: C. Arthur Pearson, 1904. Publisher's yellow cloth decorated in black with Fry's Cocoa ad to rear. 8vo. Browning to pages, a few corner chips, minor soiling and old label remnant to front cover. INSCRIBED AND SIGNED by Houdini on the front pastedown: "Harry Houdini / N'hampton / 3/4/11."

1,500/2,500



*Harry Houdini 30  
N'hampton*

30



31



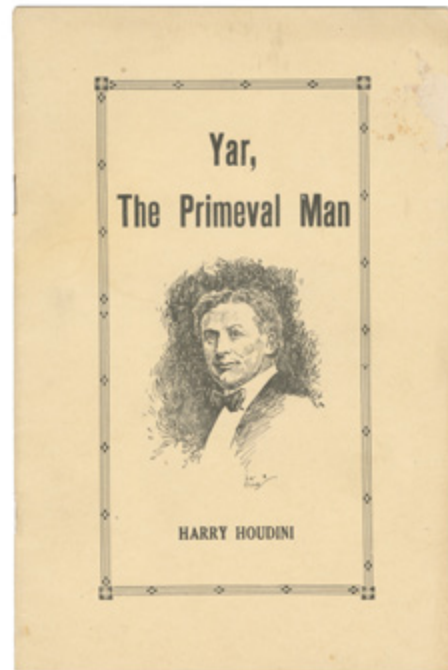
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33



35



34

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

150/250

32. REEVE, Arthur (1880 - 1936) and John W. Grey. **The Master Mystery**. New York: Grosset and Dunlap, (1919). First edition. Publisher's red cloth lettered in black, (toned, foot of spine chipped). In the scarce original pictorial dust jacket, price-clipped and mended with tissue. Portrait frontispiece of Houdini and his female co-star. 8vo. Bookplate of Ray Powell, rubber stamp of Eva Powell to FFEF, jacket expertly repaired.

400/800

33. [HOUDINI] **Cinema Chat No. 48**. [England, April 19, 1920]. British film pulp featuring a large bust portrait of Houdini on the front wrapper. Disbound, spine splitting, but good condition. Uncommon.

200/400

34. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Yar, the Primeval Man**. New York, 1921. Pictorial paper wrappers bearing a bust portrait of Houdini by Elcock. 12 pages, 8vo. Scuffing to upper right corner of wrap, else good. A film treatment written by Houdini, these pamphlets were apparently distributed in limited quantities to his friends and confidants. The film was never produced.

400/800

35. [HOUDINI, Harry (Erik Weisz, 1874 - 1926)]. **The Conjurers' Monthly Magazine**. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). COMPLETE FILE bound in two volumes by Houdini with cloth spines lettered black over plain boards. Tipped-in photograph of Houdini in chains to each volume, as issued. Alfredson/Daily 1745. Joints of V2 broken, boards chipped and rubbed as usual. VOLUME ONE INSCRIBED AND SIGNED by Houdini to his friend and fellow magician Arnold De Biere (who appears in the magazine several times) "with compliments" on the flyleaf.

2,000/4,000

36. [HOUDINI] **Der Zauberkünstler ... Der Zauberspiegel**. Circa 1907. Pictorial paper wrappers depict Houdini in a jail cell on the upper with two portraits of him inside, along with illustrated explanations of popular stage illusions. An extract from the famous German conjuring magazine *Der Zauberspiegel*. 16pp. Toning around perimeter. Includes advertising for Houdini's own magazine on the rear wrap.

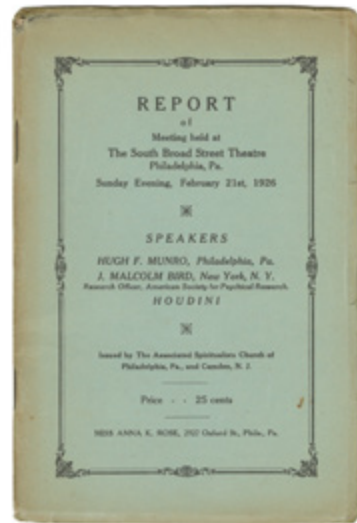
100/200



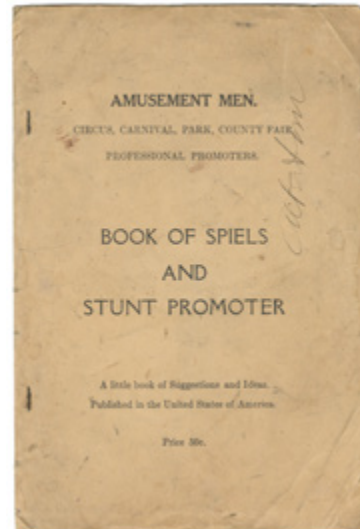
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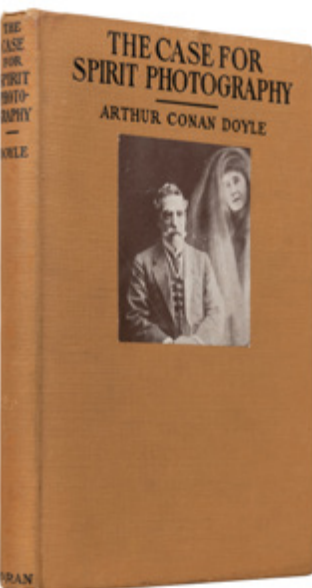
37



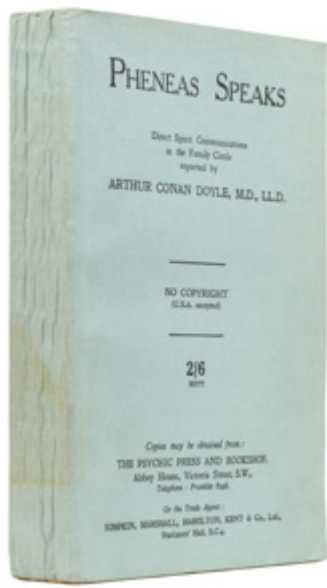
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39



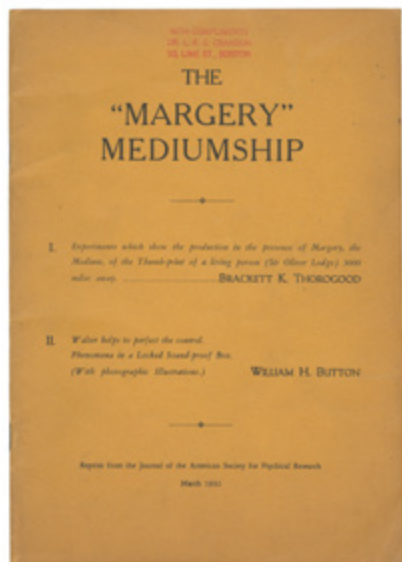
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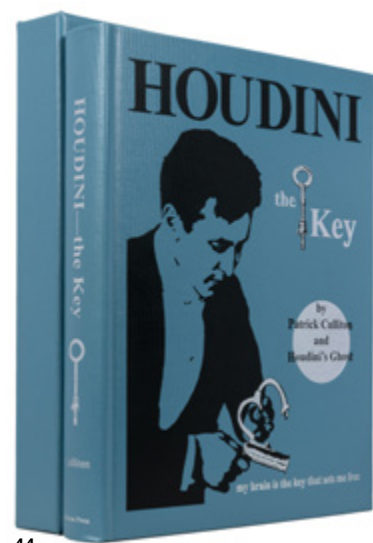
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45

37. [HOUDINI – AVIATION] **The Aero**. Volume 1, No. 32. December 28, 1909 issue of this aeronautical magazine featuring a full-page illustrated story regarding Houdini and his Voisin biplane, illustrated with images of it in flight in Germany and announcing his forthcoming trip to Australia where he "... hopes to be the first flier of a biplane..." Printed wraps, 4to. Staples rusted, center pages loose; very good.

100/200

38. [HOUDINI] ROSE, Anna K. **Report of Meeting Held at South Broad Street Theatre Philadelphia, Pa.** Philadelphia: Associated Spiritualists Church..., 1926. Printed blue wrappers (edges chipping). Frontispiece photograph, illustrations, plates. 46pp. 8vo. Includes images of Houdini and Margery, and transcripts of talks by J. Malcolm Bird, Hugh F. Munro, and Houdini.

200/400

39. [HARDEEN] [CARNIVAL] [DUKE, Wm. H.] **Book of Spiels and Stunt Promoter**. [Three Rivers, Michigan], ca. 1915. Printed wraps, staple bound. 32pp. 8vo. Wraps and pages chipped and folded, pages browned; good or better. SIGNED on the first leaf by Theo Hardeen, brother of Houdini. A curious and SCARCE publication, crudely produced, which provides stock scripts or offers to sell custom-written "spiels" for carnival acts and exhibits including circus parades, 10 in 1 shows, Punch and Judy performances, plantation and minstrel shows, sideshows, magic acts, a "novelty auction sale," and more. One of the few works to chronicle this lingo with which we are acquainted.

200/400

40. DOYLE, Arthur Conan (1859–1930). **The Case for Spirit Photography**. New York: George H. Doran, (1923). FIRST EDITION. Original publisher's tan cloth lettered in black, spirit photo mounted to upper cover. Plates, including many spirit photos. 8vo. Bright and square with only the faintest bumping to corners and rubbing to cloth; a handsome example, very good to near fine. Includes Doyle's defense of the practice of psychic photography and in particular his response to charges of fraud against William Hope.

200/400

41. DOYLE, Arthur Conan (1859–1930). **Pheneas Speaks: Direct Spirit Communications in the Family Circle**. London: Psychic Press and Bookshop, (1927). FIRST EDITION. Publisher's printed wrappers. Photographic frontispiece. 8vo. Minor stain to spine, evidence of bookplate removal inside front wrap. Still, a square and tight example in near fine condition; RARE thus.

100/200

42. [MARGERIE THE MEDIUM] **Four ASPR Journals Related to the Margery Mediumship**. Including the March and June – August 1925 issues of this periodical, each containing lengthy discussions of the "witch of Lime Street" and the seances she conducted, which were eventually debunked as fraud by Harry Houdini. Printed pink paper wrappers evenly toned around the perimeters. Plates, including a frontispiece portrait of Margery and spirit photos. 8vos. Very good condition.

200/400



46

43. [MARGERIE THE MEDIUM] **The Margery Mediumship**. [Boston?], March 1932. Printed paper wrappers, upper stamped "With Compliments / Dr. L.R.G. Crandon / 10, Lime St., Boston." Illustrated with photographs of fingerprint impressions, etc. 48pp. Toning to wraps, else very good. A reprint of two articles from the *Journal of the American Society of Psychical Research*, both related to the seances conducted by the Boston medium Margery and describing the phenomena she produced in great detail. The presentation stamp on the upper wrapper is that of Margery's husband, Dr. Crandon.

150/250

44. CULLITON, Patrick (b. 1944). **Houdini—The Key**. Los Angeles: Kieran Press, 2010. Number 14 of 278 copies. Blue cloth, slipcase. Illustrated. 4to. Near fine.

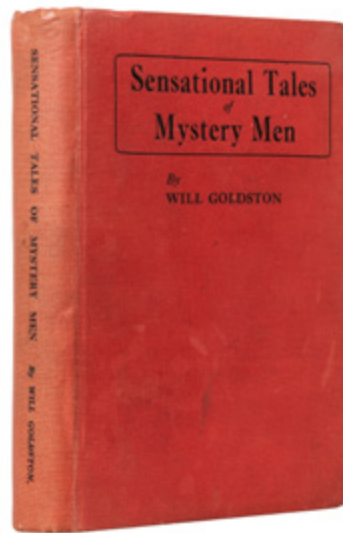
200/400

45. KALUSH, William and SLOMAN, Larry. **The Secret Life of Houdini Laid Bare**. New York and Pasadena, 2007. DELUXE LIMITED EDITION; two volumes in foil stamped slipcase with signed color print tipped in to each volume, as issued. Illustrated. One of 1000 copies. SIGNED by the authors. 8vos. Slipcase a bit worn, else very good.

100/200

46. DUNNINGER, Joseph (1892 – 1975). **Houdini's Spirit Exposes and Dunninger's Psychical Investigations**. New York: Experimenter Publishing, 1928. Illustrated. Pictorial wraps. 4to. Small chips to spine, old folds to covers. Very good.

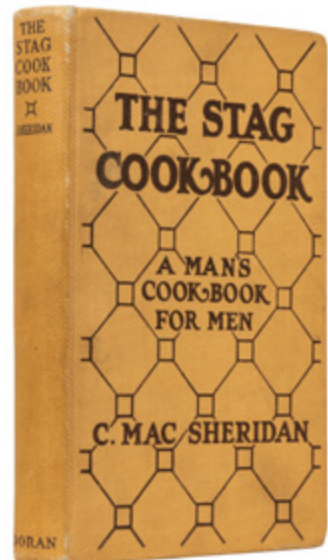
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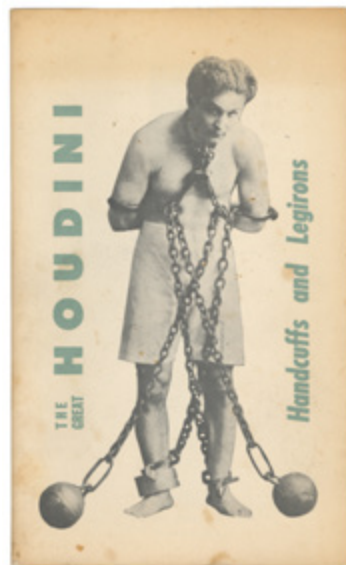
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49

47. GOLDSTON, Will (1878 – 1948). **Sensational Tales of Mystery Men**. London: Will Goldston Ltd., (1929). Red cloth lettered black. Portrait frontispiece of Goldston by Cowan Dobson (SIGNED by Goldston). Plates. Tipped-in real photo postcards of Houdini, Chung Ling Soo, and Horace Goldin. 8vo. Spine lightly toned, soiling to covers, else good.

200/400

48. SHERIDAN, C. Mac. **The Stag Cook Book. Written for Men by Men**. New York: George H. Doran Company, 1922. Yellow publisher's cloth lettered and decorated in brown. 8vo. Cloth rubbed, front hinge cracking. Good or better. Recipes from famous men including Sousa, Chaplin, Harding, and Tarkington. Includes recipes by Houdini for Scalloped Mushrooms and Deviled Eggs. Uncommon.

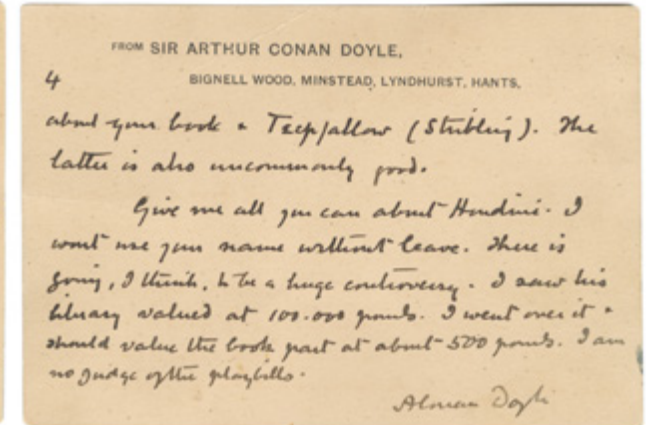
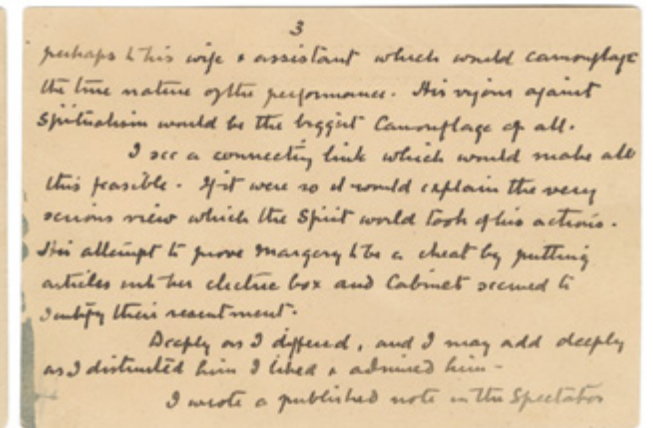
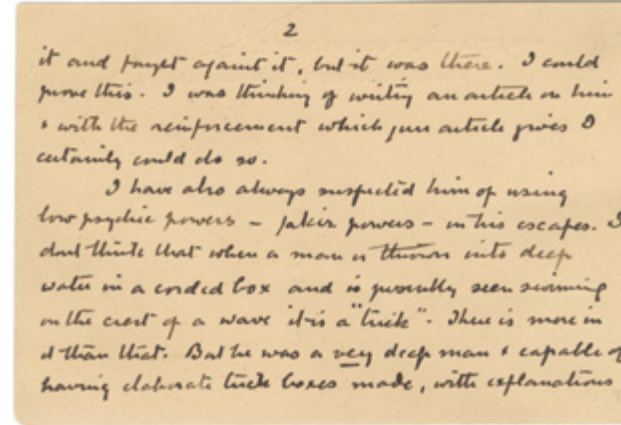
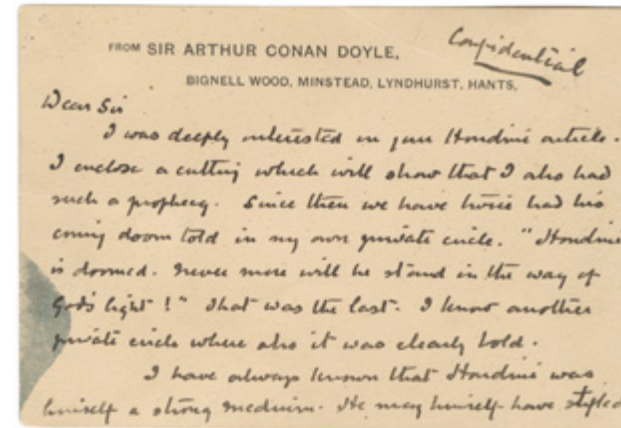
100/200

49. WRESCH, Dick. **The Great Houdini Handcuffs and Leg Irons**. N.P.: The Author, 1961. Printed wraps bearing a portrait of Houdini. Illustrated with photographs. 8vo. Wraps toned and worn, else very good. An informative review of original Houdini manacles in the Wresch collection, and now scarce.

100/200

50. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Life, History and Handcuff Secrets of Houdini** [cover title]. Leicester: Wilsons' Printers, ca. 1907. Original pictorial yellow wrappers, stapled. Illustrated. 8vo. 64pp. Weed Chain Tire Grips ad on verso with Houdini pictured shackled. Wraps stained and chipped; good or better. INSCRIBED AND SIGNED on the front wrap by Beatrice Houdini.

300/600



51

### EPHEMERA & PHOTOGRAPHS

51. [HOUDINI] DOYLE, Arthur Conan (1859 – 1930). **Important Four-Page ALS Regarding Houdini and His Escapes**. Circa 1926. The author and creator of Sherlock Holmes writes to an unknown correspondent regarding Harry Houdini. Doyle writes extensively about Houdini, his death (on October 31, 1926), and his abilities. In the upper right corner of the first card, Doyle writes, "Confidential," continuing the main message with, "I ... had such a prophecy. Since then we have twice had his coming doom told in my own ... circle. "Houdini" is doomed. Never more will he stand in the way of God's light! That was the last. I know another private circle where also it was clearly told.

"I have always known that Houdini was himself a strong medium. HE may himself have stifled it and fought against it but it was there. I could prove this. I was thinking of writing an article on him & with the reinforcement which your article gives & certainly could do so.

"I have also always suspected him of using low psychic powers – fakir powers – in his escapes. I don't think that when a man is thrown into deep water in a corded box and is personally seen swimming on the crest of a wave it is a "trick". There is more in it than that. But he was a very deep man & capable of having elaborate trick boxes made, with explanations perhaps [by] his wife & assistant which could camouflage the true nature of the performance. His vigor against spiritualism would be the biggest camouflage of all.

"I see a connecting link which would make all this feasible. If it were so I would explain the very serious view which the spirit world took of his actions. His attempt to prove Margery to be a cheat by putting articles in her electric box and cabinet seemed to justify their resentment.

"Deeply as I differed, and I may add deeply distrusted him, I liked and admired him.

"... Give me all you can about Houdini. I won't use your name without leave. There is going, I think, to be a huge controversy. I saw his library valued at 100.00 pounds. I went over it & should value the book part at about 500 pounds. I am no judge of the playbills." [SIGNED] "A Conan Doyle." Inked on four sides of two printed notecards bearing Doyle's "Bingnell Wood, Minstead, Lyndhurst, Hants." address at the top of the recto of each, and lettered entirely in Doyle's distinctive hand. Minor staining to left edges of cards, else very good.

A remarkable and significant document regarding the relationship between Houdini and Conan Doyle and a revealing look at the great author's misguided judgement of the magician and the source of his abilities, and offering a revealing look at his deep belief in spiritualism and its apparent powers.

10,000/20,000



52

52. [HOUDINI] DOYLE, Arthur Conan (1859 – 1930). **Important Archive of Houdini and Doyle Letters Regarding Spiritualism.** Six ALS/ANSs from Doyle to retired Captain John Allen Bartlett, together with a TLS from Houdini to Bartlett, all regarding the great overarching interest at the end of his life: spiritualism, spirit mediums, and communication with the dead by the living.

Penned in the 1920s in Doyle's distinctive hand, the missives are addressed to Bartlett and are written on Doyle's printed notecards, two versions of his 8vo stationery, and a larger lined blue sheet. The notecards reveal personal details about Doyle's health ("I am still very tied by the leg – or by the heart – but I am happy"), showcase a bit of his humor ("You seem to be the man in England whom I might challenge to a 25 yard race."), and discuss public opinion on matters of spiritualism ("I think we are scoring every where. ... reason and proof are all with us. I think we see this turn of the tide & it will flow up now for ever."). A short ALS from Doyle alludes to his output of letters ("I am doing 100 letters a day – such is the interest in the matter on the part of the public – but I wanted to thank you for your very interesting letter which shall keep & refer back to.")

The longer ALSs also touch on matters of spiritualism. Doyle offers to publish any book Bartlett might write on the subject in the letter dated May 28, 1920: "If you had a book which had any spiritual flavour in it, stories or otherwise, I would feel justified in allotting 30 or so from my Spiritual Fund towards getting it published." The letter also includes a mention of his last Sherlock Holmes volume: "If you read my little story "One Crowded House" in "The Last Bow" you will see the kind of thing. I'll send it if you have no library there."

A second ALS specifically discusses Houdini: "Your letter about Houdini was very interesting. I begin also to think that it is occult and that the disbeliefment [sic] is a cover to it. Possibly his widely announced searching for spiritual proofs is also a cover. It seems extraordinary that a man should be searching for a demonstration at the very time when he is giving one. Could you ask your friends & see if you get any information about it. I am ... puzzled. He is a remarkable man, and very deep with a superficial appearance of candour."

The longest letter refers to many matters of interest to spiritualists, including William Crookes ("He gave a long interview ... in which he reiterated everything. He grew more spiritualistic for getting his wife's photos at Crewe made a deep impression on him."), Sir Oliver Lodge ("No recognition on the part of a medium could tell him of a photo not yet received in England, of the name of his favourite song ... the book is a mine of information about other world conditions."), and about his own beliefs: "My own position ... I have seen my mother and there is an end to it." And he refers to the idea of fraudulent mediumship with the line: "... What lunacy it all is – this idea of a huge senseless conspiracy to deceive."

All of these letters are SIGNED or INITIALED "ACD," or "A Conan Doyle" in ink. A few old mailing folds remain, but generally very good to near fine condition overall.

The Houdini TLS on his engraved mourning stationery is dated June 8, 1920 and is addressed to Bartlett in Bristol. Houdini writes from his London address at Day's agency, with a note about an enclosure of photographs (possibly spirit photos?). INSCRIBED after the salutation in Houdini's hand, "to you both," and boldly SIGNED "Houdini," and with an additional note inked by Houdini in the lower left, reading, "Am awfully pressed for time pardon short letter." With old folds from mailing, else very good.

A fascinating trove of documents related to the intense interest of Houdini in spiritualism, along with his "strange friendship" with Doyle and the great author's unusual views not only on life beyond the veil, but Houdini's abilities and beliefs.

8,000/12,000



53

53. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Portrait of a Youthful Houdini in Shackles and Chains.** [Dresden, ca. 1906] Full-length matte finish image of a young Houdini his wrists and ankles heavily fettered with giant chains, locks, ankle restraints, and handcuffs. Likely extracted from a bound set of the Houdini-edited and published *Conjuror's Monthly* magazine. 6 5/8 x 3 1/2". Very good.

300/600

54. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Indianapolis Opera House Challenge.** [Indiana], 1907. Letterpress handbill challenge issued to Houdini by the employees of Hollweg & Reese to escape from a packing case they will construct at the Grand Opera House on the night of Jan. 2, 1908. 6 1/2 x 5". Linen backed. Restoration to corners, else good.

400/800

55. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Firsthand Account of a Houdini Performance.** Hand dated on First Congregational Church of Oak Park, IL stationery on Nov. 25, 1906, the unknown author (perhaps the church's pastor, Rev. Barton), writes in detail about Houdini's escapes: "Time occupied by Houdini in getting out of 5 pairs of handcuffs and 2 pairs of anklets, the wrists fastened to the ankle chains, 7 minutes. ... Time getting out of straight-jacket, 4 minutes ...." The report goes on to describe a coat turning effect, the Metamorphosis performed with his "sister," and mentions the not-often cited dodge in the performance thereof with a coat borrowed from the audience. One 8vo sheet. A fascinating firsthand account of Houdini's vaudeville act.

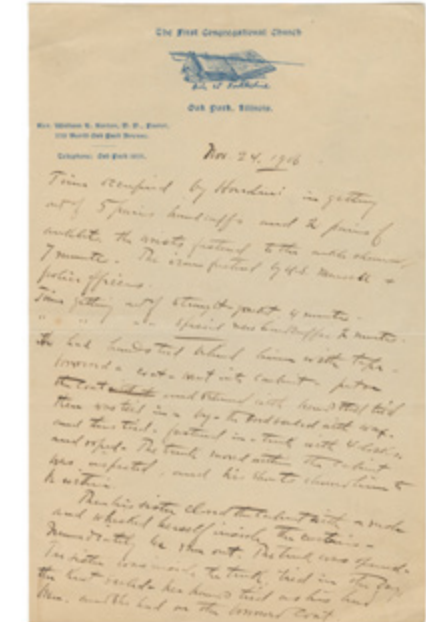
150/250

56. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Keith Theatre Program.** Boston, 1907. Saddle-stitched program for a vaudeville bill at Keith's, featuring The Three Keatons (including Buster), acrobats, singers, and Houdini topping the bill as the closing live performer; program includes a portrait and biography of the magician. Houdini dubbed the youngest of the Three Keatons "Buster" after seeing the way he was roughly tossed about in the family's vaudeville comedy act.

400/800



54



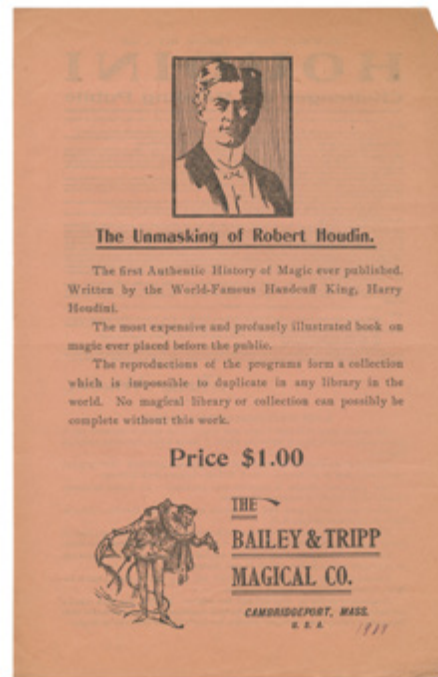
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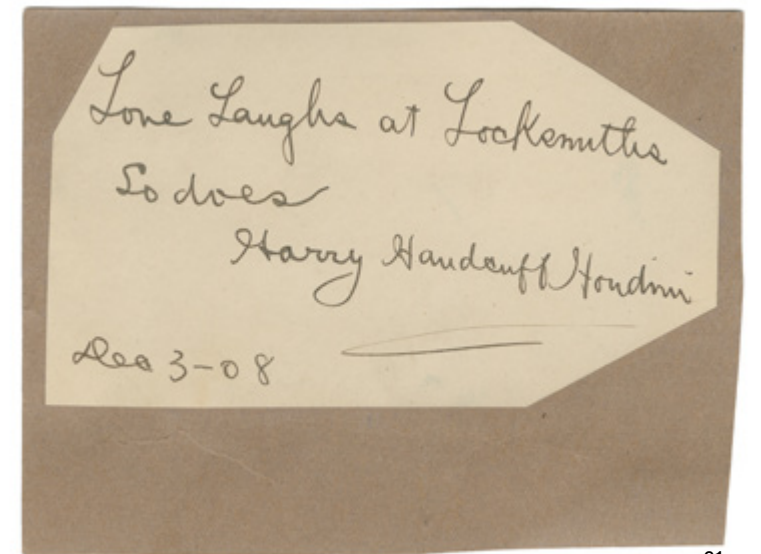
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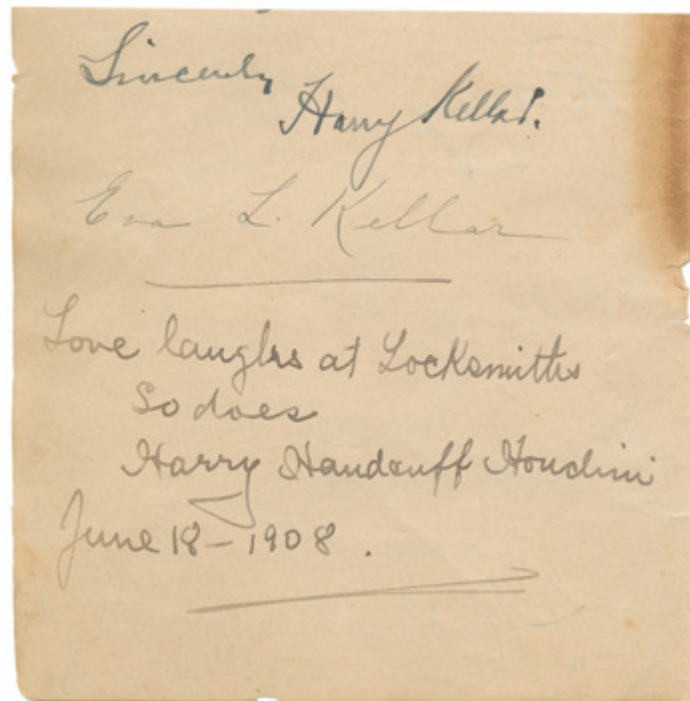
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57. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Inscribed Houdini Bridge Jump Photograph.** [Rochester, NY, 1907.] Image shows a crowd gathered on the water's edge in anticipation of Houdini's bridge jump; after being submerged, Houdini would escape the bonds while underwater and swim to the surface. 5 x 7", on heavy photographer's mount. Minor staining and tack impressions (not holes) in perimeter. With a caption TYPED BY HOUDINI in the upper white space, stating: "Rochester N.PY. May 7<sup>th</sup> 07 / The Weighlock bridge. Houdini made his famous jump from. Police would not allow any one on bridge. Too dangerous. Right side of bridge just before jump." And INSCRIBED in his hand, "Houdini the Keith attraction. Right side of canal." Owned by Houdini.

2,000/3,000

58. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Orpheum Theatre Program.** [Los Angeles, 1907]. Attractive lithographed program on heavy stock featuring Houdini as the star attraction in the second-to closing spot and mentioning his Siberian Transport Van escape and billing him as the "sensational jail breaker." 8vo. Minor wear to upper wrapper.

200/400

59. [AUTOGRAPHS] HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Autographs of Houdini and the Kellars.** Three signatures on a single sheet (4 3/4 x 4 3/4"), including an inscription by Houdini reading, "Love laughs at Locksmiths / so does / Harry Handcuff Houdini / June 18 - 1908," this inscription inked below the autographs of the famed stage magician Harry Kellar ("Sincerely Harry Kellar") and his wife, who signs "Eva L. Kellar." Houdini viewed Kellar as a mentor and father figure, and was instrumental in feting Kellar at during his final on stage appearance in New York at the Hippodrome in 1917. A RARE grouping.

1,000/2,000

60. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Challenges the Reading Public.** [New York], 1908. Double-sided handbill advertising Houdini's book *The Unmasking of Robert-Houdin*, bearing an illustrated portrait and over-printed on the verso for the Boston magic dealers Bailey & Tripp. The recto filled with text reminiscent of a Houdini challenge. 9 x 6". One corner clipped.

600/1,200

61. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Inscription and Autograph.** Written entirely in Houdini's hand, the clipped salutation reads, "Love Laughs at Locksmiths / So does / Harry Handcuff Houdini / Dec. 3-08." On cream-colored paper mounted to a small brown sheet with the clipped autograph of British music hall performer Daisy Dormer affixed to the verso. Overall size of 3 3/8 x 4 1/2".

1,000/2,000



62



63



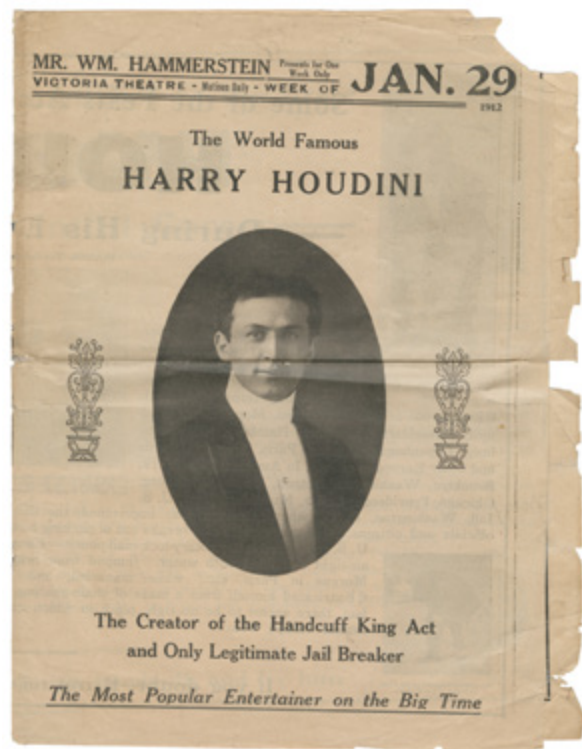
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62. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Mr. & Mrs. Harry Houdini RPPC Christmas Card.** [London]: Campbell Gray Ltd., 1909. Full-length real photo postcard shows the Houdinis together in a studio setting, Bess seated in a carved chair with Houdini behind her resting on its arm. Printed Christmas and New Year's greeting to verso. Postally used; mailed from Hamburg, Germany where Houdini appeared at the Hansa Theatre, and ADDRESSED IN HOUDINI'S HAND to magic dealer Sam Bailey of Boston.

800/1,200

63. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Real Photo Portrait Postcard of Houdini, Signed.** Circa 1911. Profile silver print bust portrait of Houdini facing left, captioned in the margin below, "Harry Handcuff Houdini." Divided back, postally unused. Old paperclip stain to top, very minor edge wear. SIGNED across his shoulder by the magician, "Houdini."

1,500/2,500

64. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The World Famous Harry Houdini.** New York: Empire City Job Print, 1912. Four-page pictorial newsprint flyer advertising Houdini's appearance at Hammerstein's Victoria Theatre for the week of January 29, 1912. Upper wrapper with a bust portrait of Houdini, a montage of images including one of Houdini in his bi-plane appears inside. Small folio. Tears along horizontal folds and general wear repaired with Japanese tissue, edges and folds quite chipped and torn. Seldom encountered.

800/1,200

65. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Stanhope Lens Viewer.** France, ca. 1911. Miniature brass optical viewer through which contains a micro-photograph of Houdini making his historic flight at Digger's Rest in Australia. Here, Houdini is pictured both in mid-flight in his biplane, and in a separate posed close-up shows Houdini behind the controls of the plane. The word "FRANCE" is embossed around the viewing end. Together with a contemporary aluminum Houdini souvenir token.

600/1,200

66. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Alhambra Water Torture Cell Broadside.** [Paris], 1913. Two-color letterpress broadside advertising the reward of 5000 Francs to anyone who can prove Houdini can receive air while suspended upside down in the water-filled tank. 8 1/2 x 9 1/8". Linen backed. A. Scarce.

500/1,000

67. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Inscribed and Signed Houdini Portrait.** [Seattle: Lapine], 1915. Handsome half-length portrait of Houdini in his "for president" pose, arms crossed over his chest. INSCRIBED AND SIGNED in ink: "To H.M. Walker / May my portrait conjure up only kindest thoughts / Harry Houdini / Dec. 3 - 1915 / 10:35 - PM." Significantly trimmed and repaired with old cello tape; sold as-is.

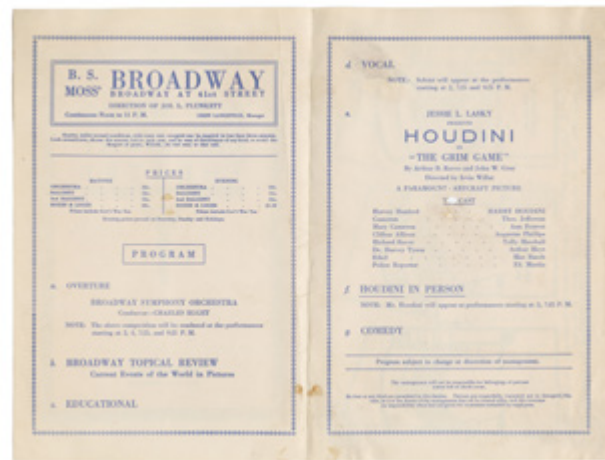
1,000/2,000

68. HOUDINI, Harry (Erik Weisz, 1874-1926). **"Harry Handcuff Houdini" RPPC.** London: Campbell-Gray Ltd., ca. 1920s. Real photo postcard depicting handsome three-quarter length portrait of Houdini. Divided back, not postally used. 5 3/8 x 3 3/8". One ink mark to verso.

250/500



68



69



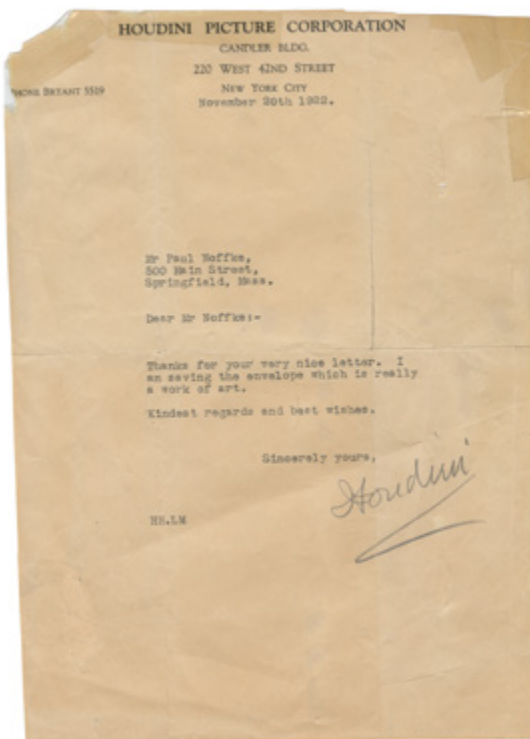
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69. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Grim Game Theatre Program.** [1919]. Bi-fold program for Houdini's appearance at B.S. Moss' Broadway Theatre, the magician appearing on stage in conjunction with his silent film, *The Grim Game*. Scrapbook remnants to verso, one small loss to rear panel, a few chips and short tears. Uncommon.

200/400

70. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini TLS on Picture Corporation Letterhead.** Dated November 20, 1922, Houdini writes to fellow magician Paul Noffke, thanking him "... for your nice letter. I am saving the envelope which is really a work of art." In addition to his work as a conjurer, Noffke was a talented artist. One 4to sheet of Houdini Picture Corporation letterhead, trimmed and reinforced with tape to verso and corners. SIGNED below the salutation, "Houdini" in pencil.

1,500/2,500

71. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Candid Photograph of Houdini with two Posters.** [Daytona, Florida, 1924]. Houdini stands outdoors between two large lobby boards displaying three-sheet posters. One advertises Galli Curci the soprano, the other depicts Houdini in a half-length portrait with his arms crossed before him. Two unknown men flank the scene. 2 3/8 x 3 1/4". Inked notation to verso. Likely an unpublished image depicting a heretofore unseen Houdini lithograph.

1,000/1,500

72. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Real Photo 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 verso banner, not postally used. Near fine.

400/600

73. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Spanish Houdini Trade Card.** Circa 1920. Bearing a portrait of Houdini by Paramount Studios, from a series featuring "Eminent Cinematographic Artists," this card being Series 7, Number 20. Biographical sketch printed on verso (incorrectly stating that Houdini was born in Chicago in 1887). 3 x 4". Very good.

200/400

74. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **London Palladium Houdini Program.** [London]: W. Trounce, 1920. Staple-bound theater program for the famous London variety house featuring Houdini ("the world famous self-liberator") as the eighth act on a multi-part bill. Scrapbook remnants to verso of rear wrap, else good.

200/400

75. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Glasgow Pavilion Handbill.** [Glasgow], 1920. Two-color letterpress handbill for Houdini at the top of a variety bill featuring his Needle Trick, The Egyptian Turban, and Water Torture Cell. On yellow cardstock. 9 3/4 x 5 3/8". Considerably chipped and stained; sold as-is.

300/600

76. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Grim Game Promotional Brochure.** New York: Famous Players-Lasky, (1919). Two-color illustrated brochure with photographs from the film and artist's renderings of scenes from the first film to capture a genuine plane crash. Handsomely framed with glass on both sides to 15 1/2 x 21".

400/800





77



80



78



79

77. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Movie Still.** 1919. Photograph shows a smiling Houdini holding the hand of his well-dressed female co-star from *The Grim Game*, Ann Forrest. The pair is framed by lace curtains on either side; they stand together at an open window. 8 x 10". 400/800

78. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Terror Island Advertising Panel.** 1920. Large illustrated panel pictures Houdini in two scenes from this silent film; in one he struggles with a man carrying a gun, and in the other, swims out of an underwater safe with a distressed damsel in one arm. Framed with glass on two sides to 14 3/4 x 12 1/4". Not examined out of frame. 300/600

79. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Bust Portrait of Harry Houdini.** Circa 1920. Houdini poses in a high white collar, coat, and tie, looking directly at the camera. With a rubber-stamped signature, contemporary to the image, "Good luck / Houdini." 7 x 5". Two corners clipped. 300/600

80. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Portrait of Beatrice and Harry Houdini.** Chicago: Butler, 1920s. Handsome image of the couple, both looking directly at the camera, with Bess's arms slung around Houdini's shoulders. Matte finish. 10 x 8". Near fine. 600/1,200



81



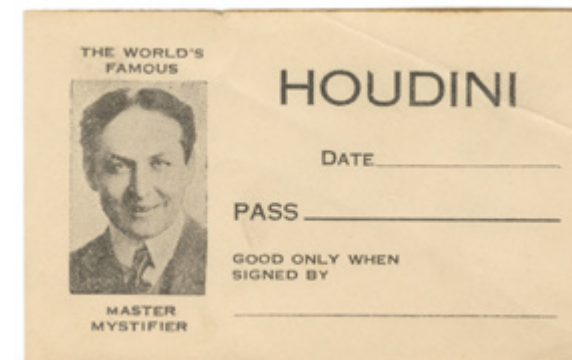
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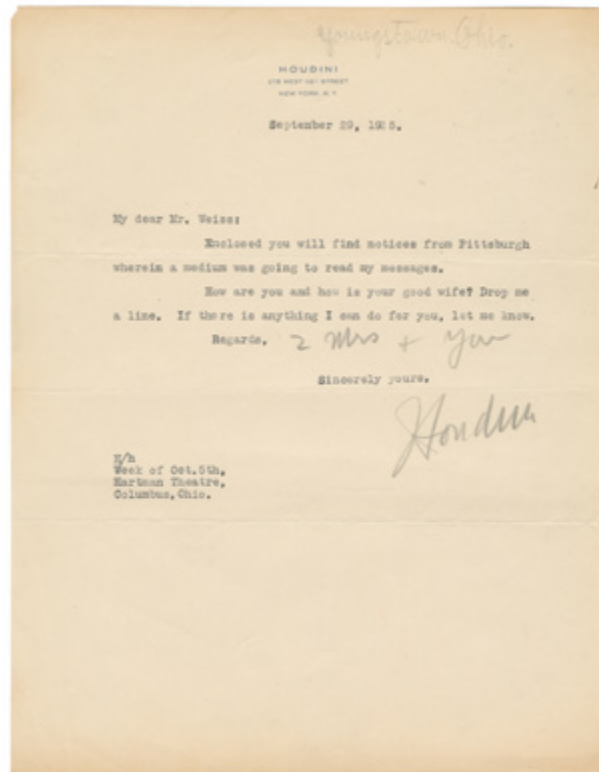
81. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Keith Theater Playbill.** [Boston], 1921. Houdini, billed as "The Justly World Famous Self-Liberator!" appears as act J on a 14-part bill at B.F. Keith's Theatre, Boston for the week of December 19, 1921.11 x 3 7/8". Linen backed. Restoration in upper margins. 300/600

82. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Trade Card.** [England], 1922. Pictorial card issued with the March 25, 1922 issue of *Boys' Cinema* and featuring Houdini as one of the magazine's "famous heroes," shown in chains and shackles, with a short biography to the verso. 2 7/8 x 1 3/4". Attractive and bright, with sharp corners. 200/400

83. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Portrait Signed by his Wife, Beatrice.** Circa 1922. Dramatic and well-known silver print bust portrait of the great magician holding one hand to his face. 7 x 5". With "Houdini / Harry Houdini Collection / Original" rubber stamp to verso. INSCRIBED AND SIGNED in the upper portion "To Barbara Postle best wishes Beatrice Houdini." Near fine. 400/600

84. HOUDINI, Harry (Erik Weisz, 1874-1926). **Man From Beyond Pressbook.** 1922. Large and lavishly illustrated pressbook for Houdini's serial silent film featuring a daring escape at Niagara Falls, and picturing many scenes from the film as well as advertisements, cartoons of Houdini, press quotes, and more. 20pp. Folio. Dampstained, with several corners clipped. 400/800

85. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Show Free Pass.** Circa 1922. Unused free pass bears a well-known portrait of Houdini at left as featured on the cover of his pitch book. An endorsed pass (usually by Houdini) gained the bearer free tickets to Houdini's magic show. 4 x 2". Fold in upper right. 400/800



86



88

86. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini TLS to Remigius Weiss.** Written on a single sheet of Houdini's letterhead bearing his Harlem address, he writes to Weiss from Youngstown, Ohio, stating in part, "Enclosed you will find notices from Pittsburgh wherein a medium was going to read my messages." One 4to sheet, minor clips in corners. INSCRIBED AND SIGNED in pencil, "2 Mrs & You / Houdini." Houdini and Weiss worked hand-in-hand to expose fraudulent spirit mediums, and also testified before congress on the matter.

1,500/2,500

87. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Gimbel Brothers Packing Case Challenge.** [New York]: Derby Press, 1925. Letterpress challenge issued by six members of the Gimbel Brothers firm stating that they will make a packing case "of heavy timber, and we believe that we can so nail and rope you in this box that you will be unable to escape therefrom" at the Hippodrome on January 20, 1925. Red ink on white stock, handsomely matted and framed to 17 x 12 1/2" (sight 11 x 6 7/8"). A handsome and large Houdini challenge issued for an appearance at the famous Manhattan venue where he presented his Vanishing Elephant illusion years before.

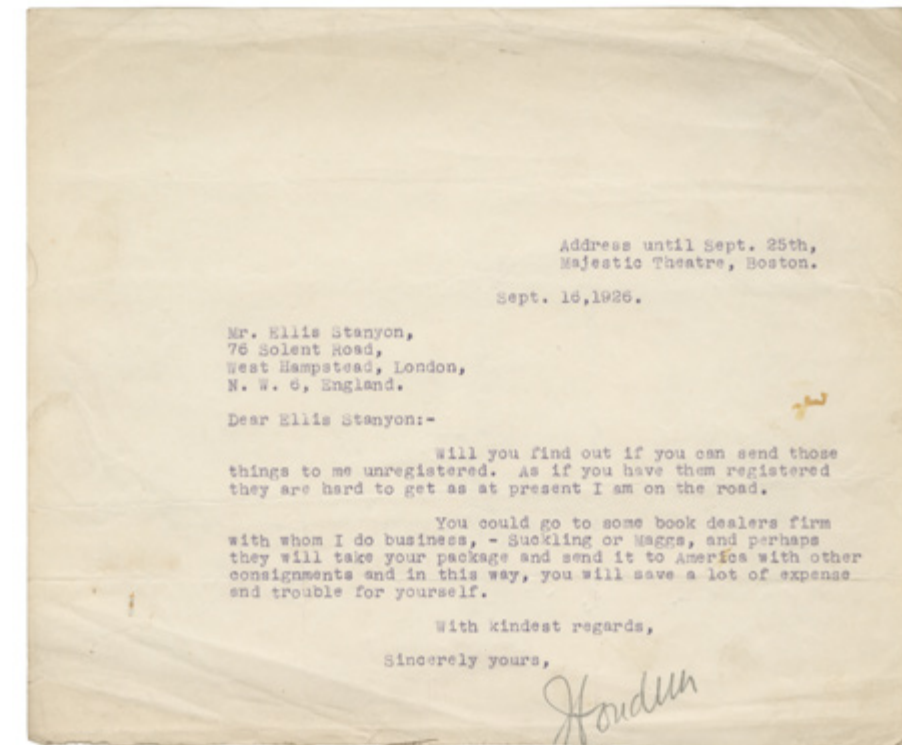
600/900

88. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Overboard Packing Box Escape Press Photo.** 1920s. Original newspaper photograph shows a sturdy wooden box bound with rope being lowered into the water from a pier with a tugboat in the background. Handwritten caption to verso states, "Houdini fastened in box lowered into [the river]." 7 x 5". Glue marks and Culver Pictures stamps to verso.

300/600



87



89

89. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini TLS to Fellow Magician Ellis Stanyon.** Dated Sept. 16, 1926, Houdini writes to noted magic dealer and author Ellis Stanyon of London regarding books and book collecting, stating, in part, "You could go to some book dealers firm with whom I do business, - Suckling or Maggs, and perhaps they will take your package and send it to America ...." One 4to sheet, lower third lacking. SIGNED in pencil "Houdini."

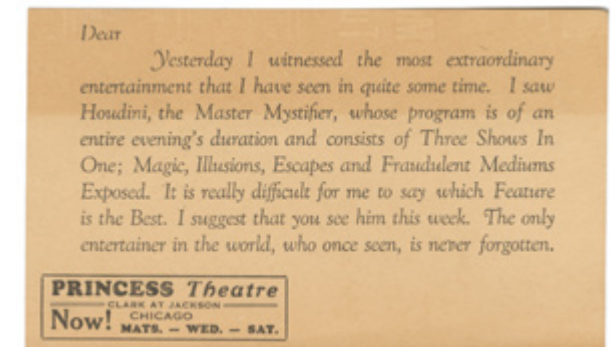
1,000/2,000

90. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini "Master Mystifier" Postcard.** Chicago, 1926. Promotes Houdini's engagement at the Princess Theatre, bearing a pre-written note stating: "[the] extraordinary entertainment... consists of Three Shows in One; Magic, Illusions, Escapes, and Fraudulent Mediums Exposed." Undivided back, not postally used. Even toning.

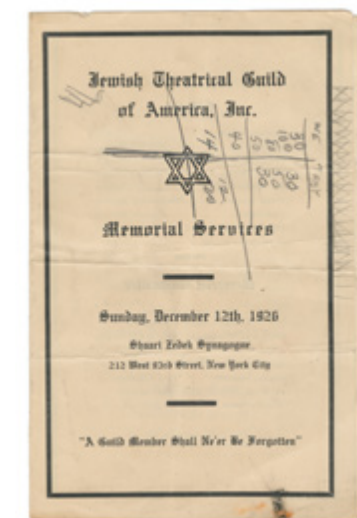
250/500

91. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Jewish Theatrical Guild Memorial Service Program.** New York, 1926. Bi-fold and black-bordered mourning program for the services conducted on Sunday, December 12, 1926 for the recently departed members of this guild. Among those memorialized were Harry Houdini, who died two months prior, on October 31, 1926. Old penciled notations, stain to front, else good. First we have encountered.

200/400



90



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92. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Glass Negative of Houdini Restrained in a Crazy Crib.** Circa 1915. Large-format original glass negative depicts Houdini strapped to a low metal bed with leather straps and canvas sheeting. A crowd stands around him awaiting his escape. The image was captured in the entryway of a theater. 5 x 7". Includes original envelope imprinted with the name of the photographer: Seamen & Sons of Brighton. Obtained from the Houdini home by Joseph Dunninger and purchased from Dunninger's widow by the consignor.

1,000/1,500

93. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Glass Negative of Houdini at the Grave of John Henry Anderson.** [Aberdeen, 1909]. Large-format original glass negative depicts Houdini posed behind the granite headstone for John Henry Anderson, the "Great Wizard of the North," who was buried in Aberdeen, Scotland in 1874. 7 x 5". Obtained from the Houdini home by Joseph Dunninger and purchased from Dunninger's widow by the consignor.

800/1,200



98

94. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Glass Negative of Houdini Posed at a Pier.** Circa 1909. Large-format original glass negative depicts Houdini in a tight-fitting bathing costume, standing on the edge of a dock, with both hands on his hips. 7 x 5". Includes partial original envelope with Houdini's handwritten notes regarding the image on the exterior. Obtained from the Houdini home by Joseph Dunninger and purchased from Dunninger's widow by the consignor. A companion image to the following lot.

1,000/1,500

95. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Glass Negative of Houdini Manacled and Chained.** Circa 1909. Large-format original glass negative depicts Houdini dressed for a bridge jump in a tight-fitting bathing costume, his neck, arms, and hands manacled, while a group of men surrounds him. 5 x 7". Includes partial original envelope with Houdini's notations on the exterior. Obtained from the Houdini home by Joseph Dunninger and purchased from Dunninger's widow by the consignor.

1,000/1,500

96. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Autographed Album Page.** Hand dated June 2, 1911 and penned entirely in Houdini's hand, the inscription reads, in full, "Halifax / June 2 – 1911. This is my return date in this book. I hope no one will get jealous. Harry Handcuff Houdini." Sheet size 7 3/4 x 6 1/4". Neatly removed from the original album, with only minor soiling below the image.

1,500/2,500

97. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Portrait of Harry and Bess Houdini with the Rahners.** Circa 1910 (printed ca. 1950s?). Vintage sepia tone textured photograph shows Houdini and his wife Beatrice in their prime, posed on the porch of the Rahner family home, with Bess's mother peering out from an open window and with other family members standing with the Houdini's on the porch. 8 x 10". Old inked caption to verso. Printed from the original Houdini family glass negative. A large and attractive image.

400/800



99

98. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Autographed RPPC of Houdini.** Circa 1914. Right-facing bust portrait of Houdini wearing a broad-brimmed hat, captioned below "Harry Handcuff Houdini." Divided back, postally unused. Tiny clips to all four corners, rubber stamps of Ellis Ashton Collection to verso. INSCRIBED AND SIGNED on the image: "With best wishes Miss [illegible] / Harry Houdini 3/21/14."

2,000/4,000

99. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Red Magic Handbill.** [New York, ca. 1924]. Stiff paper handbill printed in red on cream-colored stock advertising a puzzle to be published in the *Red Magic* series serialized in *The Sunday News* beginning in 1924. 10 1/2 x 4 1/2". Two corners perished, old reinforcements to verso. Uncommon.

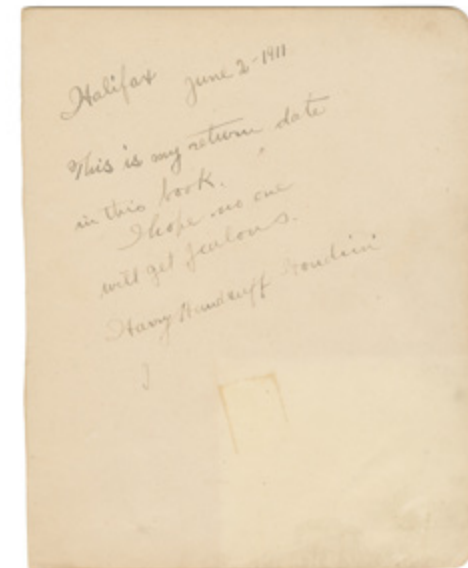
250/500



94



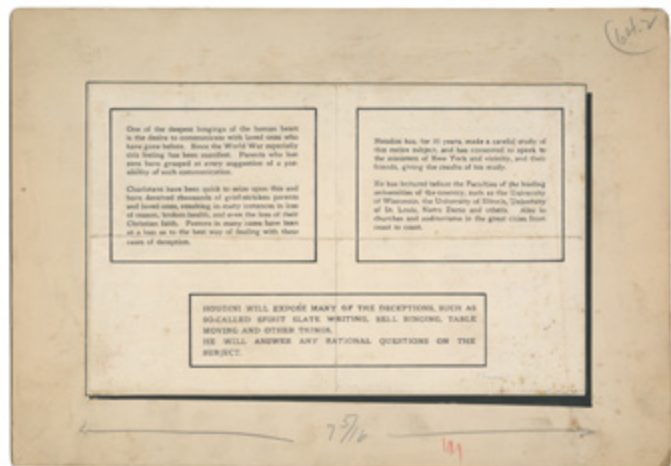
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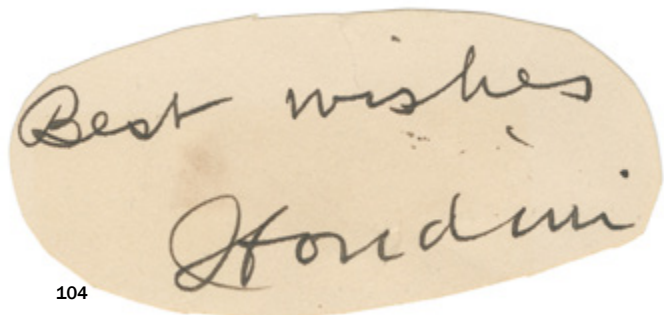
103



101



102



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105



106

100. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Original Pen-and-Ink Artwork for a Houdini Program.** 1925. Illustrated two-page spread for a lecture program, used to print the interior pages of the publication issued for Houdini's lecture at B.F. Keith's Palace Theatre, Cleveland on March 13, 1925 (and likely other dates), explaining Houdini's fascination with spiritualism and "one of the deepest longings of the human heart," the desire to contact loved ones in the great beyond, and explaining his exposé of fraudulent spirit mediums. On stiff artist's board, 10 1/2 x 14 7/8. Pencil notations and soiling in margins, overall wear and toning. Obtained from the Houdini home by Joseph Dunninger and purchased from Dunninger's widow by the consignor.

800/1,200

101. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed Portrait of Harry Houdini.** Circa 1922. Attractive matte-finish sepia bust portrait of a smiling Houdini in coat and tie. 6 7/8 x 4 3/4". Verso stamped "Houdini / Harry Houdini Collection / Original." Near fine condition; bright and attractive with good contrast. INSCRIBED AND SIGNED in black ink at the left, "Best Wishes / Houdini." This portrait was used on the cover of Houdini's pitchbook, *The Adventurous Life of a Versatile Artist* (1922).

2,000/4,000

102. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed Houdini Picture Corporation Stock Certificate and Voting Trust Certificate.** Engraved stock certificate for five shares to D.E. McConnell, number 1635. Dated Feb. 17, 1922 and stamped as registered with the Citizens National Bank of Boston. 8 1/4 x 11 1/2". SIGNED "Harry Houdini" as company president and countersigned by Harry H. Poppe as assistant treasurer. Folds; very good overall. Sold together with a Houdini Picture Corporation Voting Trust Certificate in the amount of 15 shares, issued to Charles M. Christman on June 24, 1921. SIGNED by Houdini's attorney, B.M.L. Ernst. The latter SCARCE document is the first we have offered.

3,000/6,000

103. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Candid Photograph of Houdini on a Diving Board.** Circa 1920. Houdini poses in a bathing suit with a crowd gathered around him, some also in bathing costumes. Houdini stands on the end of a diving board. 3 1/2 x 2 3/8". Near fine; likely an unpublished image taken before (or after) an underwater escape stunt, or captured on a movie set in California. Houdini would occasionally jump into a pool while shackled by a heavy iron ball-and-chain arrangement before making his escape.

600/1,200

104. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Harry Houdini Autograph.** Circa 1920s. Clipped autograph and inscription entirely in the hand of the famous magician and escape artist. Trimmed to an oval shape (approx. 1 5/8 x 3 1/4") and reading, "Best wishes / Houdini." Glue remnant to verso.

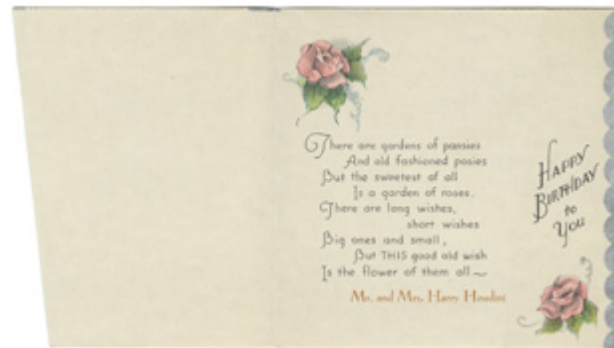
500/1,000

105. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini New York Hippodrome Program.** New York, 1924. Ten cent staple-bound souvenir program, in original color wraps. Illustrated. 4to. Houdini's "return" to the giant theater is billed on the center page offering a "diversified performance introducing feats which have made him famous." Full-page Houdini portrait to overleaf. Near fine; clean and bright.

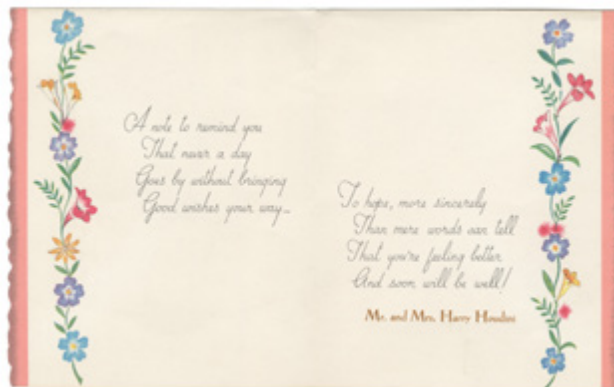
300/600

106. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Embroidered Linen Napkin.** Circa 1925. White linen napkin with pale blue scalloped and embroidered edges, accented with a matching flower design in one corner. Stamped above the ornament in black with the name "Harry Houdini." 10 x 10". A few spots faintly soiled, else very good. Obtained by the consignor from the Houdini's niece, Marie Blood, who preserved many samples of Beatrice Houdini's needlepoint work and housewares. In addition to being Houdini's co-star, Beatrice worked as a seamstress on the Houdini show.

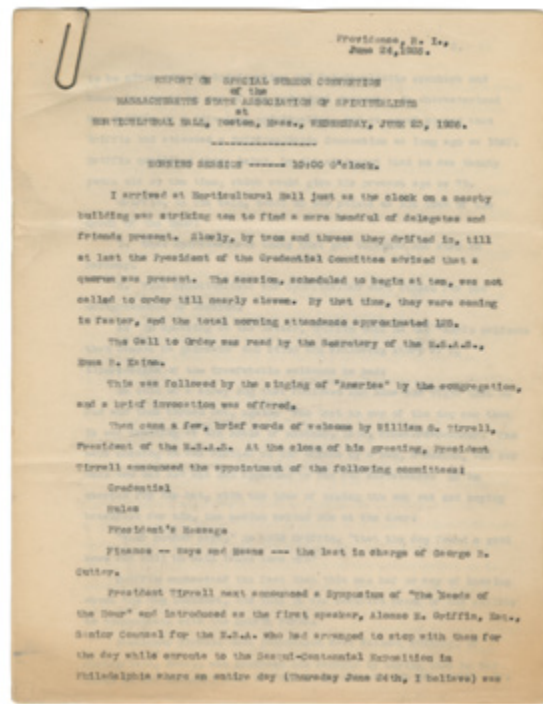
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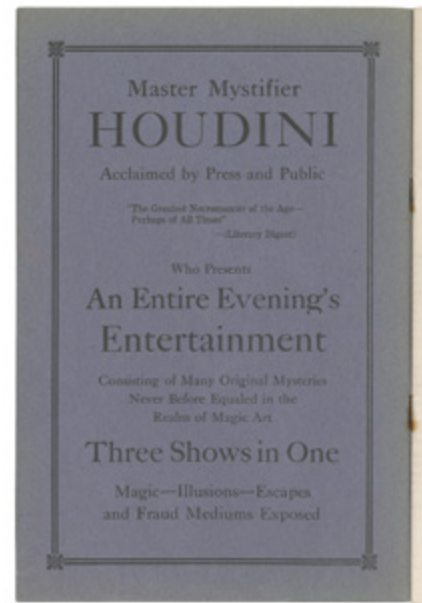
107



108



109



110

107. HOUDINI, Harry (Erik Weisz, 1874 - 1926). "Happy Birthday to You" Card / Mr. And Mrs. Houdini. 1920s. Folding paper greeting card with printed message and the stamp of Mr. and Mrs. Houdini. 6 ¼ x 5". Some light toning and discoloration. Obtained by the consignors from Marie Blood, niece of Harry and Bess Houdini.

200/400

108. HOUDINI, Harry (Erik Weisz, 1874 - 1926). "Best Wishes for your Early Recovery" Card / Mr. And Mrs. Houdini. 1920s. Folding paper greeting card with printed message and the stamp of Mr. and Mrs. Houdini. 5 ½ x 4 ½". Some light toning and discoloration. Obtained by the consignors from Marie Blood, niece of Harry and Bess Houdini.

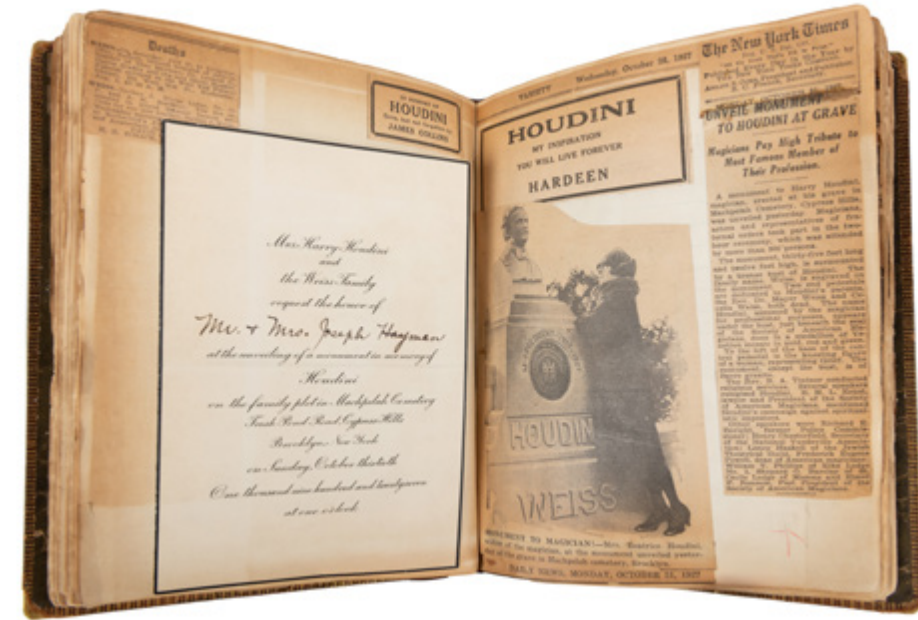
200/400

109. [HOUDINI] Report on Special Summer Convention of the Mass. State Association of Spiritualists. Dated June 24, 1926, and being a 15-page contemporary carbon of the report presented to Houdini by one of his investigators into the work of fraudulent mediums, the detailed report outlines the morning, afternoon, and evening sessions of this organization, outlining the subjects discussed at their meeting, describing the topics of discussion put forth by leaders, and outlining the "amazing" spiritualist-leaning experiences the members described. The final portion of the report describes "message bearing" from the gathered spiritualists presented to the larger group, and the writer concludes with, "...the most remarkable feature of the message bearing was the fact that some friendly spirit did not inform the audience ... that among them was an emissary of their hated opponent, HOUDINI!" 4to sheets, well preserved. A fascinating document.

200/400

110. HOUDINI, Harry (Erik Weisz, 1874 - 1926). Chicago Mystery Show Program Featuring Houdini. Chicago, 1926. Purple printed wrappers. Program features several magicians, the first act being Houdini, who also advertises prominently inside the front cover. 8vo. Toning around edges, else near fine.

100/200



113

111. HOUDINI, Harry (Erik Weisz, 1874 - 1926). This Week in Chicago. Chicago: This Week in Chicago Publishing Co., 1926. Vol. XII, No. 8, for the week of March 14 - 20. Booklet with pictorial wrapper featuring a photograph of Houdini and three mentions of his show at the Princess Theater. 8vo.

200/300

112. HOUDINI, Harry (Erik Weisz, 1874 - 1926). Houdini Final Tour Souvenir Program. [New York, 1925]. Pictorial wrappers bearing a striking photo of Houdini. Illustrated with photos and line drawings. 4to. Disbound, torn, worn, but complete.

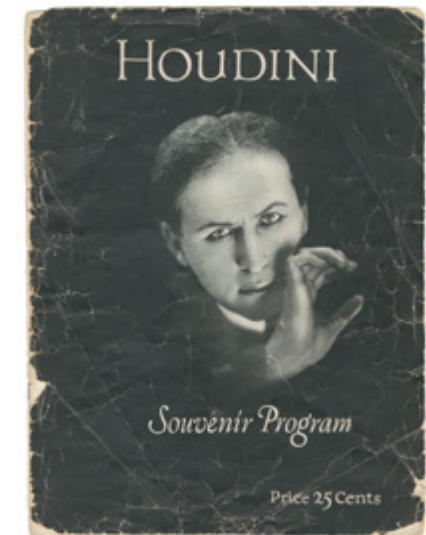
150/250



111

113. [HOUDINI] Scrapbook of Houdini Ephemera and News Clippings. 1920s - 30s. Thick square 8vo album kept by an unknown individual (but possibly Ray Gamble of California), filled with hundreds of clippings related to Houdini's final season and the years just following his untimely death. Included are a program from the Maryland Theatre for Houdini's final tour featuring his three-part show; a handsome Christmas card from Houdini's brother, Hardeen on heavy cardstock; an unpublished candid snapshot of Houdini with two other men; and a mourning invitation to unveiling of the Houdini monument at Macpelah Cemetery made out in ink to Houdini's lifelong friend Joseph Hayman, who worked with the magician in his early days. The majority of the contents are clippings covering Houdini's last days and the weeks following his death, with eulogies and memorials upon his passing from friends, assistants, and the world at large; "predictions" of psychics that he would die; stories regarding the serum administered him which would hopefully save his life; his widow's reaction to Houdini's passing; and more. Later articles cover Bess Houdini's last days and death, Houdini seances, and related topics, with two or three small clippings stretching into the 1950s and the Paramount Houdini movie starring Tony Curtis. Full smooth calf with gilt decorations and turn-ins, marbled endsheets, T.E.G., spine gilt-lettered with the name "HOUDINI." Front hinge reinforced, but very good condition overall. A very neatly kept record of Houdini's last years and the time beyond his death, including revealing stories surrounding his last days, his burial, and beyond. A fascinating archive that paints a clear picture of how the Houdini legend began, and began growing immediately upon his death.

800/1,200



112



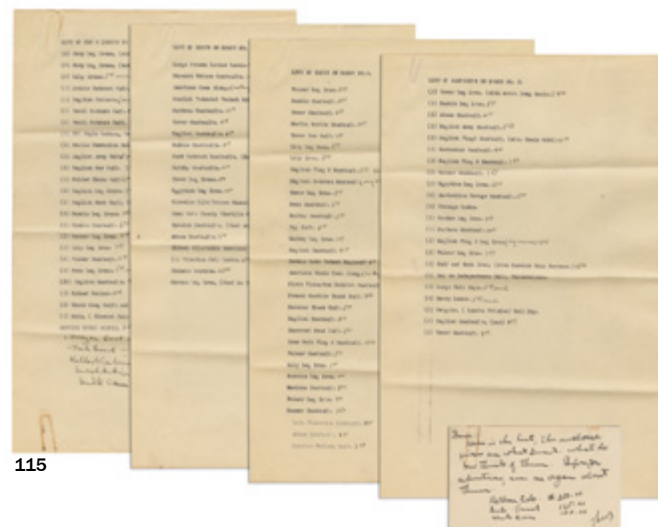
114

114. [HOUDINI] **Oversize Scrapbook of Houdini Ephemera and Clippings.** 1900s – 80s. Folio-size (25 ½ x 20”) bespoke scrapbook filled with newspaper broadsheets, clippings, and related ephemera regarding the life, career, death, and supposed afterlife of Harry Houdini. Included are hundreds of pieces extracted from both American and English newspapers, many of them full pages and well-illustrated, chronicling Houdini’s attempts to contact the spirit world and his association with Arthur Conan Doyle, as well as advertisements for his shows, announcements of his death, stories regarding his performances, and more; later clippings describe and discuss Houdini seances held after his death (running well in to the 1980s), the Harold Kellock-authored Houdini biography and excerpts therefrom, and other elements of the legend built up around Houdini’s life and untimely death. Also included are a handful of reprinted Houdini challenges, handbills, and broadsides, a reprinted photograph of Houdini in a strait jacket, and an original candid photograph of Beatrice Houdini circa 1940. Brown paper-covered boards over cloth spine, with gilt-lettered title label to front board reading “Harry Houdini / King of Handcuffs.” Approximately half-filled, and including hundreds of items in total, providing a fascinating view and considerable insight to Houdini and his life both on stage and from beyond the grave.

500/800

115. [HOUDINI] HARDEEN, Theo (1876–1945). **Inventory and Price List of Houdini Illusions and Manacles.** Circa 1944. Original four-page carbon list produced by Hardeen, brother of Houdini, and annotated in his own hand with prices, listing and partially describing handcuffs and illusions owned by Houdini and offered for sale by Hardeen. Accompanied by a manuscript postcard SIGNED by Hardeen (“Theo”) and addressed to “Sam” [Margules?] further explaining the list. Among the property offered are Houdini’s Milk Can (\$100), Kellar’s Spirit Cabinet (\$250), a Substitution Trunk (\$125), and dozens of restraints, including many on three different display boards. Many of Houdini’s props and cuffs were sold by Hardeen to Sidney Radner, though this list enumerates dozens that were not. A fascinating and historically significant list.

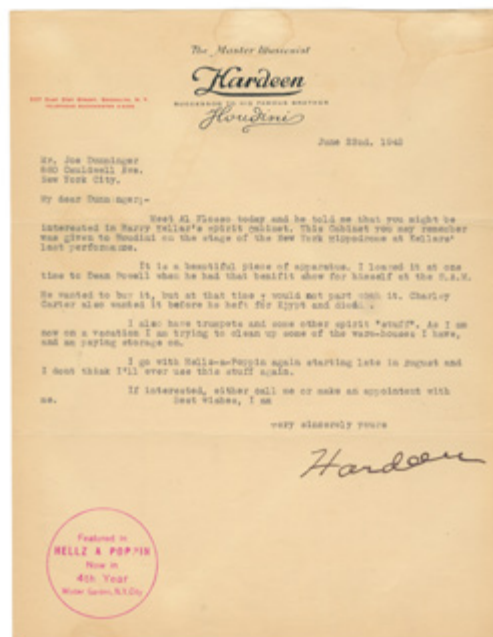
400/800



115

116. [HOUDINI] HARDEEN, Theo (1876–1945). **TLS from Hardeen to Dunninger Offering Houdini Illusions.** Dated June 22, 1942 and typed on Hardeen’s letterhead, he writes to Dunninger attempting to sell various pieces of apparatus, stating in part, “Met Al Flosso today and he told me that you might be interested in Harry Kellar’s Spirit Cabinet. This Cabinet you may remember was given to Houdini on the stage of the New York Hippodrome at Kellar’s last performance. ... Charley Carter also wanted it ... I also have trumpets and some other spirit “stuff.” ... If interested, either call me or make an appointment with me.” One 4to sheet; two stains in upper margin. SIGNED in ink, “Hardeen.” Dunninger would indeed go on to purchase many Houdini relics and historically significant magic props from Hardeen, helping to keep Houdini’s legend alive, and bolster his own reputation in the process.

150/250



116



117

117. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Sheet of Houdini Commemorative Stamps.** New York, 1951. Full sheet of 50 gummed stamps as issued by I.B.M., S.A.M., and Magic Collectors Association, including blank margins. Design features a bust portrait illustration of Houdini flanked by two vignettes, and the logos of the three issuing organizations underneath. Approximately 16 ¾ x 10 ¼”. Minor splitting at outer perforations, minor curling, else very good. RARE in this complete state.

200/400

118. HOUDINI, Beatrice (1876 – 1943). **Portrait of a Young Beatrice Houdini.** Circa 1894. Matte finish half-length image of a young Bess Houdini in a fancy high-necked dress with ruffled sleeves. Inked caption (likely by Houdini or Bess) in lower left states, “aged 18”; hand dated at center “1894” with pasted-down label (partially chipped away) below the likeness. 7 ¼ x 6”. Corners chipped away, tears, soiling in image; sold as-is. An early and charming portrait of Houdini’s wife and costar, removed from Houdini’s own scrapbook by his family members. An image used as the model for the portrait of Beatrice on an early Houdini lithograph and letterhead. RARE.

800/1,200



118



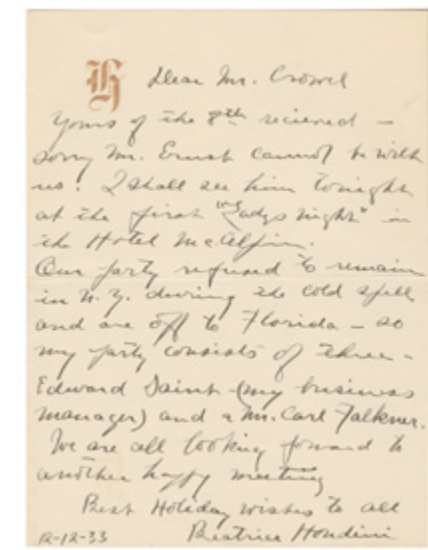
119

119. SAINT, Edward (Charles Meyers, 1891 – 1942). **Plaster Bust of Edward Saint.** Circa 1940. Lifesize bust of Beatrice Houdini’s “business manager” and partner, who lived and worked with her after Houdini’s death. Replete with curled mustache and van dyke, his eyes closed. Height approximately 10”. In a packing box addressed to Milt Larsen, founder of the Magic Castle, from Bob Lyons. Chipped and worn but intact; a very good likeness. Ed Saint was equal parts showman and impostor, having performed in carnivals under a number of pseudonyms, including “Dr. Sesrad.” The bust may have been a life mask cast while Saint and Mrs. Houdini lived in Los Angeles in the late 1930s and early 1940s.

200/400

120. HOUDINI, Beatrice (1876 – 1943). **Beatrice Houdini Autograph Letter, Signed.** Dated December 12, 1933 and written in ink on Mrs. Houdini’s embossed stationery, she states in part, “Sorry Mr. Ernst cannot be with us! I shall see him tonight at the first “Lady’s Night” in the Hotel McAlpin. ... off to Florida ... our party consists of three – Edward Saint (my business manager) and a Mr. Carl Falkner.” One 8vo sheet. Very good. SIGNED “Best Holiday Wishes to all, Beatrice Houdini.”

150/250



120



121



124



125



126



122

121. HOUDINI, Beatrice (1876 - 1943). **Three Magigals / PCAM / Bess Houdini Photographs.** Los Angeles, 1940s. Including two group photos of the Los Angeles chapter of this all-female magic club attending a Pacific Coast Association of Magicians convention with Mrs. Houdini among the groups, and one portrait of Bess together with another attendee of the Seattle PCAM convention. Group images also show Gerri Larsen and Jennie Thayer, among many others. Largest 10 x 8". Scrapbook remnants to versos; very good.

250/500

122. HOUDINI, Beatrice (1876 - 1943). **Portrait of Mrs. Houdini, and the Ernsts.** Circa 1930. Candid photograph of Beatrice Houdini and Mrs. Ernst seated on a bench in a garden, with Bernard M.L. Ernst (Houdini's attorney) posed behind the women. Captioned in ink on the image, "Mr. Mrs B.M.L. Ernst." 2 1/2 x 3 1/4". Likely an unpublished candid image.

200/300

123. HOUDINI, Beatrice (1876 - 1943). **Three Photographs of Beatrice Houdini.** [Los Angeles], ca. 1940. Including a bust portrait stamped "Houdini / Harry Houdini Collection / Original" and with the photographer's stamp on the verso; a gag photograph showing Mrs. Houdini, Harry Blackstone Sr. and Harry Mendoza levitating a tray set with cream and sugar before her; and a candid portrait of Mrs. Houdini standing with her "manager," Edward Saint. The largest 10 x 8". All three in very good condition.

200/300

124. HARDEEN, Theo (1876-1945). **Portrait of Hardeen.** New York: Mitchell, ca. 1927. Three-quarter length portrait of Houdini's brother dressed in a tuxedo, holding a portrait of his brother in his outstretched hands. 10 x 8". Marginal soiling.

100/200

125. HARDEEN, Theo (1876-1945). **Inscribed and Signed Portrait of Houdini's Brother.** New York: Mitchell, ca. 1920. Right-facing bust portrait of Hardeen. 10 x 8". INSCRIBED AND SIGNED in white ink: "To Sully" In memory of one of the most pleasant engagements I ever had. Very sincerely yours, Theo. Hardeen. Bro. of Houdini."

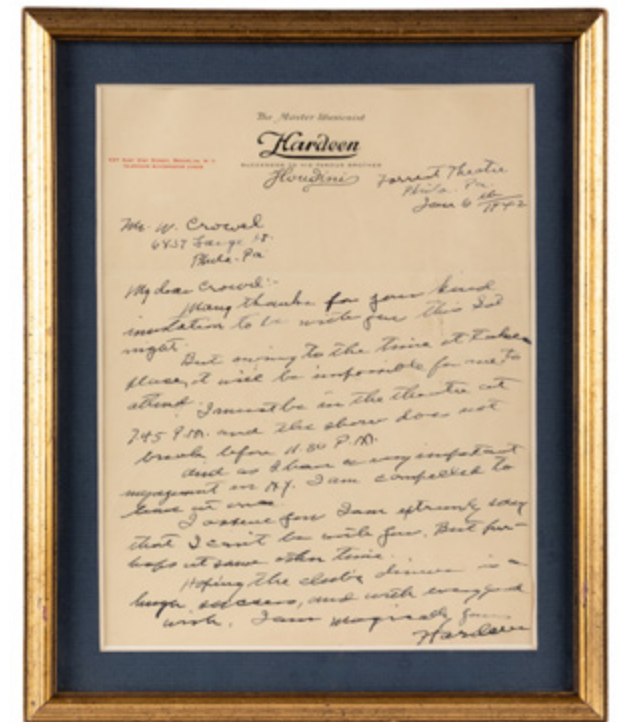
150/250

126. [HARDEEN] [S.A.M.] **Two Photographs of the S.A.M. Parent Assembly of New York.** 1929. Silver print sepa tone images show the members and officers of the first Society of American Magicians club, gathered at their December 1929 meeting. Pictured are Hardeen (brother of Houdini), Bernard Ernst (Houdini's lawyer), Leo Rullman, Oscar Teale (Houdini's secretary), John Mulholland, Max Holden, Charles Nagle, Sam Margules, Gerald Kaufman, Chris Charlton, and many more. The larger 4 1/4 x 6 3/4". Both captioned in ink in lower margins; scrapbook remnants to versos.

200/400

127. HARDEEN, Theo (1876-1945). **ALS From Hardeen to the Houdini Club of Philadelphia.** Dated Jan. 6, 1942 and penned on Hardeen's engraved letterhead billing him as "successor to his famous brother Houdini," he writes from the Forrest Theatre of Philadelphia, sending his regrets to Mr. W. Crowl that he cannot attend the annual banquet of the club due to commitments: "I must be in the theatre at 7:45 P.M. and the show does not break before 11:30 P.M." One 4to sheet, handsomely framed. SIGNED in ink "Hardeen" in the lower right.

200/400



127



123



128

128. VERNON, Dai (David Verner, 1894 - 1992). **Photograph of the Night Dai Vernon Fooled Houdini.** Chicago, 1922. A panoramic banquet photograph captioned, "Banquet in Honor of Houdini given by Chicago Assembly Society of American Magicians Ass'n. Great Northern Hotel Feb 6. 1922." Pictured at large tables in the hotel ballroom are Houdini, Russel Walsh, Harlan Tarbell, Dr. A.M. Wilson, Eddie McLaughlin, a young Laurie Ireland and Ade Duval, Sam Margules, and Dai Vernon. 10 3/4 x 17 3/4". Neatly laminated, else near fine. A SCARCE image captured on the night Vernon, still a young man, earned the moniker that would serve him in great stead for years to come: "The Man Who Fooled Houdini."

1,000/2,000

129. **Houdini's Water Torture Cell Scale Model.** California: Dave Powell, 2024. A meticulously crafted one-sixth scale working model of Houdini's famous underwater escape, the Water Torture Cell, handmade from mahogany, brass, and nickel-plated elements and incorporating some 450 individual miniature screws, and a total of over 600 parts. When closed and locked, the escape mechanism is engaged and the prop functions just as Houdini's original, allowing secret access to the interior of the chamber. Number 3 of 25 models constructed, with signed COA and documentary photographs/instructions as issued by the craftsman. 4 5/8 x 4 1/2 x 9 3/4". A remarkable and finely rendered working model of perhaps the most famous Houdini escape of all, built to exacting standards. Fine condition; as new.

2,500/5,000



129



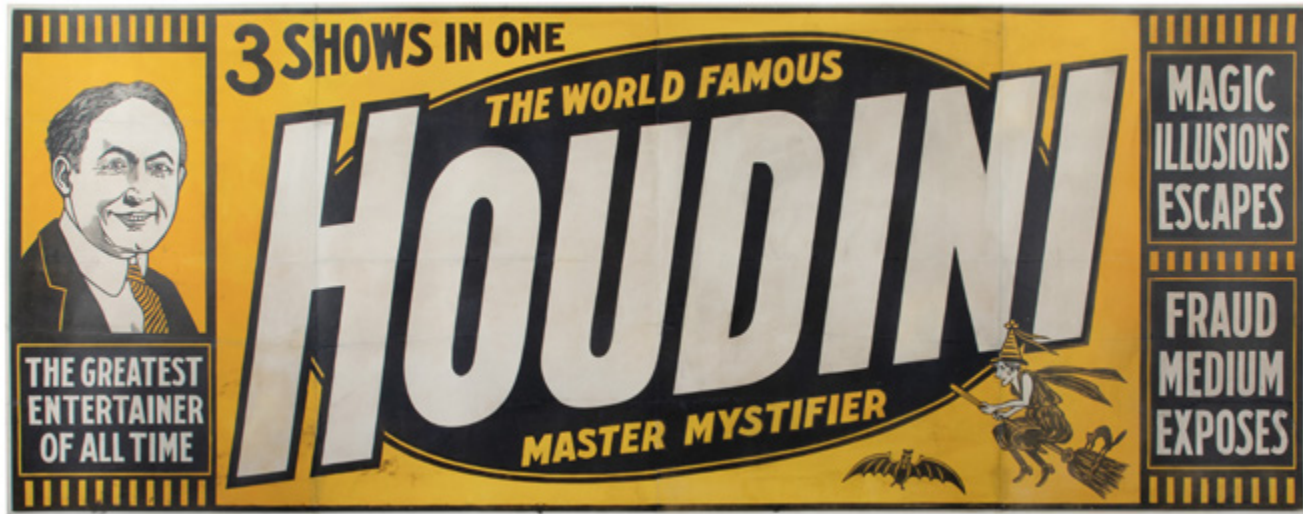
130

POSTERS

130. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini-owned packing box challenge broadside.** Swansea: South Wales Post Newspaper Co., 1911. Half-sheet poster describing the escape from a packing box Houdini would make on stage at the Swansea Empire on May 5th, 1911. Houdini has written the word "reward" in the lower third of the poster. Framed to 36 x 25 1/2". With a COA signed by Sidney Radner; offered as lot 319 in the auction of Radner's collection, *The Great Houdini Auction* on October 30, 2004. Expertly restored; not examined out of frame.

4,000/6,000





131



132

131. HOUDINI, Harry (Erik Weisz, 1874-1926). **3 Shows in One. The World Famous Houdini. Master Mystifier.** American, 1925. Gigantic horizontal billboard-type poster composed in white, black, and orange, and featuring Houdini's smiling bust portrait to the right of the central text advertising his show, while images of bats and a witch appear on the opposite end of the poster. 42 ¼ x 108 ¾". Old folds, tears, chips, and discoloration expertly restored; B. Linen backed.  
5,000/10,000

132. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Terror Island Lobby Card.** Famous Players-Lasky Corp., 1920. Two-color card depicts Houdini in a shaggy sweater and cap with a man (Eugene Pallette) slung over one shoulder. Caption below the image reads, "You Would, Would You!" 11 x 17". Faint old corner folds, else very good.

1,000/2,000



133



134

133. HOUDINI. Paramount Studios, 1953. One-sheet color poster advertising Paramount's Harry Houdini biopic starring Tony Curtis and Janet Leigh based on the book by Harold Kellock. 40 x 26". Folded as issued. A few stains and chips at intersecting folds. Colors bright and vibrant. Unmounted.  
500/1,000

134. HOUDINI. Paramount Studios, 1953. Half-sheet poster for the Harry Houdini biopic starring Tony Curtis and Janet Leigh. 22 x 28". Chipping, toning, short tears around perimeter. Unmounted.  
200/400

135. **El Gran HOUDINI Lobby Cards.** Paramount Studios, 1953. Complete set of eight color lobby cards for the Spanish release of the film, picturing Tony Curtis and Janet Leigh as Harry and Bess Houdini. Includes images of a packing box escape, jail cell escape, Sawing in Half, Levitation, and more. With the original Paramount Studios envelope (tattered, and with panels separated). Cards in very good condition with bright colors.  
200/400



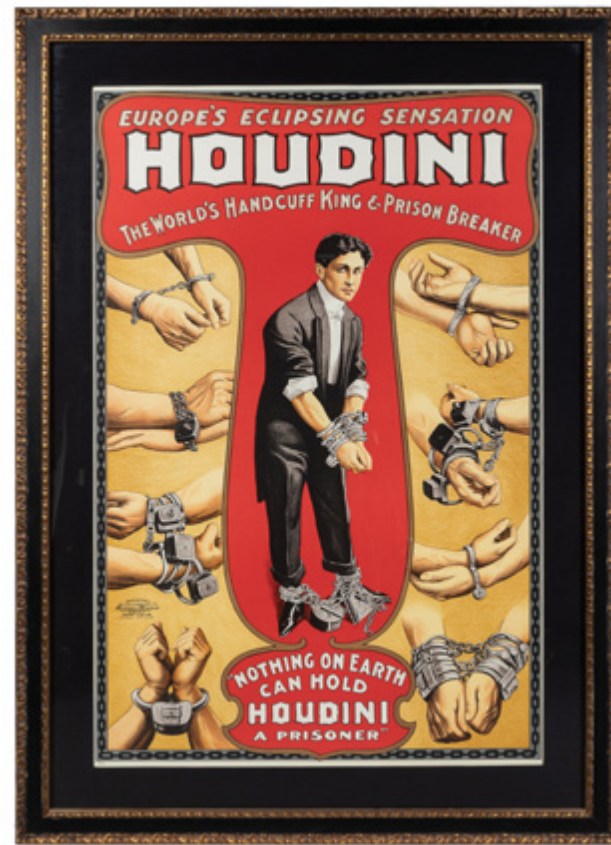
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136



138



137

136. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Overboard Packing Box Poster**. Las Vegas: Nielsen Magic, 2000s. Color reproduction of an eight-sheet billboard showing Houdini underwater in a large packing box. Attractively framed to 30 x 23 1/4". As new.

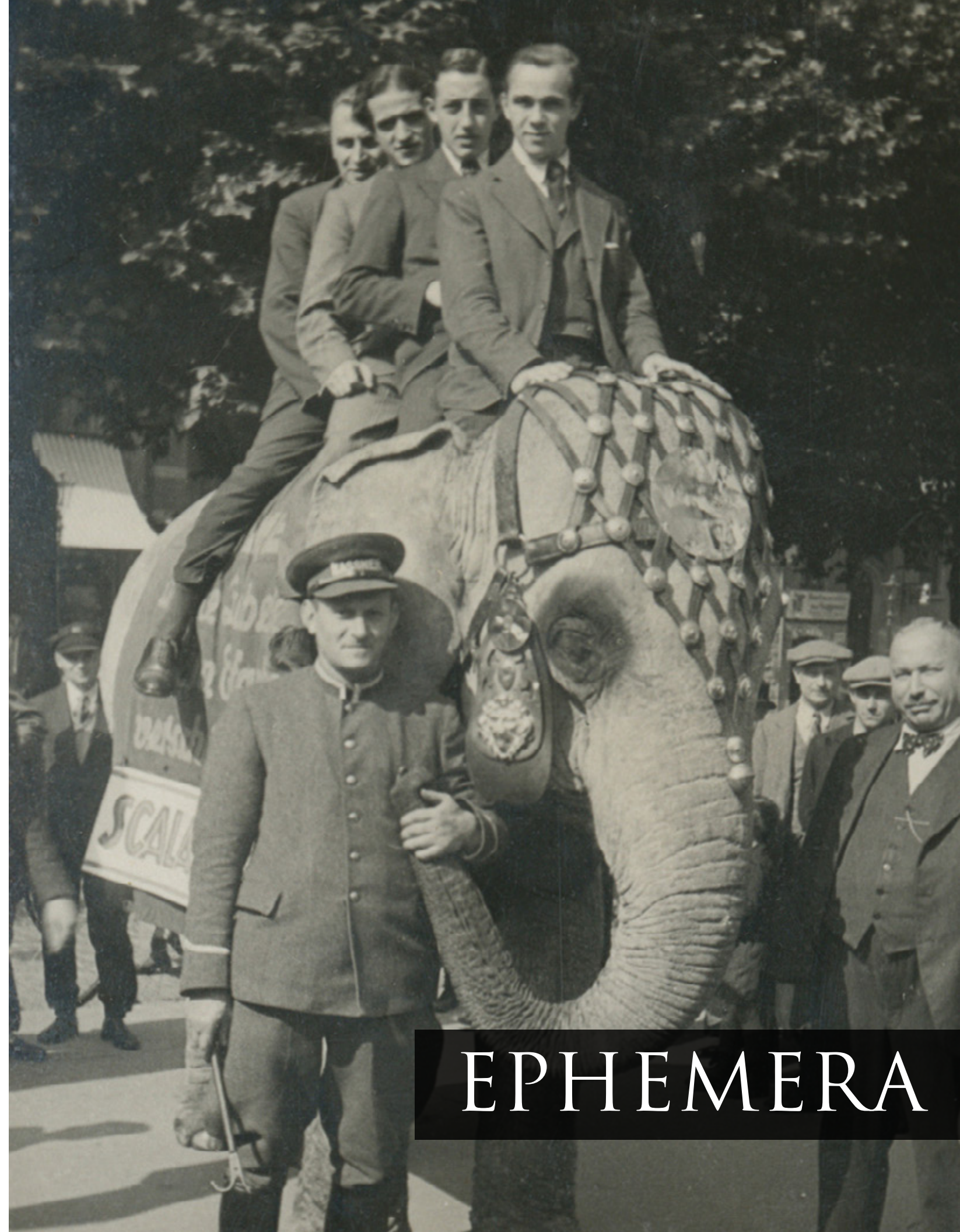
150/250

137. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Europe's Eclipsing Sensation**. Fine recreation of perhaps the most famous Houdini lithograph by Russell Morgan, showing the escape artist at its center, surrounded by vignettes of the various handcuffs from which he freed himself in performance. Attractively framed to 50 x 36".

200/400

138. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Water Torture Cell**. Contemporary reproduction of the classic three-sheet Houdini poster by Dangerfield, depicting Houdini upside down in his famous Water Torture Cell. Framed to 88 x 40". Near fine condition with scuffing to plexiglass, but not examined out of frame. Third party transportation or pickup required.

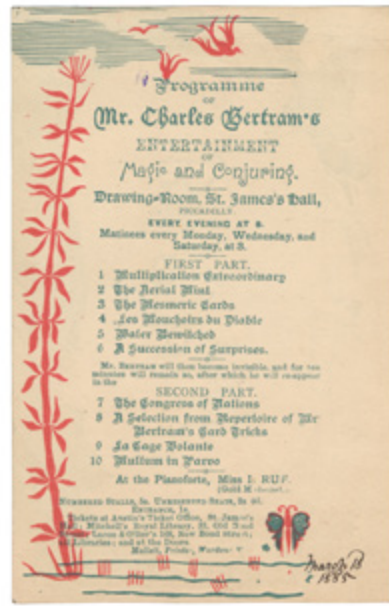
500/1,000



EPHEMERA



139



140



141



143



144



145



142

139. [AUTOGRAPHS - MAGICIANS] **Autographed SAM 1939 National Conference Program.** [New York]: Wm. C. Popper & Co. 1939. Attractive oversize pictorial souvenir program for this magician's convention, filled with autographs of many West Coast magicians, including Buma, Harold Rice, Bill Larsen, Arnold Furst, Dariel Fitzkee, R.E. Swanson (magic dealer from Seattle), Bob Fenton, Harlan Tarbell (twice; once with ink sketch), The Ushers, Jim Sherman, Clarence Slyder, Lloyd Chambers, Shirley Quimby, The Great Leon, Chester Morris, Gerald Kaufman, Bert Kalmar, Charles Larson, Marvin Roy (inscribed as "the magic silk merchant"), and others. Comb bound. Very good condition.

150/250

140. **BERTRAM, Charles (James Bassett, 1853 - 1907). Programme of Mr. Charles Bertram's Entertainment.** [London], hand-dated 1885. Attractive letterpress program printed in colors, enumerating the "Royal Magician's" ten-part program including de Kolta's vanishing cage and sleight-of-hand feats. 6 1/4 x 4". SCARCE.

200/400

141. **BODIE, Walford (1869 - 1939). Inscribed and Signed RPPC of Dr. Bodie.** Circa 1928. Three-quarter length portrait of the "bloodless surgeon" and music hall magicians seated on a bench outside his home in MacDuff. Divided back, postally unused. Corner bumps and chips. **BOLDLY SIGNED AND INSCRIBED** in ink, "Yours Aye W. Bodie M.D. 1929."

200/400

142. **CHUNG Ling Soo (W.E. Robinson, 1861 - 1918). Chung Ling Soo Troupe Postcard.** 1910s. Full-length offset printed image of the "Marvelous Chinese Conjurer" with his wife, Dot, and members of his troupe. Soo is seated at the center of the image. Divided back. Rubbing to extremities.

250/500

143. **CHUNG Ling Soo (W.E. Robinson, 1861 - 1918). Chung Ling Soo Portrait Postcard.** 1910s. Bust portrait of the faux Chinese magician with a printed signature underneath the likeness. Plain back. Toning in image.

200/400

144. [CUPS AND BALLS] **L'Escamoteur. Porcelain Transfer Plate.** Circa 1830. Attractive porcelain dish shows a street magician presenting the Cups and Balls for a gathered crowd, within a bright floral-patterned border. Diameter 8 1/8". Stamp to verso. Very good.

200/400

145. [LEARNED DOG] **Chien Munito Gagnant son Maitre aux Dominoes.** Circa 1825. Colored porcelain dish bearing a central image of the learned dog, Munito, apparently playing a game of dominoes with a man, set within a fine floral border. Diameter 8 1/8". Maker's stamp to verso; very good.

250/500

146. **FU MANCHU (David Bamberg, 1904 - 74). Group of Fu Manchu Ephemera.** 1930s - 50s. Six items, including a handbill for his noir Mexican film *La Mujer Sin Cabeza*, two advertising envelopes (one billing Fu as "the Devil Doctor"), and three Spanish language programs for the Fu Manchu show at the Teatros Pereda, Odeon, and Iris (two are pictorial).

200/300



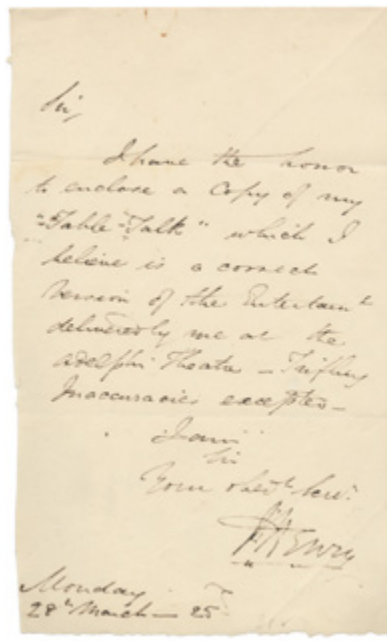
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149



150

147. FU MANCHU (David Bamberg, 1904 – 74). **Two Spanish Language Broadsides.** 1930s – 40s. One advertises Fu at the Teatro Comedia with a full evening show and pictures his Pit and the Pendulum and Robot illusions; the second heralds his show at the Teatro Nacional in Buenos Aires. The larger 30 x 7". Old folds, else very good.

200/400

148. HAN Ping Chien (1891 – 1930). **Han Ping Chien Real Photo Postcard, Signed and Inscribed.** Circa 1908. Full-length sepia-toned portrait of the Chinese magician in costume, stamped in silver on the recto with his name and the title of his act, "Pekin Mysteries." Inscribed and signed on the image in Chinese and English. Very good.

150/300

149. HENRY, M. **Autograph Letter Signed by M. Henry the Magician.** Circa 1822. Single sheet entirely in the hand of the magician and ventriloquist which references his long run at the Adelphi, London, and the book published to memorialize his performances there: "I have the honor to enclose a copy of my "Table Talk" which I believe is a correct version of the entertainment delivered by me at the Adelphi Theatre – trifling inaccuracies excepted." Ragged left and bottom edges, old mailing folds. SIGNED, "I am ... M. Henry." RARE; the first example of this autograph we have encountered.

400/800

150. [HOFFMANN] **The Christmas Conjuror.** [London, 1877]. Engraved image from the London Illustrated News executed to accompany a story of the same name by Professor Hoffmann (Angelo Lewis). The magician stands before a small crowd in a drawing room with a wand in one hand and a glass in the other. Hand-colored; handsomely framed and matted to 18 x 21". It has been said that the magician in this image was modeled on Hoffmann himself. Proceeds from the sale of this lot will benefit the St. Jude's Research Center per the wishes of the consignor, William Kress.

150/250



151

151. HURWITZ, Abraham (19050- 81). **Makeup Kit of Abe Hurwitz - Peter Pan the Magic Man.** Hinged faux leather makeup case with the return address label of Hurwitz above the clasp, the inside lined with photographs of dancers and filled with blotting tissue, a small hand mirror, and various makeup compounds as used by Hurwitz in his public performances. Case 12 ½ x 9 ½ x 3". Interior soiled from regular use, covering frayed, makeup in varying states of disintegration, but still, a charming relic from the career of this New York entertainer and personality. Sold together with an ALS from Hurwitz to the consignor, and a quantity of magic club periodicals from his collection. Hurwitz was an educator by training and helped found F.A.M.E. (Future American Magical Entertainers). His daughter went on to great notoriety and worldwide fame under her performing name, Shari Lewis.

400/800



152

152. JAY, Ricky (1946 – 2018). **Rick Jay's \$100 Dollar Sweets.** Circa 2002. Box of "pitch" candy distributed by Jay during his off-Broadway run with his *On the Stem* show. SIGNED on the side of the carton by Ricky Jay. Together with a pack of Ricky Jay playing cards printed with the design for the *On the Stem* show poster. Mint sealed.

200/300

153. KASSNER, Alois (1887 – 1970). **Group of Kassner Photos.** German, 1910s – 50s. Including 14 charming pre-war candid images of the "Thurston of Germany" with his vanishing elephant, Toto and in other unrehearsed scenes, among them pictures of theatre marquees with Kassner's name on display, stands of Kassner lithographs; a later larger bust portrait of Kassner (8 ½ x 5 ½"). Together with a printed pictorial program for Kassner's show showing the Golem illusion and other effects. Sixteen items total. Very good condition.

200/300

154. LAFAYETTE (Sigmund Neuberger, 1871 – 1911). **RPPC of Lafayette's Funeral.** 1911. Image shows the extensive funeral procession of the famed "transformist" and stage illusionist who died unexpectedly in a theater fire in 1911. Printed caption to recto. Postally used. Note to verso in margin states, "Burnt to death at Empe Edinburgh 9/5/11)."

250/500



two of fourteen

153



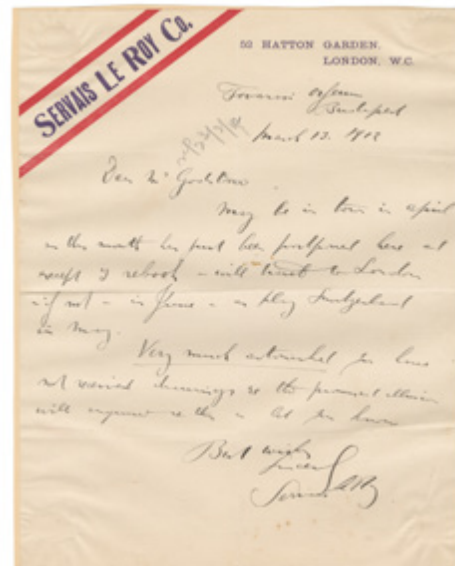
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158

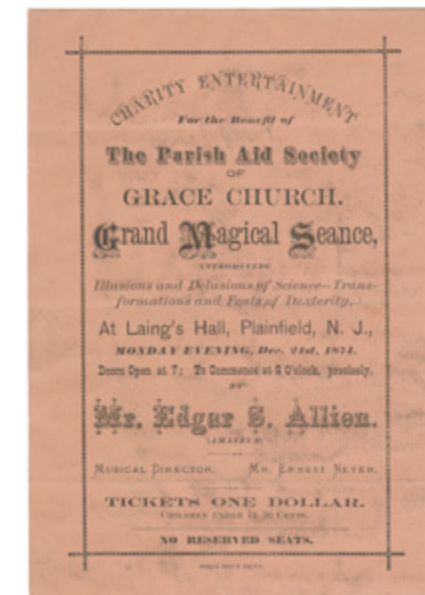
155. LARSEN Sr., William W. (1904 - 53). **Plaster Bust of William W. Larsen Sr.** Circa 1945. Lifesize heavy plaster bust of the founder of Genii magazine and the Academy of Magical Arts who toured America with his family presenting magic shows, and also worked as a successful criminal defense attorney in Los Angeles. Height approximately 14". One ear badly chipped, paint worn, else very good. From the collection of his son and founder of The Magic Castle, Milt Larsen.  
150/300

156. LANG, Melitta. **Three Portraits of Magician Alfredo Cantarelli.** Circa 1920. Silver prints, including two bust portraits and one an artistic image with the performer's hands floating in black space below his head. 9 x 6 3/4" each. Corner pinholes and bumps; good or better. Lang was an Austrian photographer who worked in Argentina, where she mentored a woman who would become one of Argentina's great photographers, Annemarie Heinrich.  
300/600

157. LEROY, Servais (1865 - 1953). **Archive of Servais LeRoy Ephemera and Illusion Data.** 1890s - 1910s. Including 19 newspaper clippings neatly mounted to two pieces of stiff card and captioned in ink, the clippings describing performances by Talma, the Queen of Coins (LeRoy's wife and performing partner); an ALS from a freight company to The Servais LeRoy Co. regarding a freight shipment with a lengthy two-page carbon reply including information about Halton & Jansen; the draft of a press release or text for an advertising brochure, possibly in LeRoy's hand, outlining the effects in the LeRoy show, written on hotel letterhead and dated 1910; a short list of theater dates for the company in the UK; an invoice to LeRoy for teddy bear heads and animal and fabric; a Servais LeRoy Co. invoice dated July 18 1912; a pencil sketch for an illusion showing a large winch-driven trap under the stage, in pencil on two sides of a blank 8vo sheet; and a four-page typed manuscript describing the Screen Illusion of LeRoy, Talma, and Bosco, possibly a draft for a Will Goldston publication. A very good group of ephemeral material related to the career of the inventive Belgian magician, his short-lived magic shop, and his many influential creations.  
1,500/2,500

158. LEROY, Servais (1865 - 1953). **ALS to Will Goldston.** Dated March 13, 1912 and written entirely in LeRoy's hand, he addresses the well-known London magic dealer from Belfast, stating, "May be in town in April of this month ... have just been postponed here ... Very much interested if you have received drawings re the promised illusion ... Best wishes, sincerely, Servais LeRoy." One 4to sheet of Servais Le Roy Co. (of Hatton Garden) letterhead printed in two colors. Neatly mounted to a partial scrapbook page. An uncommon letter and autograph.  
400/800

159. [MAGIC - PROGRAM] ALLIEN, Edgar. **Grand Magical Séance Program.** 1880s. Attractive folding program of Allien, appearing at Laing's Hall, Plainfield, N.J. and offering a wide-ranging three-part bill including The Goblin Drum, Inexhaustible Hat, and concluding with The Indian Box Mystery and Hindoo Basket Mystery. 8vo. Attractively printed.  
50/150



159



157



160

160. MORETTO, Toni (Italian, 1929 - 2011). **Magician's Table.** Italian, ca. 1990s. Hand-painted ceramic sculpture of a magician's table laden with props, including Cups and Balls, a pack of cigarettes, and a rabbit peeking out over the brim of a top hat. 4 1/2 x 4 1/2 x 6 3/4". Signed to base and stamped Lo Scricciolo. Also retains distributor stamp to underside. Very good overall.  
500/1,000



161

161. MORETTO, Toni (Italian, 1929 – 2011). **Sawing in Half.** Italian, ca. 1990s. Hand-painted ceramic sculpture depicting a magician beside the boxes for the famous stage illusion; his assistant slinks out of the bottom of the uppermost cabinet exposing the method of the trick. A very large work by Moretto, 11 1/2 x 7 1/2 x 10". Signed to base and stamped Lo Scricciolo. Also retains distributor stamp to underside. Very good overall without discernible signs of wear.

2,000/4,000



162

162. O'DELL, Dell (Odella Newton, 1902 – 62). **Inscribed and Signed Portrait.** Florida: Jack Karrel, ca. 1950. Bust portrait of the popular and successful nightclub magician. 10 x 8". Right edge a bit chipped. INSCRIBED AND SIGNED in green ink, "To Bill & Betty [Dodson] Two Swell people I think so much of – my very best to you always, love, Dell O'Dell."

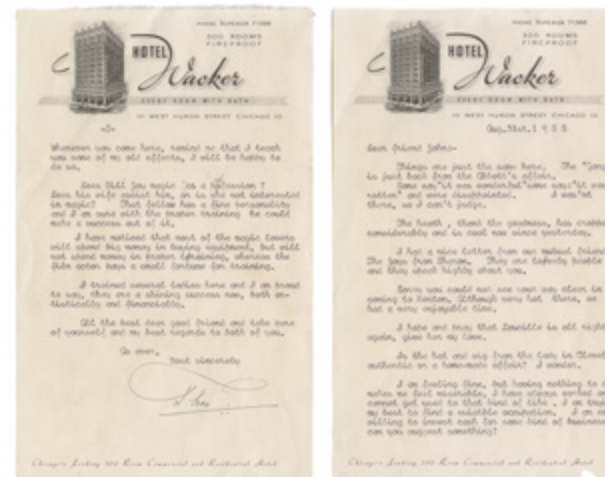
100/200



163

163. OKITO (Tobias Bamberg, 1884 – 1963). **RPPC Signed Twice by Okito.** Germany, 1930s. Bust portrait of Okito, identical to the image used as the frontispiece of his book *Quality Magic*. SIGNED on the recto in ink, and again INSCRIBED AND SIGNED by Okito on the verso to Dr. [Kurt] Volkmann and dated 3/2/33."

200/400



164

164. OKITO (Tobias Bamberg, 1884 – 1963). **TLS from Okito to John Braun.** Dated August 31, 1955 and typed on Hotel Wacker (Chicago) letterhead, the great Dutch magician writes, in part, "I am trying my best to find a suitable occupation. I am even willing to invest cash for some kind of business can you suggest something? ... I have noticed that most of the magic lovers will spend big money in buying equipment, but will not spend money on proper training, whereas the film actor pays a small fortune for training." He also discusses Abbott's Get-Together, his health, and other matters. Two 8vo sheets, boldly SIGNED in ink at the bottom of the second, "Theo."

250/500



165

165. **Portrait of a Spirit Medium.** Philadelphia: T. Brooks, Photographer, ca. 1880. Sepia tone carte de visite bears a full-length image of a spirit medium bound at his wrists and seated in a chair with the trappings of his trade strewn about, including various hand bells on a table beside him, a spirit trumpet on the floor, rings threaded over his arm, and loose lengths of cord on the floor near his feet. 3 3/4 x 2 3/8". Photographer's mount, printing to verso. A charming and unusual image, in near fine condition.

400/800



166

166. [PROGRAMS - MAGIC] **Group of Nearly 70 Programs for Magicians' Conventions.** [v.p., ca. 20th-21st centuries]. 8vos and 4tos. Wrappers. Including examples for: 18<sup>th</sup> Session All India Magician's Conference, IBM Magic Spectacular Gala Show, Society of American Magicians 68<sup>th</sup> Annual Convention, SAM Las Vegas 1987, IBM Orlando 66<sup>th</sup> Annual Convention, Magic in the Glades, Florida Magicians Association 23<sup>rd</sup> Annual Convention, Magic Museum Messenger 1999, Florida State Magic Assoc. 1985, Florida Magicians Association 17<sup>th</sup> Annual Magic Convention, The 1982-83 Magic Directory, Magia Congreso Magico Internacional 84, and more. Some general wear, soiling. Good or better.

200/400

167. RAMSAY, John (1877 - 1962). **Ramsay Photos and Postcard.** 1940s – 60s. Seven images of the revered Scottish magician and sleight-of-hand innovator including pictures showing him performing on stage and one later portrait in full color, together with an advertising puzzle postcard designed by DeLand for "John Ramsay, Grocer and Wine Merchant, Auld Brig End, Ayr" with bridge scorecard design to verso.

200/300



one of seven

167



168

168. [SPIRITUALISM] **Archive of Manuscripts, Notebooks, and Publications from a Spirit Medium.** A chronicle of the Edward Erickson (d. 1974), a WWI veteran who lost his hearing and power of speech in the conflict and devoted much of his life after his service to the study of his apparently psychic powers and the practice of spiritualism. The archive includes 11 notebooks in his hand, filled with notes dating from 1923 – 1926, regarding all manner of spiritual and mediumistic subjects and his contact with various “spirit guides” including specifically his “soul mate,” Gloria. The memorandum books are wide ranging, and filled almost entirely. Among the topics covered are the “two lives” all men live (spiritual and astral), messages from spirit guides apparently contacted by Erickson (“We are permitted to help [those in the real or living world], but with discretion.”), “healing magnetism” and other apparent powers, the “astral plane” and lessons learned through the exploration of this space, among hundreds of other subjects. Erickson writes about being contacted by spirits: “Two spirits came and said to you, as you woke up, that their object in view, was to educate you.” He also records many lessons learned, places visited, and discoveries apparently made while in a trance state or through the aid of or communication with various spiritual beings, some he claims having visited him from ancient Egypt and elsewhere. In addition, Erickson’s notes include communication with Madame Helena Blavatsky, mystic and co-founder of the Theosophical Society and Charles Leadbeater, author, member of the Theosophical Society and co-initiator of the Co-Free Masonry (a branch for women and men). Much of the material is of a Christian or religious nature, with many allusions made to Jesus, prayer, Accompanying the notebooks are a 53-page typed transcription of much of their contents.

Sold together with a collection of newspaper clippings, handwritten notes, and ephemeral material owned by Erickson (including one sheaf of clippings related to the development of the atomic bomb), and a large group publications from his library, including material from the Theosophical Society (*Theosophic Messenger*), the Rosicrucians, *Greater Mysteries of Ancient Egypt* by Aegyptus (1931), issues of *Spiritual Science* magazine, *The Voice of the AIM*, and other similar periodicals, and many other pamphlets on spiritualism or related subjects. Many of these publications bear Erickson’s notes or his rubber ownership stamps on their covers. In all, a fascinating trove of material related to life in the great beyond and alternative schools of thought regarding the human mind and its unknown frontiers.

1,000/2,000



169

169. THURSTON, Howard (1869 – 1936). **Typed Letter Signed by Thurston.** Dated March 4, 1926, and written on one sheet of Thurston’s letterhead with his name in the upper left, he thanks fellow magician S.W. Blankenbaker of Louisville, “for the wonderful cake and thanks many times for the many other things you have done for me.” With original mailing cover. Old folds from mailing, else very good. Boldly SIGNED in ink, “Howard Thurston.”

200/300



170

170. WHEATLEY, Al (1901 – 64). **Hand-Sculpted Bust, Photograph, and Rising Cards.** Including a plaster bust of Wheatley, who performed as “Chop Chop,” executed and hand-painted by the magician himself; an 8 x 10” portrait photograph of Wheatley as Chop Chop with his wife and performing partner Charlene, INSCRIBED AND SIGNED to Norm Nielsen (inscription quite faded); and Wheatley’s Exacto Rising Cards, in the original red box, as issued. Wheatley was a noted nightclub and stage performer hailing from Australia. He invented the Chop Cup – now a standard magic prop – in the 1950s.

600/800



171

171. [VENTRILOQUISTS] **Large Collection of Ventriloquists’ Ephemera and Photographs.** 1890s – 1980s. Approximately 80 items, including an early chapbook *How Anyone May Become a Ventriloquist* (R. March, ca. 1890s); two modern sets of ventriloquists trading cards; brochures and advertisements for Arthur Moose, Loring Campbell and Fred Robison; postcards and flyers advertising various vent acts; and a large selection of photographs of “belly talkers,” most from the mid-century period, including images of Edgar Bergen, Arthur Prince (one portrait SIGNED), W.S. Berger, Senor Wences, George Blake, Dick Berry, Diabolo, Les Chapy, Daniel Remy, Joe Lantiere, Bob Mundstedt, Vocalys, Brenda and Eddie, Al Redding, Bill Boley, and others. Largest 10 x 8”. A few images SIGNED. A fascinating and diverse collection.

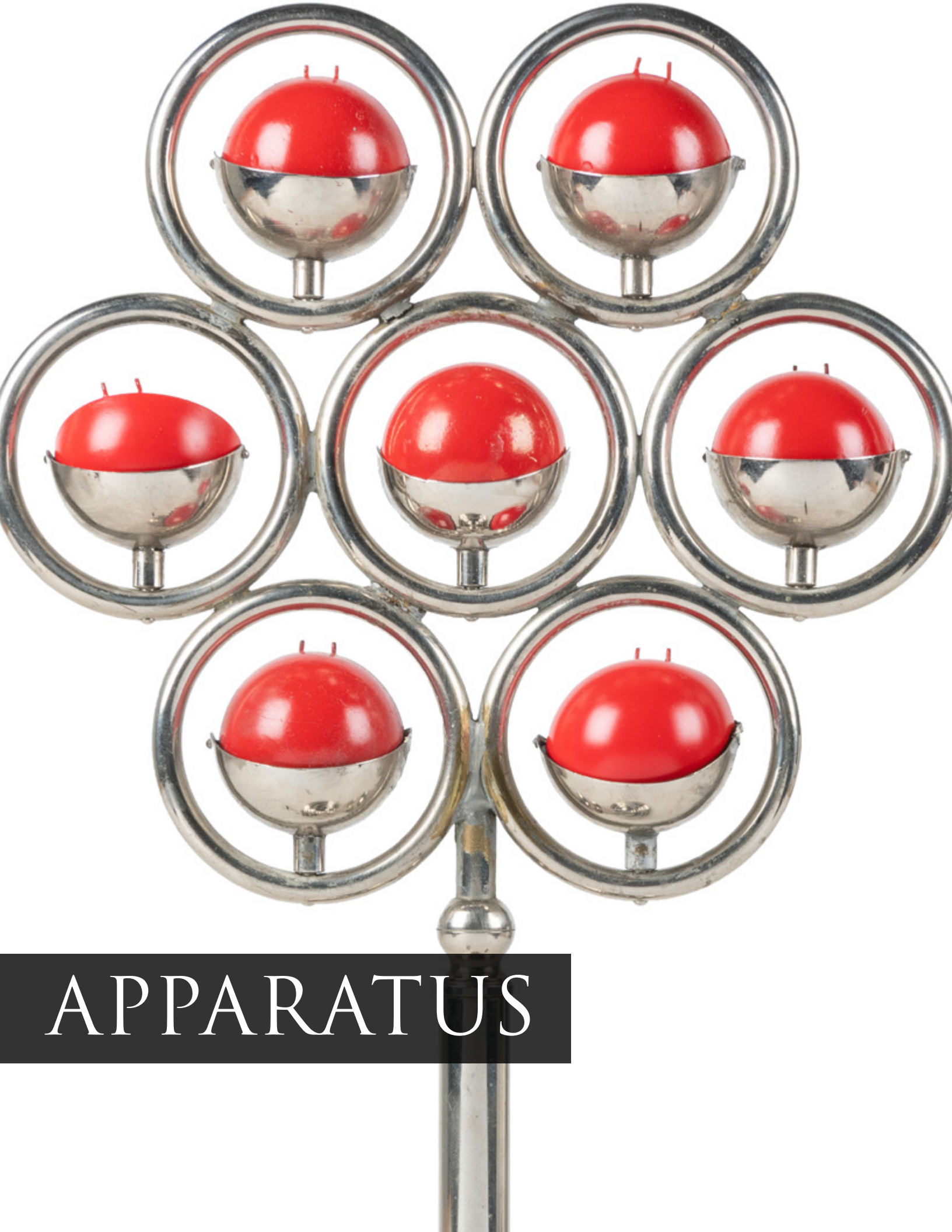
500/1,000



172

172. ZANCIGS, The (Julius and Agnes). **RPPC Portraits of the Zancigs.** London: Campbell Gray, ca. 1907. Three-quarter length images of the mindreading duo who billed their act as “two minds with but a single thought.” Divided backs, postally unused. Very good.

150/300



# APPARATUS



173



174



175

173. BERGERON, Bev (1930 - 2020). **Gimmicked and Gag Golf Clubs.** Including a collapsible aluminum club, a Walsh Appearing Golf Club, and a wobbly/bendable club. The longest 44". Worn from professional use, but good working condition. These unusual clubs were integral to Bergeron's well-traveled golf act, a comedy routine in which he produced clubs, golf balls, and executed a variety of effects all based on a golfing theme.

300/600

174. **Bathing Beauty.** Colon: Abbott's Magic Novelty Co., 1950s. Culpitt's comedy effect; the lady on the cloth banner is spared all indignity when her cape and suit are removed; the picture magically changes twice as it is folded and unfolded. At the conclusion, the tide has come in - up to her neck, to hide her state of undress. Lacks tiny cape and bathing costume (which may be replaced with silks). 21 1/2 x 17 3/4". Staining to cloth. An early and attractive Abbott-made model.

150/250

175. **Billiard Ball Stand.** Berlin: Conradi, 1930s. Mechanical stand facilitates the production of red billiard balls in the magician's hands. Six gimmicked cups and one without preparation. Includes a single solid matching ball. Nickel plated. Height 17 1/4". Very good working condition.

800/1,200

176. **Crystal Clock Dial.** Martinka & Co., ca. 1900. A clear glass dial supports a single hand at its center. When spun, the pointer stops on any previously-chosen number. Diameter 15". With packing case. A handsome example of this classic prop.

800/1,200



176





177



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186

177. **The Change Box.** European, ca. 1880. A colored bead dropped in the vase changes its hue four times when dropped back out of the vessel. Finely turned and polished. Height 3 3/4". With two (of five) required beads. See St. J. De L'Escap's *Les Secrets de la Prestidigitation* (1913) for further information. **400/800**

178. **Melting Pot Coin Vase.** Circa 1890. Finely turned hardwood vase vanishes, produces, or changes coins placed inside. Single flap. Double-plunger gimmick. Height 4 1/2". Near fine. **300/600**

179. **Millet Bell.** Circa 1890. Turned hardwood bell with clapper under which a quantity of vanished seed or millet appears on command. Mechanical construction with spring plunger gimmick. Height 5 1/4". **300/600**

180. **Morison Pill Box.** Contemporary Indonesian [?] model of this classic close-up trick finely turned in hardwood. A ball is removed from the vase, vanishes, then reappears inside. Unlike the traditional ball vase, it is a solid sphere that reappears in the vase. Height 7 3/4". Near fine. **400/800**

181. **Jumbo Die Box.** Cashmere, WA: Magic House of Babcock, 2000s. Oversize version of the classic comedy magic trick; the die vanishes from the handsome cabinet, reappearing elsewhere. Hardwood cabinet with two double-doors. 4" die. Hallmarked. Very good. **250/500**

182. **Bird Box.** After Martinka & Co., ca. 1890. A chosen card is placed into a wooden box and the lid is closed. When opened, the card has transformed into a live bird and the card is discovered elsewhere. Handsome hardwood construction with ebonized accents. 4 1/2 x 3 1/4 x 4 1/2". With key. Good working condition. **250/500**

183. **Davenport Cabinet.** Circa 1900. Small mahogany cabinet with one sliding drawer. Objects placed inside are spirited away only to reappear elsewhere. Height 4". Finely made. **250/500**

184. **Demon Second Sight Casket.** London: Davenports, 1940s. Small brass-bound hardwood box with lock into which a billet, photo, or other item is placed. Despite its locked condition, the mentalist instantly "sees" the contents. Subtle locking mechanism allows the casket to be examined. Mahogany finish. 7 x 4 3/4 x 1 3/4". Basic instructions. Good. **200/400**

185. **Latest Cigarette Production Box.** London: Davenports, 1940s. Harwood box conceals a spring-loaded mechanism that secretly delivers cigarettes into his hand as he drops articles inside. The box appears to be empty yet is loaded with a large quantity of cigarettes. 8 x 4 2 1/2". Well made. **150/250**

186. **Double Billiard Ball Cup.** Circa 1900. Mechanical cast metal stand with two arms holding short nickel-plated cups, each gimmicked for the production of a single red billiard ball. Height 6 1/4". Paint chipped and finish worn, but good working condition. First we have seen in this design. **250/500**



187



190



188



189

187. **Giant Roterberg Card Box.** Circa 1920. Oversize version of the nickel plated box that produces, vanishes, or switches playing cards or slips of paper. 5 x 7 ¼". Near fine. RARE.

300/600

188. **Appearing Canary Cage.** Circa 1910s. Gilt-painted wire cage with hanging wooden perch. Mounted to a brass platform. A live canary appears inside on command. Small metal manufacturer's plate on door. Height 14". Roller blind in need of rewinding.

300/600

189. **Flyto Cage.** European, ca. 1900. Nickel plated birdcage and stand; the cage is removed from its holder and vanishes, only to reappear from where it was removed moments earlier. Unusual design (possibly a marriage of parts) with spring-loaded door to cage allowing the use of a real canary. Heavy weighted base. Height 15". Usual wear and soiling, but very good overall.

500/1,000

190. **Cage Transformation Box.** British, ca. 1880. Toleware box elaborately finished is shown empty, and the door is closed. Upon reopening the case, a wire birdcage - entirely filling the interior - has appeared. Can also be used to transform articles into the cage or vice versa. Cage includes door to accommodate a small bird. Height 5 ¾". Finish well worn. Regardless, a handsome example of this Victorian prop.

250/500



191



192

191. **Vanishing Bird Cage.** German, ca. 1920. Well-made wire cage with perch vanishes without cover from between the magician's hands. 6 ¼ x 4 ¼ x 5 ¾". Thin design with subtle built-in sleeve guard. Lacks one wire bar at rear, else good.

200/400

192. **Crystal Casket.** European, ca. 1880. Attractive metal box with glass panels on all six sides is seen to be empty, yet fills with flowers, toy balls, or silk handkerchiefs on command. Includes rings at either side for hanging or the attachment of a cord. Includes original release pin. 9 ½ x 5 x 5". Finish worn, minor paint spatter to upper glass. An early example.

500/800

193. **Giant Miser's Dream Chalice.** Circa 1910. Oversized chalice-like vessel on spun metal base with handles flanking it and a finial-topped lid. The magician produces coins from apparently thin air and deposits them in the vase. He clamps on the lid and when it is removed, the coins have vanished, or transformed into a small rabbit. Height 15 ¾". Kellar droppers in handles. An unusual variation of this conjuring prop and the first we have seen in this form.

500/1,000

194. **Miser's Dream Bucket.** European, 1930s. Champagne-type bucket facilitates the seemingly endless production of coins from mid-air. With two droppers and loud spring-loaded ringing mechanism concealed in the base. Attractive cast lion heads with hold long metal rings in their mouths at either side. 8 x 8". A few dents, but very good working condition.

300/600



193



194



195

195. **Tarbell Orange Vase Combination.** Los Angeles: F.G. Thayer, ca. 1927. A small orange, removed from a wooden vase, multiplies, vanishes, or reappears; one orange changes to a silk handkerchief, which then jumps inside the vase, or vice versa. A combination Ball Vase/Ball and Silk Vase and Multiplying Ball routine, all in one. Finely wood turned vase lacquered in black, with gold finial and legs and green interior, wooden "orange" and matching shell. Diameter 2 5/8". Minor rubbing and wear to finish; very good condition overall. RARE. Devised by Dr. Harlan Tarbell and advertised as part of his famous *Tarbell Course in Magic*, the Orange Vase was offered for sale for \$8.50 in the 1920s. Tarbell worked in Chicago, but the prop was crafted in Los Angeles. Thayer was the acknowledged master magical craftsman of the era, and arguably the finest wood turner in the field. The Orange Vase is perhaps the finest example of his mastery at the lathe.

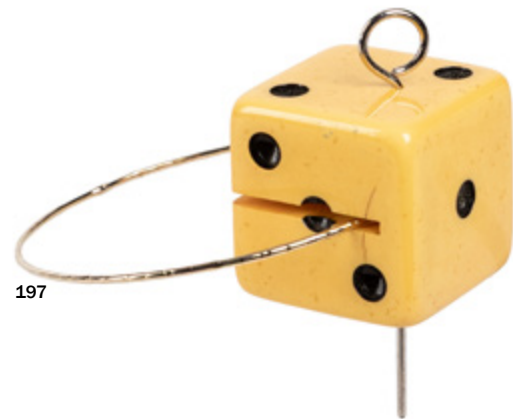
2,500/5,000



196

196. **Fairy Coin Glass.** Paris: Voisin [?], ca. 1900. Blue tinted glass conceals a spring-loaded metal compartment, which holds a stack of coins that may be released through a button on the side of the vessel. Height 3". Fine.

200/400



197

197. **Enchanted Ring.** Florida: Paul Diamond, 1970s. A brass bangle is trapped by a pin running through a large die. On command, the bangle penetrates the pin. Die 1 1/4" cube.

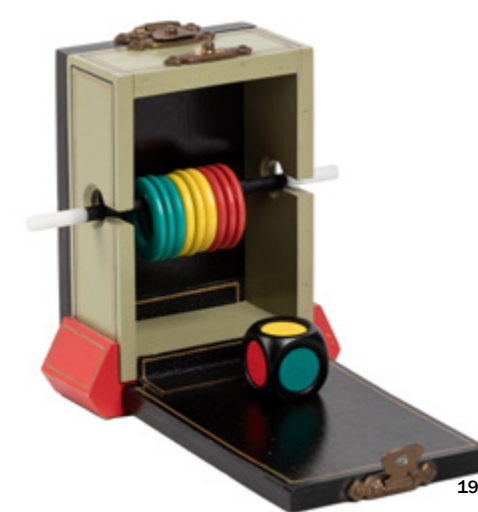
100/200



198

198. **Chinese Cyclotron.** Holland: Eddy Taytelbaum, ca. 1970. A small, solid magnetic tube holds a wooden head, which jumps out of a holder to discover a selected card. Tube 1 3/4 x 1 1/4". Near fine.

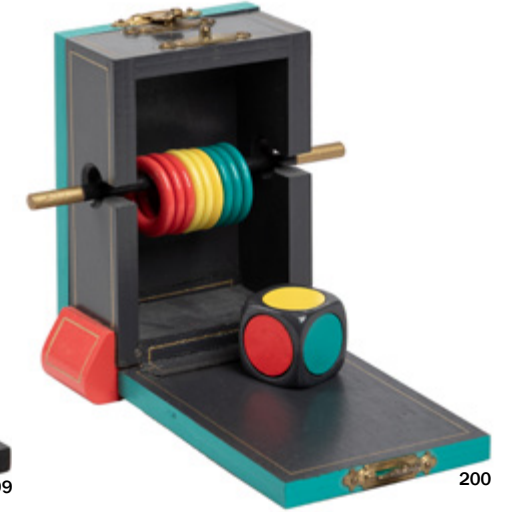
400/600



199

199. **Ring Box of Buddha.** Holland: Eddy Taytelbaum, ca. 1960s. A ring of a chosen color penetrates a solid wand threaded through a miniature pagoda-like box. Hand painted and pinstriped gold and black finish. 3 1/2 x 1 1/2 x 2 1/4". Very good overall.

400/800



200

200. **Ring Box of Buddha.** Holland: Eddy Taytelbaum, ca. 1960s. A ring of a chosen color penetrates a solid wand threaded through a miniature pagoda-like box. Hand painted and pinstriped with an unusual green and white. 3 1/2 x 1 1/2 x 2 1/4". Very good overall.

400/800



201

201. **Mini Duck Bucket.** California: Mark Teufel, ca. 2002. A small wooden bucket is shown empty, then articles are produced from inside. Modeled after the classic Duck Bucket prop, finely made in small size from polished exotic hardwood with brass trim. Height 4 1/4". Fine.

300/600

202. **Siamese Ribbon.** Middlesex: Alan Warner, ca. 1990s. A ribbon runs through a small cabinet. It is cut in two and both doors of the cabinet are closed. Immediately both doors are opened, and the ribbon is seen restored. Hand-painted wooden cabinet. With extra ribbon. 4 x 1 1/2 x 2 1/2". Very good.

200/400



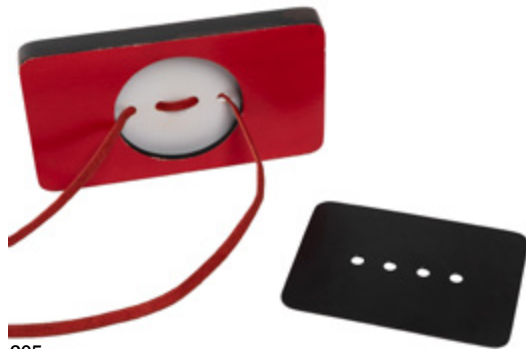
202



203



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211



212

203. **Mini Mental.** Middlesex: Alan Warner, 1990s. Four colored blocks are arranged on a numbered stand in any order desired. There is no force. When the plaque below the blocks is removed, the magician's prediction of the chosen order is proven to be correct. Small version, length 6 1/2". Minor rubbing to paint.

200/400

204. **Pentra.** Middlesex: Alan Warner, ca. 1990s. A mummy figure penetrates a solid teakwood blade running through a wooden slot. Box 1/2 x 4 x 2 1/4". With instructions. Near fine.

150/250

205. **Thru N' Thru.** Middlesex: Alan Warner, ca. 1990s. A spectator chooses one of two plastic cards, each with four holes in its center. Both cards are placed into a lacquered wooden frame with a round window. The performer laces a string through both cards. On command, the chosen card is released from the binding and rises from the frame. 4 x 2". With instructions. Very good.

150/250

206. **Block-Buster.** Middlesex: Alan Warner, ca. 1990s. A plastic slide divides a red wooden tube into two compartments. A wooden block can be heard hitting the slide when dropped in the tube, the slide is still able to pass through. Tube 3 1/4" long. Very good.

150/250

207. **Smiley.** Cornwall: Alan Warner, 1990s. Tiny chips with smiley and frowning emoji-like decorations change when put in and out of a finely made teakwood holder. Box 2 x 2". With original instructions. Near fine.

200/300

208. **Check Mate.** Cornwall: Alan Warner, ca. 1990s. A performer predicts the colored chess piece and plaque freely chosen by a spectator. Plaques 3 x 2". With instructions. Very good.

200/300

209. **Mummy.** Cornwall: Alan Warner, ca. 2000s. A mummy in a small coffin floats in mid-air. The mummy vanishes from the sarcophagus reappearing in a separate sarcophagus some distance away. Sarcophagi 2 x 2 x 4 3/4". Custom made; one of two with both caskets featuring jeweled lids (other models had only one decorated lid). Original instructions. Near fine.

300/600

210. **Cloth Caper.** Middlesex: Alan Warner, ca. 1980s. A book of cloth scraps is shown along with a blank black cloth which is rolled. A large pair of novelty scissors causes the cloth in the book to become cut into different shapes and appear in the form of a clown on the black cloth. Includes all props. Very good.

150/250

211. **Wonder Block Thru Wand (Mini).** Holland Magic Studio, ca. 2018. A small metal magic wand is placed in a wooden holder. A wooden block is rested atop the wand, and then pushed through it. The doors of the holder are opened and the block is removed, now threaded on the wand. Length 7". Very good.

200/400

212. **Pencil-Traction.** New York: Richard Himber, ca. 1964. A borrowed ring appears linked on the pencil even as the pencil is held at both ends by a spectator. Equipped with an internal 14-karat gold gimmick and resetting tool, housed in the original red leather box with matching "front" and original outer paper box. Working. Rare.

600/1,200



213



217



218



219



214



215



216

213. **No-Assistant Nest of Boxes.** Colon: Abbott's Magic Novelty Co., 1950s. A borrowed ring, watch, or coin reappears in the smallest of three nested boxes, all bound with rope or ribbon. Loads from the exterior. Largest box a 5 1/2" cube. First example we have seen.

200/400

214. **Viking-Himber Nest of Boxes.** McAllen, Viking-Haenchen, ca. 1999. Three locked and nested hardwood boxes from which the magician can reproduce borrowed, vanished objects. No assistant or special stage furniture required; boxes remain in view throughout performance. Includes Devil's Hank, instructions, and boxes. As new.

250/500

215. **RICHARDI** (Aldo Izquierdo, 1923 - 85). **Richiardi's Blooming Bouquet.** 1970s. Feather flower bouquet, green and barren of buds, slowly and visibly blooms large red flowers at the magician's command. Height approximately 19". Controlled by two gimmicks, for the inner and outer groups of flowers. Working. With a letter of provenance tracing the ownership of the prop, and a program for Richardi's World Festival of Magic and Witchcraft (1971).

500/1,000

216. **Sand & Sugar Canisters.** Colon: Abbott's Magic, ca. 1945. A quantity of sand is poured into a large metal canister from a smaller canister until the large canister is overflowing as many as four times. Height of larger canister 9". Near fine. Includes well-made wooden carrying case lined with felt.

300/500

217. **[MAGIC SET] Jeu d'Escamotage.** Paris: Camus [?], 1880s. Exquisite magic set filled with finely-turned wooden apparatus including a Color Changing Egg Vase, Ball Box, Millet Barrel, Coin Bank, Devil's Pillars, tin Cups and Balls, lacquered Coin Boxes, a Divination Bottle, and more. Finely lithographed lid depicts anthropomorphized animals watching a magic show. With original instructions (tattered). Box 13 x 9 x 2 3/4". Apparently complete. Usual wear and tear to internal compartments, but generally very good condition, and very well preserved.

800/1,200

218. **[MAGIC SET] Vintage Magic Set.** Germany: Wittus Witt, 1980s. Well-made modern recreation of a 19th century magic set including turned wooden props (Ball Vase, Magic Awl, Obedient Ball), and paper apparatus, in a handsome box with colorful label showing a conjurer on stage. 10 3/4 x 9 x 2". Very good.

100/200

219. **Dr. Q Wonder Slates.** Los Angeles: F.G. Thayer, ca. 1940. Precision-crafted set of mechanical slates on which apparent "spirit messages" appear. Hardwood construction, bound with red felt. Locking gimmick. Designed by Carl Owen. 10 x 8". Near fine.

300/600

220. **Snuff Vase.** European, ca. 1890. Spun brass vase with lid transforms one object into another when the lid is clamped on and later removed. Red lacquered finish. Height 7". Internal spring a bit weak, general wear to exterior. Attractive early example.

400/800

221. **Spirit Collar.** European, ca. 1900. Heavy metal collar used to secure a spirit medium or escape artist to a pillory. Gimmicked for quick and silent release and re-entry. Diameter 6 1/4". Uncommon.

250/500

222. **Dragon Table.** New Haven: Petrie & Lewis (P&L), ca. 1939. Portable magician's table with legs in the shape of dragons. Nickel finish. Breaks down for packing. Wide fabric-covered top. Height 29". Very good.

250/500



220



221



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226

223. **King Dragon Table.** Circa 1980s. Side stand with wooden top covered in black fabric with gilt edges. Cast metal legs in the shape of rearing-back dragons. Breaks down for packing. Height 30".

150/250

224. **Tea Canister Mystery.** Chicago: Okito (Theo Bamberg), ca. 1948. An orange canister magically transposes from underneath one green cylinder to another, then a small fishbowl filled with water on a wooden pedestal appears under the first cylinder. Height of tubes 10". Scattered paint wear and chipping at edges of outer tubes.

1,000/1,500

225. **Vase, Cone, Beans and Orange.** Circa 1925. Magical transposition between a wooden skittle, a quantity of beans, and an orange. With two metal shells, attractive nickel-plated vase, and solid wooden skittle. Height of vase 9 1/2". Finish worn.

300/600

226. **Prediction Watch.** Circa 1940. Elgin pocket watch which facilitates the prediction of a randomly chosen time. The stem of the timepiece is pulled and a spectator turns the knob freely while the watch is out of sight; even so, the magician knows what time is stopped at. Similar (but predating) the Geneva Prediction Watch popularized by Collectors' Workshop. Diameter 2 1/8".

250/500



227



228

227. **The Enchanted Chambers of Sea-Ling.** Richard Gerlitz, ca. 2014. Goldfish are seen swimming about in an etched glass tube resting on a short base. The tube is covered, and moments later the fish have vanished. The tube is used to cover another glass container matching the first and when removed not long thereafter, the fish have reappeared. Height of tubes (inclusive of bases and feet) 13 3/4". Original instructions. One of twelve units manufactured. As new.

2,000/4,000

228. **Sea-Ling's Dancing Skeletons.** Richard Gerlitz, ca. 2014. The magician demonstrates a finely made praxinoscope. Placing a set of skeleton images in the viewer, the drum is spun, and as two spectators watch the dancing pictures, the identities of two cards visibly appear in the tombstones below and beside the skeletons. Height 9". Original box (taped). Height 9". Hallmarked. Very good.

1,500/2,500

229. **Calculator and Prediction Book.** Arizona: Richard Gerlitz, 2008. After several calculations are entered, the performer shows the first four numbers of a borrowed bill's serial number match the digits on the screen of an electronic calculator. Alternate routine uses a date book to produce a card associated with the calculated total. Calculator 2 1/2 x 1 3/4". Original instructions. Fine.

100/200

230. **Gerlitz Card to Money Clip.** Arizona: Richard Gerlitz, 2000s. A special date is named. The playing card at the corresponding date in a small book matches a folded card in the magician's money clip that has been in view throughout the performances. Includes gaffed clip, date books, and instructions.

200/300



229



230



231



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233

231. **La Glace Liquide.** Richard Gerlitz, ca. 2009. Art Nouveau mirror in green and gold-trimmed frame in which a silk handkerchief, used to clean the surface of the glass, slowly and visibly diminishes, then vanishes entirely, leaving the surface of the mirror solid. 15 x 11 ½ x 7". Original instructions and accessories. Fine condition; as new.

1,500/2,500

232. **The Complete Gerlitz Magic Collection.** Arizona: Richard Gerlitz, 2007. Portable media player containing photos and slideshows of Gerlitz apparatus, as well as videos of Gerlitz explaining and performing his tricks. Housed in custom box. Includes instructions for The MP4 Magic Card Dealer, a digital card trick that incorporates the device; Gerlitz-Stull Prediction Watch construction DVD; Gerlitz Magic Collection DVD; and a back-up CD and charger for the media player. Very good.

200/300

233. **Whispering Dragons.** Arizona: Richard Gerlitz, 2002. The performer predicts which die is placed in his hand by allowing it to "whisper" in his ear. Includes elaborate box and dice. 2 x 1 ½ x 2". Original instructions. Very good.

200/400

234. **True Love.** Arizona: Richard Gerlitz, ca. 2010 A solid finger ring penetrates the finely made miniature sword when dropped into the tube holding (and covering) the blade. Height 8 ½". Includes instructions. Hallmarked. Very good.

1,000/2,000

235. **Gerlitz/Stull Prediction Watch.** Arizona: Mantle Magic (Richard Gerlitz), ca. 2005. The magician predicts what time the hands of a pocket watch stop at when the case is closed and the stem is spun by a volunteer. Fine mechanism incorporated into the working of the watch. Handmade by Gerlitz and incorporated into a 14k GF Waltham pocket watch with Masonic symbols on the dial. Original instructions. Fine.

2,000/3,000

236. **Back in Time.** Arizona: Mantle Magic (Richard Gerlitz), 2010s. A pocket watch with engraved case is displayed. The numbers on the face are backward. With a spectator holding the watch, the hands run backward, then stop on a time named by the volunteer. Includes original instructions and gimmick. With a COA signed by the maker and bearing the serial number B111. As new.

2,000/3,000

237. **Masonic Mystery Vault.** Arizona: Mantle Magic (Richard Gerlitz), 2010s. The magician's masonic emblem ring vanishes from his hands only to reappear in the "mystery vault" which has been on display throughout the performance. The vault must be unlocked with a "secret masonic code" to free the ring from inside. Length 5 ½". With instructions. As new.

500/1,000

238. **Two Gerlitz Close-Up Tricks.** Arizona: Richard Gerlitz, 2010s. Including the Reverse Monte (cards are mixed face down yet the blue-backer cannot be located; as a climax, a \$100 bill appears); and Precision Prediction, a clever adaptation of the Out to Lunch principle. Both complete and as new with original instructions and all props.

150/250



237



238



240

239. **Mignon Illusion.** German, 1950s. A large wooden box painted to represent a die, resting on a rolling stand, is displayed and each hinged side is lowered to show a second, internal box. This is shown empty, then the apparatus is reassembled. Moments later, the magician's assistant bursts forth from inside. Height 70 ¼". With original fiber packing case.

500/1,000



239

240. **Suspension 3001.** Kingwood, TX: Showstoppers Co., 1990s. An improved version of the Super-X Levitation. Audience member lays on a board supported by two trestles. The magician removes the supports under the board and the volunteer remains suspended on the board as if floating in space. A hoop is passed over the floating spectator, the trestles are replaced, and the volunteer returns to her seat. Board/ based length approx. 60". Includes the Zaney Blaney Great White Hoop. With three original packing cases, and original instructions for the Suspension and Hoop, all contained in the original envelope with Blaney mailing label. Very good working condition. Third party shipping or pickup required.

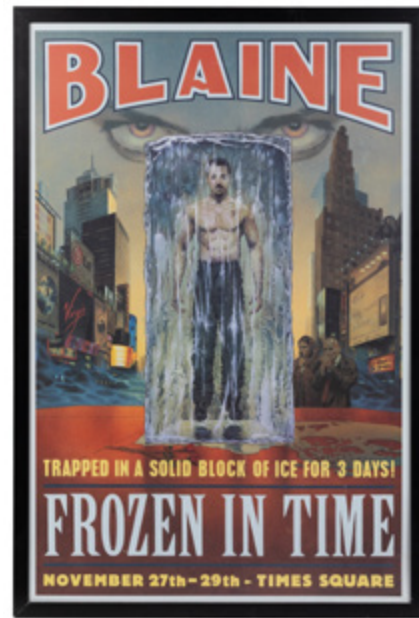
3,000/6,000



POSTERS

K10





241



243



242



244



245



246



247

241. BLAINE, David (b. 1973). **Blaine. Frozen in Time.** Circa 2000. One-sheet offset poster picturing the stuntman and magician encased in a block of ice "for three days" in New York's Times Square. Framed to 39 ¼ x 26 ¼". Not examined out of frame.

100/200

242. CARTER, Charles. **Carter the Great. The Modern Priestess of Delphi: Your Mind is an Open Book to Her.** Cleveland: Otis Litho., ca. 1930. Three-sheet color stone lithograph advertising the mind-reading act integral to the show of this globe-trotting illusionist. 76 ½ x 41". Linen backed. A-.

1,500/2,500

243. CARTER, Charles (1874 - 1926). **The World's Weirdest Wonderful Wizard.** Cleveland: Otis Litho. 1930s. Bright stone lithographed window poster on cardstock shows Carter's turban-clad head on one side with bats and other demons flying about. 22 x 14". Scuffed. A-.

250/500

244. CARTER, Charles (1874 - 1936). **Carter the Great. The Vanishing Elephant.** Cleveland: Otis Lithograph Co., ca. 1930s. Impressive and imposing eight-sheet billboard poster shows a finely-dressed pachyderm on a platform just before it vanishes into nothingness. 105 ¼ x 80". Linen backed. Scattered scuffs and wrinkles; B+.

1,000/2,000

245. CARTER, Charles (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 depicting the magician's hooded body hanging from a noose, his ghost spiriting up and away from the excited crowd. 106 x 80". Minor restoration to the edges and sheet breaks. Scattered scuffing and closed tears. Inpainting to original folds. Bright. B+.

600/900

246. CHANG (Juan Jesorum, 1889 - 1972). **Half Devil Half Man. Chang. With the Ghosts and Spooks.** Auckland: Wright & Jacques, 1940s. Panel-format poster with a large dragon character lurking over the text, advertising a show at the Grand Opera House, Wellington (New Zealand). Handsomely framed to 48 x 23". Some restoration evident, but not examined out of frame.

500/1,000

247. Chang and Fak Hong's / United Magicians Presents / **A Night in Tokio.** Valencia: E. Mirabet, ca. 1934. Lithograph in colors depicting fantastical scenes from this stage magic production that toured Europe. 46 x 32 ½". Linen backed. A.

250/500



248

248. CHUNG Ling Soo (W.E. Robinson, 1861 – 1918). **Chung Ling Soo Mysteries. A Rare Bit of Old China.** London: J. Weiner Ltd., [ca. 1915]. Stone lithograph in colors shows Soo standing on a demon-shaped jade platform on stage, with the "Mysteries" overprint of "Li Sing Foo." Approximately 30 ¼ x 20 ¼". Linen backed. Several short marginal chips and tears, faint waviness. A/A-

5,000/7,000



249

249. CHUNG Ling Soo (W.E. Robinson, 1861 – 1918). **Hits the Bull's Eye of Public Opinion Every Time. Chung Ling Soo.** Birmingham: James Upton Ltd., ca. 1908. Soo aims a bow and arrow at a target before him. 30 x 20". Linen backed. Framed. Minor over-coloring to lower border; A-. Proceeds from the sale of this lot will benefit the St. Jude's Research Center per the wishes of the consignor, William Kress.

2,000/4,000



250

250. CHUNG Ling Soo (W.E. Robinson, 1861 – 1918). **Chung Ling Soo. [Peacock Feather Poster.]** London: J. Weiner Ltd., ca. 1918. Half-sheet stone lithograph with a bust portrait of Soo in the center of a peacock feather, on a striped pastel background. “Chung Ling Soo Mysteries” overprint to red hanging scroll at lower left. 30 x 20”. Linen backed. A-. 4,000/6,000



251

251. DANTE (Harry Jansen, 1883 - 1955). **The Mysterious Dante. Mystery-Spectacle.** Hamburg: Adolph Friedländer, 1930. Half-sheet color lithograph bearing a bust portrait of Dante with the devil whispering into his ear. 28 ¼ x 18 ½”. Linen backed. Old folds and a few border chips repaired. A-/B+.

1,500/2,500



252

252. DANTE (Harry Jansen, 1883- 1955). **Farewell Visit. Dante. Sim-Sala-Bim.** Leicester: Willsons, 1939. Two-color pictorial poster/broadside for the “twice nightly” show of Dante at the Leicester Royal Opera House. 23 ½ x 12 ¾”. Framed; folds and stains visible, but not examined out of frame. Proceeds from the sale of this lot will benefit the St. Jude’s Research Center per the wishes of the consignor, William Kress.

150/300



253

253. DE LA MANO. **Conjuring Broad sides and Handbills and Pitch Book.** New York, ca. 1880s. Five pieces in total, letterpress with woodcut illustrations, advertising various effects on the magician’s program including learned animals, the “Hindoo Box” Mystery, levitation, and more. Includes a handsome pitchbook with hand-colored wraps, advertising De La Mano’s show and teaching basic tricks. Largest 23 ½ x 9 ¼”. All unbacked. Condition generally A-/B+, with scattered short tears and stains.

250/500



one of two

254

254. GARVIN (Schweizer Franz). **Two Magic Posters.** Gera: Gerth and Oppenreider, ca. 1939. Pair of colorful, small posters. The first depicts Garvin’s presentation of the garden of flowers illusion. Modeled on an earlier litho advertising Chevalier Nic’s performance of the same feat. The second shows vignettes from his show. Both 18 ½ x 26 ½”. A-. Unmounted.

250/500



255



258



256



257

255. KAR-MI (Joseph Hallworth, 1872-1956). **Kar-Mi / Selma: Performing the Most Startling Mystery of All India.** St. Louis: National Ptg. & Eng., 1914. Color lithograph shows Kar-Mi levitating a sarcophagus labeled "Selma." 28 x 41". Scattered tears and minor stains at margins. Some rubbing. Rolled/unbacked. A-/A.

400/800

256. KASSNER, Alois (1887 - 1970). **Kassner. Der Grösste Zauberer Aller Zeiten.** Hamburg: Adolph Friedländer, 1929. Bust portrait of Kassner surrounded by a green border with his name in red underneath. 27 x 18". Old folds; A-

200/400

257. KASSNER, Alois (1887 - 1970). **Kassner. Variete.** Hamburg: Adolph Friedlander, 1930. Color stone lithograph in panel format with a bust portrait of the German illusionist in the upper half, billing him as the "greatest magician in the world." German text. 37 x 13". Mounted to board, with wear around edges and pinholes in borders.

150/300

258. KELLAR, Harry (Heinrich Keller, 1849 - 1922). **Kellar the Great Magician.** Cincinnati and New York: The Strobridge Lithograph Co., 1894. Classic bust "imps" portrait of Kellar with two red devils on his shoulders whispering into his ears. 30 x 20". Linnen backed. One abrasion, one tiny loss in margin. A-

2,500/5,000



259



260



261

259. KIO, Igor (1944 - 2006). **Kio.** [Moscow], ca. 1950. Artistic representation of Kio's Cremation Illusion as presented as part of the Moscow State Circus in the center ring. A beautiful woman dancing before a bonfire. 33 x 24". Unmounted. Folded as issued. A.

300/600

260. **Les Magique Leons. The Whirlwind Illusionists.** Netherfield: Stafford & Co. Ltd., [ca. 1925]. Color lithograph depicting a floating Mephistophelean character with lightning bolts emanating from his fingertips and a sword at his hip. Stock poster (Stafford no. 4941) overprinted for an illusion show entitled the "Palace of Mystery." 30 x 20". Linnen backed. A.

250/500

261. [LEVITATION] **Magician's Levitation Stock Poster.** Paris: Louis Galice, ca. 1914. Parisian copy of a Friedlander design. The magician's assistant levitates above a casket while the performer passes a hoop over her floating body. 31 1/2 x 23 1/4". Linnen backed. A. First example we have encountered.

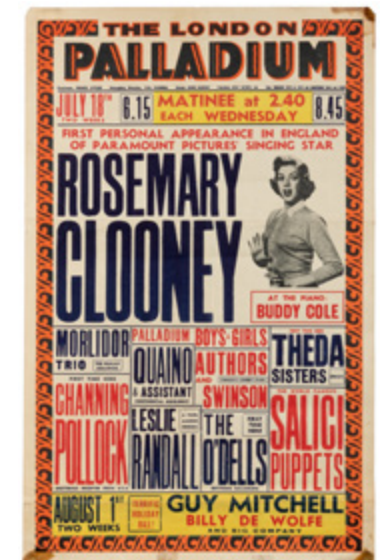
400/800

262. POLLOCK, Channing (1926 - 2006). **London Palladium Playbill.** Circa 1956. Five-color pictorial offset poster. Pollock appears at the famous London showplace with Rosemary Clooney as the headlining act. 19 3/4 x 12 1/2". Unmounted. Stains in margins, old folds. B.

200/400

263. POLLOCK, Channing (1926 - 2006). **Judex.** Centilly: Ateliers Lalande, [1963]. Color poster for the noir inspired film by Georges Franju, designed by Xarrié, depicting a magician and two figures carrying a girl. 31 1/2 x 22 3/4". Unmounted. Old folds. A-

150/250



262



263



264



266



265

264. RAYMOND, Maurice (1877 - 1944). **The Great Raymond and Company / The Weird Witches Cabinet.** Leeds: Alf Cooke, Ltd., ca. 1910. Half-sheet color lithograph shows Raymond standing beside a cabinet from which a witch has summoned spirits and ghosts, while imps with binoculars look on from the magician's trunk. Framed and matted, sight 28 x 18 1/2". Not examined out of frame. Proceeds from the sale of this lot will benefit the St. Jude's Research Center per the wishes of the consignor, William Kress.

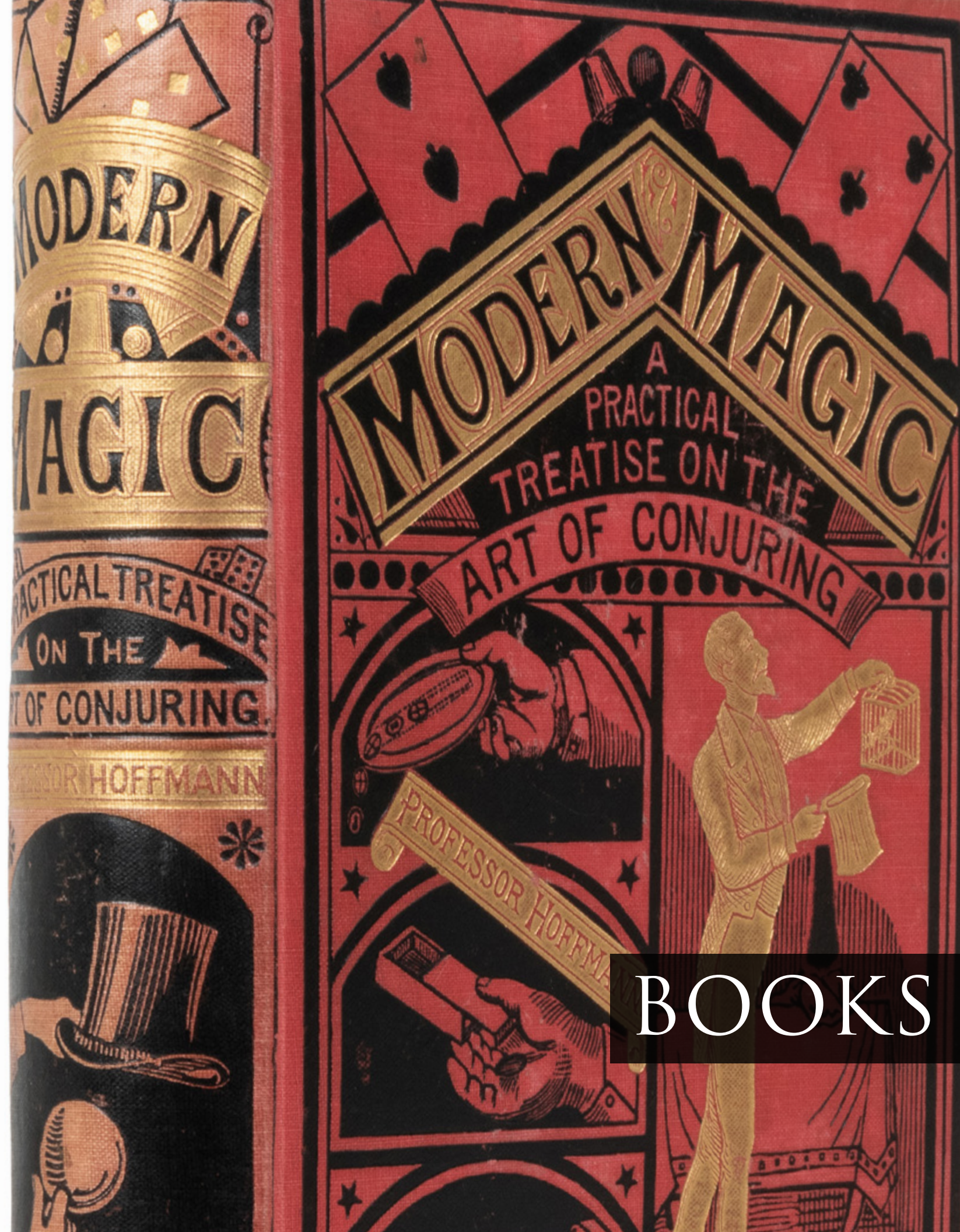
1,500/2,500

265. SORCAR, P.C. (1913 - 71). **Sorcar.** India, ca. 1950s. Color lithographed portrait poster of the stage illusionist. 22 x 18". Linen backed. Old folds. A-

100/200

266. THURSTON (Howard, 1869-1936). **Thurston Iasia!! Master Mystery Vanished in the Theatre's Dome Wonder Show of the Universe.** Cleveland: The Otis Lithograph Co., [ca. 1929]. Bright color lithograph showing Thurston shooting a gun at a woman in a curtained cabinet above the stage. Approximately 40 3/4 x 27 1/2". Linen backed. A few old folds restores, mostly in margins. A-. Uncommon.

1,500/2,500



BOOKS



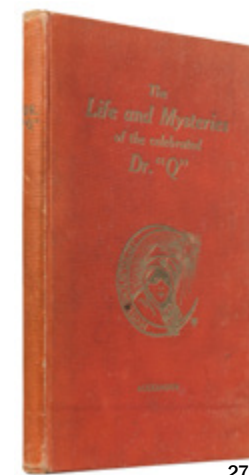
267



270

271. ALEXANDER, C. (1880 - 1954). **The Life and Mysteries of the Celebrated Dr. "Q"**. Los Angeles: Alexander Publishing, (1921). Red cloth gilt (rubbed and toned). Illustrated. 8vo. Good.

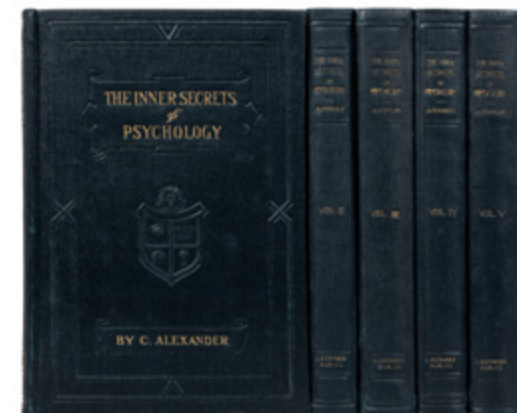
100/200



271

272. ALEXANDER, C. (1880 - 1954). **The Inner Secrets of Psychology, Vols. 1 - 5**. Los Angeles: C. Alexander Publishing, 1924. Five volumes in publisher's blue embossed cloth stamped in gilt. Portrait frontispiece of Alexander in each volume. 8vos. Faint rubbing to corners and ends; some soiling internally in vol. 5; overall, very good. Scarce as a complete set. Offered at the high price of \$25 per set in 1924, few copies of Alexander's "magnum opus" were sold. The books were issued as a way to parlay Alexander's success on stage into a profitable mail order business that offered crystal balls, horoscopes, and other "mystical" products. This "self-help" course was meant to assist readers in discovering their innate mental powers. The text dispensed many common sense (and some uncommon) ideas in its 900 pages. What readers did not know is that the course was "written" by Alexander after his assistants, the Nartell Twins, did research on his behalf by cutting the most interesting passages from other published psychology books found at public libraries while on tour with his show.

400/800



272

273. BEAM, Steve (b. 1958). **Semi-Automatic Card Tricks**. Raleigh: Trapdoor Productions, 1993-2020. Twelve hardcover volumes in black boards with pictorial paper jackets. Illustrated. 4to. All first editions. VOLUMES 1 AND 5 SIGNED/ INSCRIBED. All fine. Offered with *Cumulative Index Volumes I - XII* (wrappers, no edition stated), and *Card Magic to Go* (wrappers, first edition).

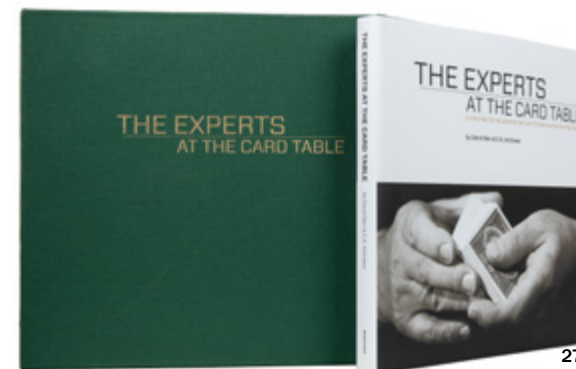
300/500



273

274. BEN, David (b. 1961) and E.S. Andrews. **The Experts at the Card Table**. Toronto: Magicana, 2015. Publisher's green cloth with pictorial jacket and matching cloth-covered slipcase. Number 35 of 100 deluxe edition copies, with tipped-in photograph as used in the text, signed and numbered by the photographer, Julie Eng, and signed on the title page by the author, David Ben. Tipped in Seven of Spades on page 17, as used in the photographs for the book. Square 4to. Very good to near fine.

100/200



274

267. ALBER. **Les Grand Trucs de La Prestidigitation**. Paris: E. Mazo, ca. 1904. Original wrappers retained in handsome one third calf over marbled boards. Marbled endsheets. 75 illustrations, including sideshow illusions, escapes, and black art. Tall 8vo. Rubbing to extremities, else very good. An attractive French conjuring manual on stage illusions.

150/250

268. ALBO, Robert (1932-2011). **The Ultimate Okito**. Piedmont: Doug Pearson, 2007. Elaborately produced and ornamented with tip-ins, color plates, illustrations, and photographs. FIRST EDITION. INSCRIBED and SIGNED by the author to Milt Larsen. Publisher's green cloth, stamped in gold. From a limited edition of 400 copies. Including a folio of DVDs. A few bumps to slipcase. From the library of Milt Larsen, founder of the Magic Castle.

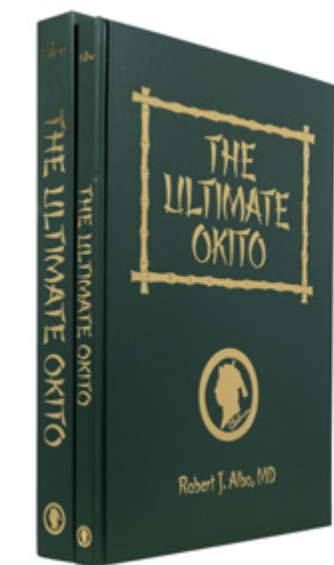
300/600

269. ALBO, Robert (1932-2011) and SCHWARTZ, Philip M. **The Ultimate Thayer**. [Piedmont]: Doug Pearson, 2010. From the first and only edition of 400 copies. Two gold-stamped clothbound volumes in the publisher's matching cloth slipcase with folder containing ten-disc DVD set, as issued. With commemorative coin. Profusely illustrated. Large 4tos. Very good. INSCRIBED AND SIGNED to Milt Larsen, founder of the Magic Castle, by Philip Schwartz, and SIGNED by Albo.

400/800

270. ALBO, Robert (1932-2011). **Classic Magic Series, Vols. 1 - 11**. San Francisco, 1973 - 2005. Copiously illustrated with drawings and color plates. 4tos. Each volume from a limited, numbered edition. All but volume IX and Classic Magic Supplement collection SIGNED OR INSCRIBED by Albo. Volume 8 includes 11 softbound supplements plus various flyers. Publisher's cloth bindings, acetate jackets. Expected wear to most volumes consistent with prolonged storage, but very good condition overall.

1,500/2,500



268



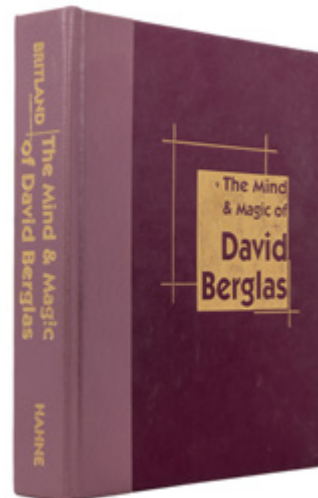
269



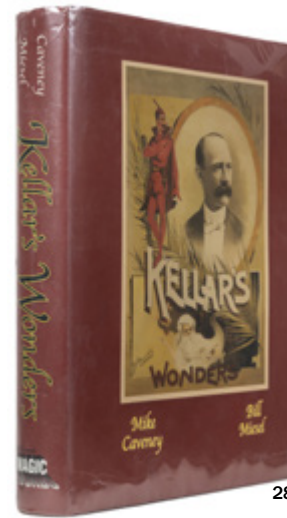
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276



277



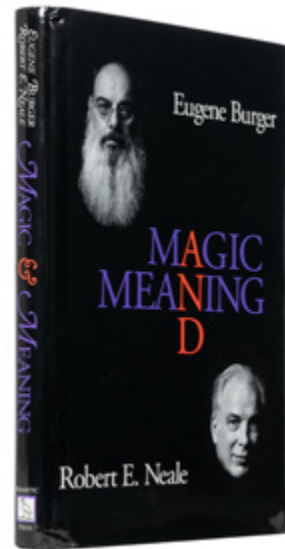
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281



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278

275. BERTRAM, Charles (James Bassett, 1853 - 1907). **A Magic in Many Lands**. London: George Routledge & Sons, Limited, 1911. LARGE PAPER EDITION. Maroon cloth lettered gilt. Color frontispiece behind tissue. Deckled edges, photographs. Small 4to. Minor staining and fly out; good to very good. INSCRIBED AND SIGNED by Clare Bertram on the half-title.

150/300

276. BEY, Hamid (1897 - 1976). **My Experiences Preceding 5000 Burials**. [Los Angeles]: The Coptic Fellowship of America, 1951. FOURTH EDITION. Publisher's pictorial wraps. Plated picturing the author. 140pp. INSCRIBED AND SIGNED on the title page by Hamid Bey. Sold with: a pictorial bi-fold brochure advertising Bey's performance at the Rialto Theatre, Chicago, where he will be buried alive for three hours and survive. Houdini famously survived an underwater burial in the Shelton Hotel pool in New York City (beating Bey's record), and also advertised but did not perform a "buried alive" stunt as heralded on the poster offered in this sale as lot 4.

150/250

277. BRITLAND, David. **The Mind & Magic of David Berglas**. Burbank: Hahne, 2002. From an edition of 1000 copies. Maroon cloth and leather binding, stamped in gold. Illustrated. 4to. Light rubbing, some faint rubbing to hinges. Very good.

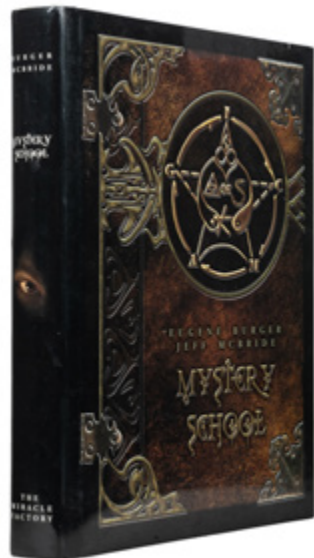
300/600

278. BURGER, Eugene and NEALE, Robert. **Magic and Meaning**. Seattle: Hermetic Press, (1995). FIRST EDITION. Cloth with jacket, illustrated. 8vo. A few corner bumps; very good. INSCRIBED AND SIGNED by Eugene Burger.

150/250

279. BURGER, Eugene and MCBRIDE, Jeff. **Mystery School**. [2003]. 4to. Illustrated. First trade edition. Publisher's cloth and dust jacket (light rubbing, a few small marginal tears to jacket, front endleaves with minor scuffing at top center). Near fine.

300/500



279



283



284



285

280. CAVENEY, Mike and Bill Miesel. **Kellar's Wonders**. [Pasadena]: Mike Caveney's Magic Words, [2003]. FIRST EDITION. Number 548 from the edition of 1,000 copies. Profusely illustrated. Publisher's full burgundy cloth, front board and spine stamped in gilt, with original pictorial dust jacket. 4to. Some light rubbing, soiling to boards, first few pages with faint dampstaining at lower margins, minor soiling to edges of text block, jacket rubbed, some faint dampstaining at lower edge. Very good.

200/400

281. CHRISTIAN, Magic (b. 1945) (trans. Lori Pieper). **Johann Nepomuk Hofzinsler Non Plus Ultra**. Seattle: Hermetic Press/Conjuring Arts Research Library, 2013. Two volumes, English-language edition. Publisher's cloth with jackets, in slipcase. Copiously illustrated. Heavy 4tos. Fine.

200/400

282. CHRISTIAN, Magic (b. 1945). **Johann Nepomuk Hofzinsler Non Plus Ultra**. Offenbach am Main: Volker Huber, 1998-2012. Four vols., each numbered from the limited editions of 999 or 499 copies. Cloth, dust-jackets. Profusion of illustrations. Heavy 4tos. Generally fine.

300/500

283. CHISLETT, T.H. **Spirits in the House**. [Birmingham]: Goodliffe, (1949). First edition. Publisher's blue buckram, pictorial dust-jacket under Brodart. Frontis. Illustrated. Small 8vo. Chips to jacket, old signature on flyleaf.

200/400

284. CORINDA, Tony (1930 - 2010). **Thirteen Steps to Mentalism**. London: Corinda's Magic Studio, 1958 - 60. In thirteen separate parts, publisher's pictorial wraps in colors, as issued prior to publication in book form. All profusely illustrated. 8vos. Very good. SCARCE in the original parts.

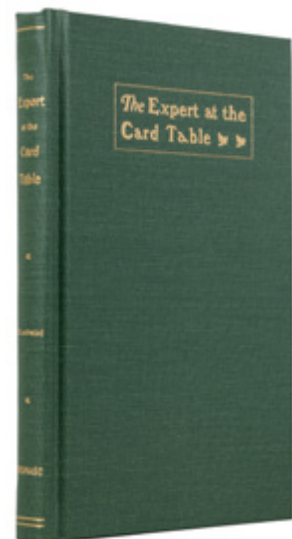
200/400

285. DANIEL, Noel (ed.), with Mike Caveney, Ricky Jay, and Jim Steinmeyer. **Magic: 1400s - 1950s**. Los Angeles: Taschen, 2009. FIRST EDITION. Publisher's cloth with pictorial dust-wrappers. Profusely illustrated in color. Heavy folio. With original box. Very good.

200/400



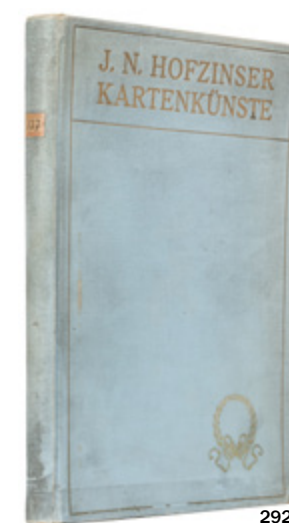
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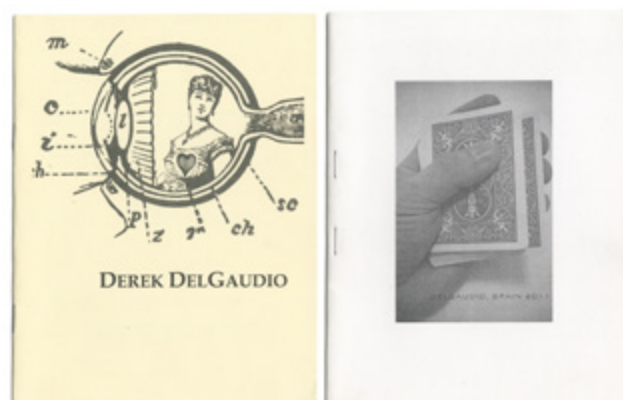
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288

286. DARWIN, Gary (d. 2019). **Magic Autograph Poster Gallery**. [Las Vegas: Harris Printers, 1989]. Illustrated with numerous portraits of contemporary and past magicians. Wrappers (light rubbing, soiling). 4to. Near fine. INSCRIBED BY DARWIN to Bev Bergeron, and numbered "59/500."

150/300

287. DELGAUDIO, Derek (b. 1984). **Two Lecture Notes**. Including: *Delgaudio, Spain 2011* (2010; text in Spanish); and *Derek Del Gaudio* (2010; published for Magic-Con). Both in pictorial wraps, the latter illustrated with photographs. 8vos. Near fine. UNCOMMON.

100/200

288. ERDASE, S.W. **The Expert at the Card Table**. Three Paperback Editions. Including issues by the K.C. Card Co., Frost Publishing, and Frederick J. Drake, 1930s - 50s. All in printed wrappers with King of Hearts design. Illustrated "from life" by Marshall Smith. 12mos. Chipping and wear at extremities, but good or better overall.

200/400

289. ERDASE, S.W. **The Expert at the Card Table**. [New York?], 2002. One of 750 examples from the centennial edition of this famous work on card table artifice. Green cloth lettered gilt. Illustrations "from life" by Marshall D. Smith. 8vo. With colophon slip. Near fine.

100/200

290. ERDASE, S.W. **The Expert at the Card Table**. "The Erdase Scroll." [Los Angeles]: The Miracle Factory, 2008. Parchment paper scroll on wooden dowels tied with suede cord, housed in embroidered velour bag. Hand-colored title page. Introduction by Todd Karr. SIGNED by Karr and one of a limited edition of 50 copies. 12" x 40". Very good.

250/350

291. FECHNER, Christian (1944 - 2008). **The Magic of Robert Houdin: An Artist's Life**. Bolougne: F.C.F., 2002. From the limited English edition of 1,000. Copiously illustrated. Two volumes in red cloth with jackets. Slipcase. 4to. As new.

300/500

292. FISCHER, Ottokar (ed.) (1873 - 1943). **J.N. Hofzinsner Kartenkünste**. Vienna and Leipzig: Jahoda & Siegel, 1910. First Edition. Unnumbered example. Grey cloth stamped gilt, patterned endsheets. Rotogravure portrait frontispiece of Hofzinsner under tissue. TEG. Illustrations. 8vo. Ownership signatures, light cover wear, foxing and dampstains to prelims.

200/400

293. FISHER, John (b. 1945). **Cardini: The Suave Deceiver**. Los Angeles: The Miracle Factory, 2007. From the deluxe edition of 100 in gilt stamped black leather with gilt stamped book box, as issued. Ephemera laid in and DVD tipped in, limitation statement signed by author, publisher and Lance Burton tipped in. Profusion of photographs.

300/600

294. FOX, Karrell (1928 - 98). **Group of 7 Titles by Fox, Four Incribed by Fox to Magician Bev Bergeron**. [v.p., ca. 20<sup>th</sup> century]. 4tos and 1 8vo. Publisher's bindings (2 in wrappers), all hardcovers in jackets. Some general wear, soiling. Generally very good or better. Inscribed titles include: *Abrakfox* (in wrappers), *My Latest Book*, *Clever Like a Fox*, *Goodies*. Other titles include: *Another Book*, *For My Next Trick...*, *Magic Manuscript* (volume 3, issue 2, wrappers).

200/400

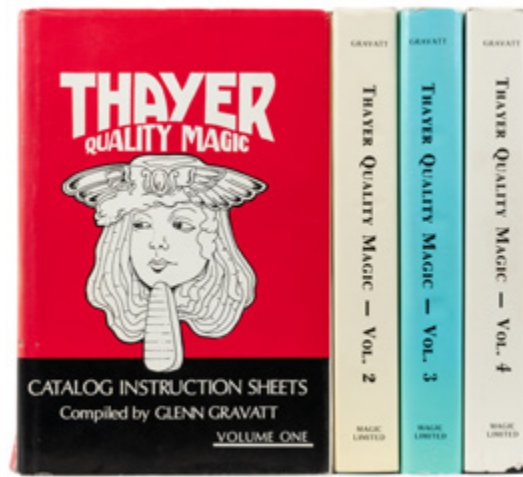
295. FULVES, Karl (1938 - 2023). **The Best of Slydini ... and More**. New York: Louis Tannen, Inc., (1976). Two volumes in pebbled black cloth lettered gilt. Frontispiece of *Slydini* in V1. V2 made up of instructional photographs by Arthur Manfredi. 4tos. Ex-libris John Fisher. Very good or better. INSCRIBED AND SIGNED in V1 by Slydini: "to my friend John - Best wishes and may this book provide you with enjoyment for many years to come. Slydini."

200/400

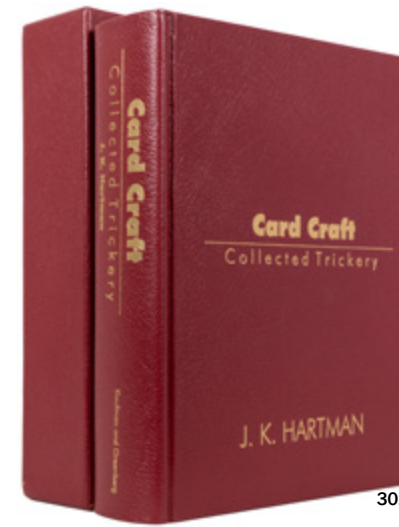




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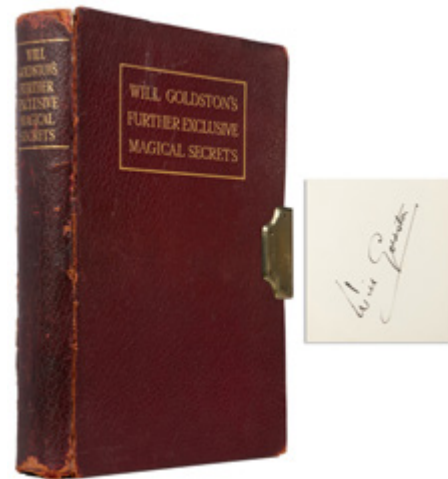
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297

296. FULVES, Karl (1938 – 2023). **Three Works on Riffle Shuffles.** Including: *Riffle Shuffle Technique*. Preliminary Notes on Part One. [New Jersey], n.d.; *Riffle Shuffle Technique*. Preliminary Notes on Part Two. [New Jersey], 1974. Second printing.; and *Riffle Shuffle Technique Part III*. [New Jersey], 1984. All in publisher's illustrated wraps, comb or staple bound, with illustrations by Joseph Schmidt. 4tos. Very good. 200/400



298

297. GOLDSTON, Will (1878 – 1948). **Further Exclusive Magical Secrets.** London: Will Goldston Ltd., [1927]. Number 102 of the deluxe edition. Full maroon roan lettered and ruled gilt with marbled endsheets, brass locking mechanism incorporated into binding as issued. 4to. Bookplate of F.H. McElhone. Hinges cracked and spine caps chipped. Internally very good. SIGNED by Goldston. This is one of a handful of books (perhaps 100) bound in full leather by Goldston. Many were bound in a cheaper grade of leather, or red cloth. 300/500

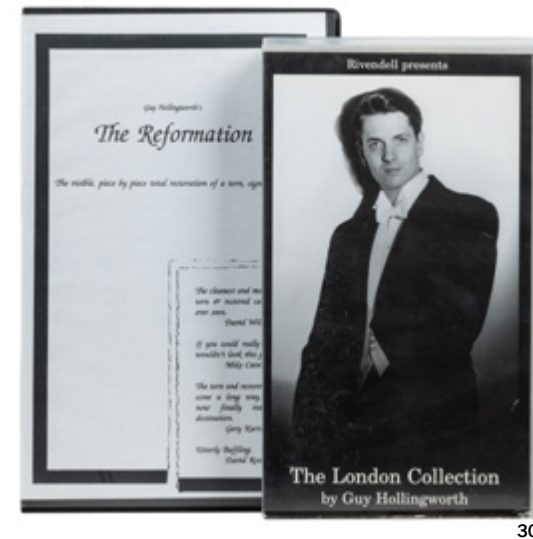
298. GOLDSTON, Will (1878 – 1948). **More Exclusive Magical Secrets.** London: Will Goldston, Ltd., [1921]. Unbound printer's copy of the first edition (from note laid-in on the verso of a portion of a poster). Number 245 from the deluxe first edition. Illustrated (lacking frontis.). 4to. Signatures held together with cloth bands. Worn, soiled, final page (Errata) chipped at upper corner with tape repairs (chip is still present), printer's pencil markings throughout. Good. 200/400

299. (GOOD, Arthur) Tom Tit, pseud. **Group of 3 "Tom Tit" Titles in French, Spanish, and German.** [V.p., ca. 1890s]. 8vos. Illustrated. Publisher's decorative red cloth (some general wear, soiling, a few hinges starting, ownership markings or bookplates, Spanish edition heavily worn, missing free endpapers). Generally good or better. Titles include: *Ciencia Recreativa por Tom-Tit* (Spanish), *Natuurkunde in de Huiskamer Tom Tit...* (third series in German), *La Science Amusante par Tom Tit* (French). 200/400

300. Gravatt, Glen (compiler). **Thayer Quality Magic.** Magic Ltd., 1978-81. Four vols. reproducing Thayer instruction sheets. Cloth, dustjackets. 8vos. Some wear, soiling, spines a bit sunned, a few tears to jackets. Very good. 200/400



299



304

301. HARTMAN, J.K. (b. 1934). **Card Craft.** Washington, D.C.: Kaufman and Greenberg, 1991. Number 44 from the publisher's limited, deluxe edition of 50 copies, bound in maroon textured leather, with matching leather slipcase. Profusely illustrated. Thick 4to. Minor soiling to binding, else very good. 300/600

302. HOBBS, Stephen. **Gene Maze and the Art of Bottom Dealing.** Washington, D.C.: Kaufman & Greenberg, 1994. From the deluxe leather-bound edition, SIGNED on the limitation page by Hobbs and Maze. Illustrated. Tall 8vo. Very good to near fine. 150/250

303. HOFFMANN, Professor (Angelo J. Lewis). **Modern Magic.** London: George Routledge, 1891. Eighth edition. Red cloth stamped in gilt and black, brown endpapers. Frontis. under tissue, illustrated (spine lightly sunned and rubbed, hinges just starting, ownership inkstamp on title-page, some foxing in text). Still, fine. 150/300

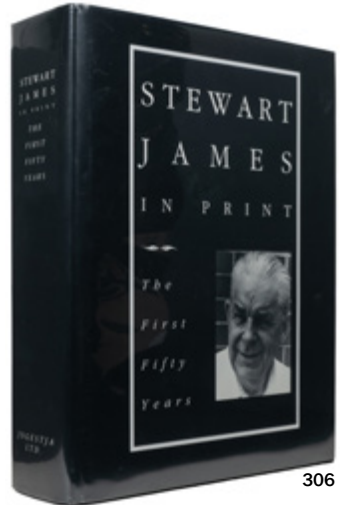


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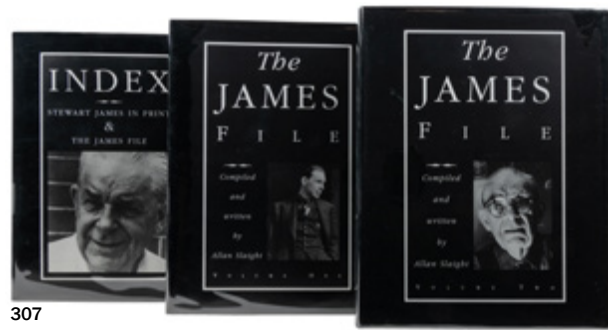
304. HOLLINGWORTH, Guy (b. 1974). **The Reformation.** London, 1995. One of only 50 copies of this instructional VHS tape produced to explain the famous torn-and-restored card effect devised by Hollingworth. In the original case with jacket. Sold with: *The London Collection*. 1996. VHS. Original case and jacket (chipped and worn a bit). Neither tape tested for functionality. 100/200

305. HUGARD, Jean and Fred Braue. **La Magie des Cartes.** Paris: Payot, 1951. Pictorial wrappers retained in full chocolate calf with gilt-lettered and decorated spine in five compartments. Marbled ends and matching leather-trimmed slipcase. Illustrated by F.J. Rigney, with an introduction by Paul Fleming. French. 8vo. Near fine. 100/200

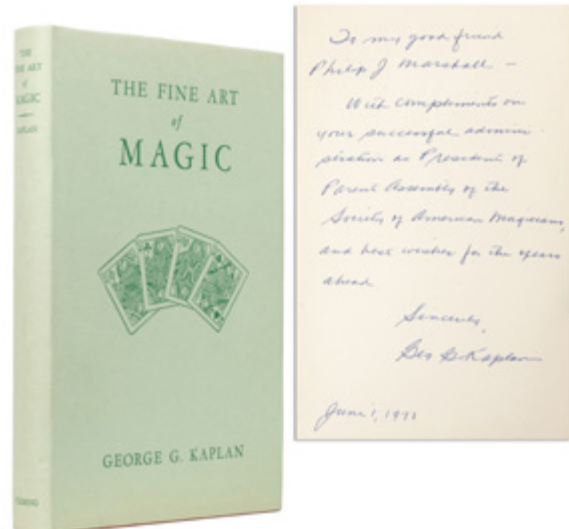
306. JAMES, Stewart (1908 – 1996). **Stewart James in Print: The First Fifty Years.** Toronto: Jogestja LTD., 1989. Profusion of illustrations by Joseph Schmidt. Black cloth, with publisher's dust jacket. 4to. Near fine. 150/250



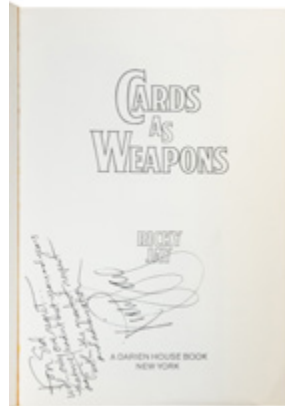
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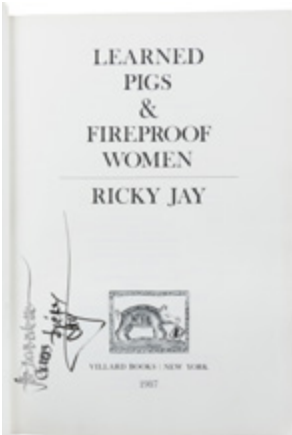
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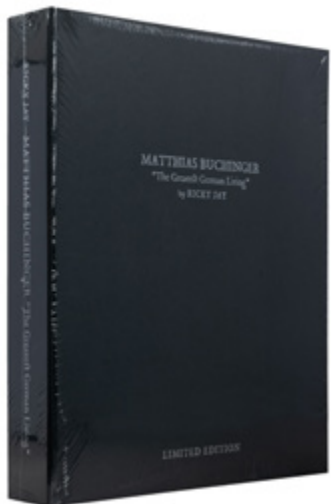
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307. [JAMES, Stewart (1908 - 1996)]. SLAIGHT, Allan. **The James File**. Toronto: Hermetic Press, 2000. Three volumes in black publisher's cloth stamped in silver. Thick 4tos. Near fine. 200/400

308. JAY, Ricky (1946 - 2018). **Cards as Weapons**. New York: Darien House, 1977. Publisher's printed wrappers, illustrated with photographs and line drawings. 8vo. Ex libris Sid Lorraine. Minor wear around perimeter of wraps, else very good. INSCRIBED AND SIGNED by Ricky Jay to Sid Lorraine in black ink on the title page. 200/400

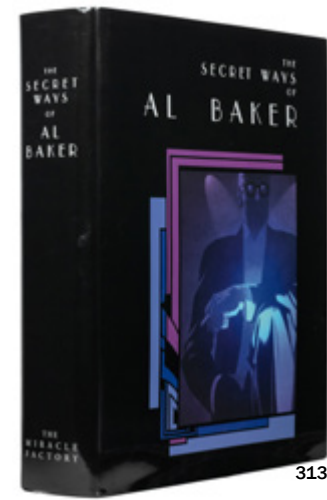
309. JAY, Ricky (1946 - 2018). **Learned Pigs & Fireproof Women**. New York: Villard Books, 1986. FIRST EDITION. Publisher's cloth over boards, pictorial dust-jacket (a few short tears), profusion of illustrations including color plates. 4to. INSCRIBED AND SIGNED by Ricky Jay. 200/400

310. JAY, Ricky (1946 - 2018). **Matthias Buchinger: The Greatest German Living**. Los Angeles: Siglio, 2016. One of 500 limited edition copies, pictorial casewrapped volume in buff paper box. Fitted insert containing two sealed and numbered decks of playing cards and a limitation card INITIALED by the author. Illustrated. 4to. Mint sealed in original shrink-wrap. 250/350

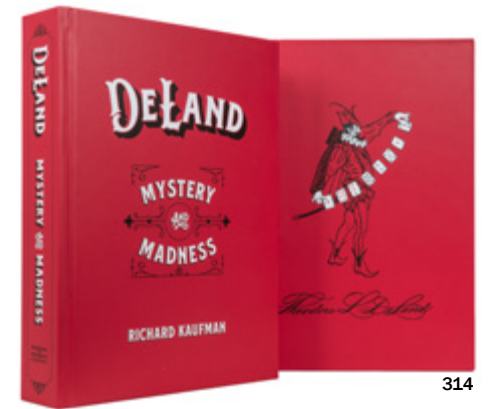
311. KAPLAN, George. **The Fine Art of Magic**. York: Fleming Book Company, 1948. First edition. Orange cloth with pictorial jacket (price clipped, chipped and soiled). Illustrated by Francis Rigney. 8vo. Bookplate. Minor corner bump and wear to jacket; near fine. INSCRIBED AND SIGNED on the flyleaf by Kaplan. Uncommon with this autograph. 150/250



312



313



314



315



316



317

312. KARR, Todd (editor). **Essential Robert-Houdin**. [Los Angeles]: Miracle Factory, 2006. One of twelve Deluxe Edition copies finely bound at Lehmann Bindery in three-quarter chocolate leather with marbled sides and black title panels. Satin-covered slipcase. SIGNED by editor Todd Karr and essayist Jim Steinmeyer on the limitation page. Illustrated. 4to. Fine. 500/1,000

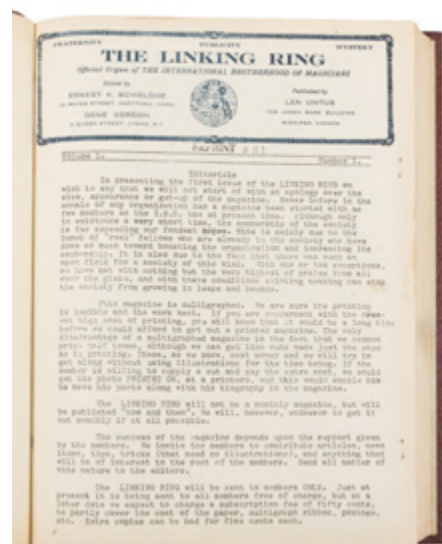
313. KARR, Todd (ed.) **The Secret Ways of Al Baker**. Seattle: The Miracle Factory, 2003. Black cloth, pictorial jacket, profusion of illustrations and photographs. First edition. Thick 4to. Fine. 200/400

314. KAUFMAN, Richard (b. 1958). **Deland: Mystery and Madness**. [Washington, D.C.]: Kaufman & Pitchford, 2020. Publisher's pictorial casewrap with matching slipcase. Profusion of illustrations and photographs in color. Large 4to. Very good. 100/200

315. **Labyrinth**. Stephen Hobbs. Irregular. N1 (1994) - N12 (1999). Complete file; deluxe edition issued in book form by Kaufman & Company, one of 100 in publisher's cloth lettered in silver with slipcase. Tipped-in plate SIGNED by the editor, Stephen Hobbs. Near fine. Fernandes 32478. 100/200

316. LEVENT and KARR, Todd. **Roy Benson by Starlight**. [Los Angeles]: The Miracle Factory, 2006. DELUXE PRESENTATION COPY #9, SIGNED BY KARR AND LEVENT. Illustrated throughout. Publisher's black leather with titles gilt stamped. Dust jacket, custom ribbon-tied book box stamped in gilt. Profusion of photographs and illustrations. 4to. Case canted; else near fine. 300/600

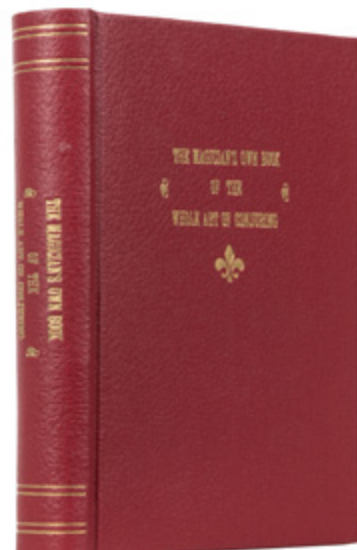
317. LORAYNE, Harry (b. 1926). **Harry Lorayne's Apocalypse**. Tahoma: L&L, 2000. Four volumes from the deluxe limited edition, uniformly bound in black leather and stamped in gilt on front boards and spines, lettered on the limitation page. Slipcases. SIGNED by Lorayne on limitation pages. 4to. Some rubbing, minor occasional soiling and minor bumps. 400/600



318



319



320

318. **The Linking Ring.** Ernest Schieldge and Gene Gordon. Monthly. V1 N1 (n.d. [1922]) – V2 N12 (Jan. 1925). Complete run of the first two volumes of the longest-running magic magazine ever published, being official reprint issues No. 31, as issued by Sir Edwards. Bound in a single pebbled maroon cloth volume, spine lettered gilt. Cloth soiled. Alfredson/Daily 3350.

200/400

319. **Magic.** Ellis Stanyon. Monthly. V1 N1 (Oct. 1900) – V15 N9 (Jun. 1920). COMPLETE FILE of this early and influential conjuring periodical. Four red cloth volumes, spines lettered and decorated in gilt. Scattered light wear, cloth rubbed, corners bumped. Alfredson/Daily 3535. An attractive set.

400/800

320. **Magicians' Own Book, (The).** New York: Dick & Fitzgerald, 1862. Rebound in full red cloth lettered and stamped gilt, with marbled ends. Illustrated with over 500 woodcut engravings. 8vo. [i-iii] iv-xi [xii] 1–362 + [10]pp. ads. Dampstained. Toole Stott 929 [this issue without the engraved frontis. and title].

100/200

321. **MAGUS. Le Magicien Amateur.** Paris: Henri Gautier, 1897. Original red pictorial wrappers retained in full smooth red calf with spine in compartments and gilt-lettered title label. Marbled ends, T.E.G. Profusion of engravings. Tall 8vo. Very good, and handsomely bound.

200/400

322. **MAVEN, Max (1950 – 2022). The Black Book of Mentalism.** [Los Angeles?: Michael Weber], (2015). Plain black wraps. "With additional notes by Michael Weber." 20pp. Tipped-in keychain gimmick. Near fine.

100/200

323. **MARLO, Ed (1913 – 1991). Three Works on Riffle Shuffles.** Including: *The Patented Shuffle* (1972); *Riffle Shuffle Finale* (1967), INSCRIBED AND SIGNED by Marlo and numbered 71; and *Riffle Shuffle Systems* (n.d.). All three in publisher's plain flexible wrappers, comb bound. Illustrated. 4tos. Very good condition.

250/500

324. **MCFALLS, E. M. Cellini. The Royal Touch...** [Zurich: Magical Classics, 1997]. FIRST EDITION. Publisher's glossy boards (light bumping to spine). Illustrated. 4to. Text in German. Fine.

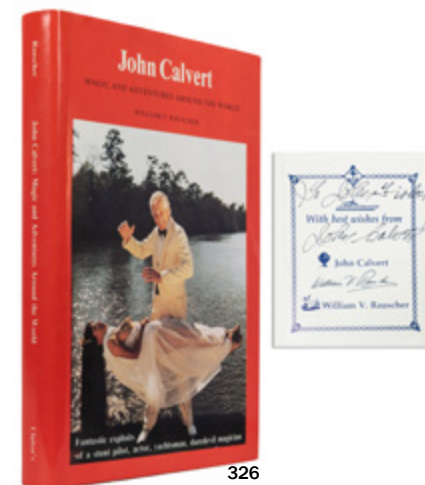
150/300

325. **NEALE, Robert (b. 1929). Five Works on Magic and Theory.** Including: *Six Card Swindle* (1985); – *The Magic Mirror* (2002); – *Magic Matters* (2009); – *This is Not a Book* (2008); – *Tricks of the Imagination* (1991; includes punch-out props). Illustrated 8vos. Four in cloth with jackets, the first in wraps. Very good condition overall.

150/250

326. **RAUSCHER, William (1932 – 2024). John Calvert. Magic and Adventures Around the World.** Baton Rouge: Claitor's Publishing Division, 1987. Boards with pictorial jacket. Profusion of photographs. 4to. With tipped-in bookplate INSCRIBED AND SIGNED by Calvert to John Fisher, who engaged Calvert for several British television productions; SIGNED by the author.

100/200



326



327



328

327. **REZVANI, Medjid Khan. Les Coussinets de la Princesse, ou le jeu des tomates par limage.** Paris, 1950. Two volumes, original pictorial wrappers, describing the magicians Cups and Balls routine known as the "tomato" trick. SIGNED and noted as a "special edition" by Rezvani on the copyright page. Together with a contemporary photograph of the magician performing the routine. Good.

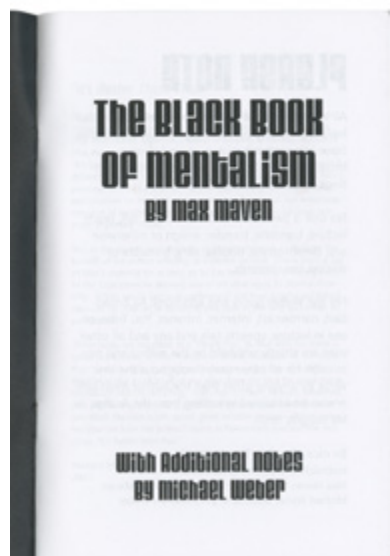
150/250

328. **ROBINSON, Ben. Twelve Have Died.** Watertown: Magic Art Book Co., 1986. Publisher's cloth, with dust-wrapper. Illustrated. 8vo. First edition. Fine. INSCRIBED AND SIGNED by the author on the ffepp.

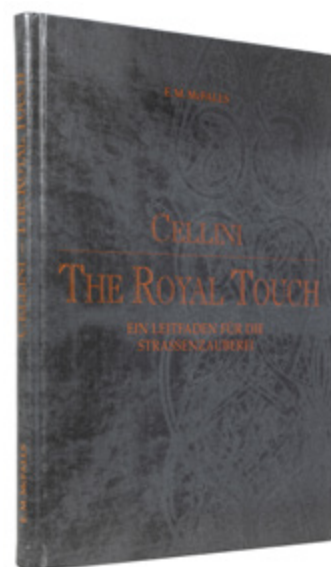
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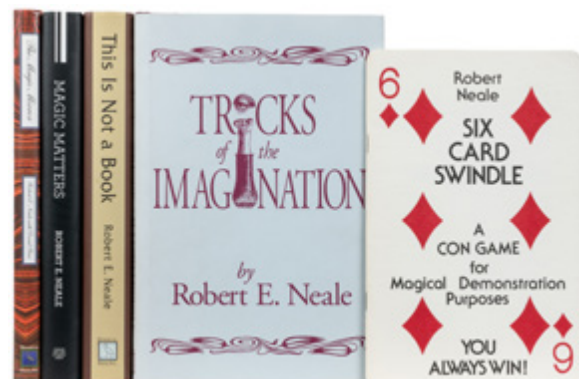
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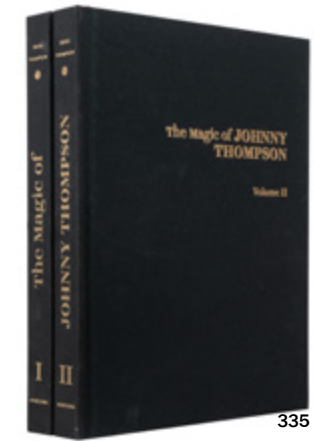
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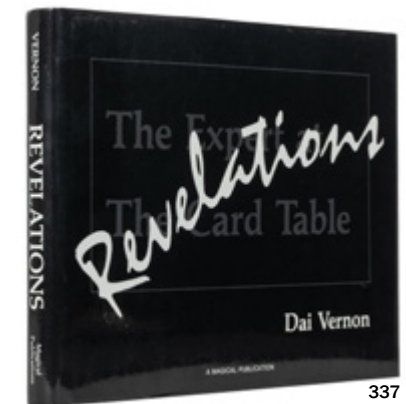
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329. SHARPE, Samuel Henry (1902 - 92). **Set of Conjurers' Secrets Books.** Includes: *Optical Secrets* (Hades, 1985), *Psychological Secrets* (Hades, 1988), *Hydraulic and Pneumatic Secrets* (Hades, 1991), and *Mechanical Secrets* (Tannen's, 1992). Four matching volumes in publisher's full cloth with original pictorial dust jackets. All illustrated. 4tos. Some general rubbing, soiling, all with price stickers on front jacket flaps. Very good or better.

300/500

330. SHARPE, S. H. **Art and Magic.** [2003]. 8vo. Illustrated. First Miracle Factory trade edition. Publisher's cloth and dust jacket (some rubbing, sunning, dampsoiling to jacket, hinges with dampstaining). Very good.

300/500

331. SHARPE, S. H. (1902 - 1992). **Neo-Magic Artistry.** [Seattle]: The Miracle Factory, [2000]. Black and white photographs and illustrations. Publisher's full black cloth, front board and spine lettered in gilt with pictorial dust jacket. 8vo. Fine.

250/350

332. STEVENSON, E. Irenaeus. **The Square of Sevens. An Authoritative System of Cartomancy...** New York: Harper & Brothers, 1897. 8vo. With diagrams. Printed in red and black. Publisher's black cloth binding, front board and spine decoratively stamped in colors (binding worn, scuffed, ownership signature on fep. text toned with occasional soiling, foxing). Good. THE RARE FIRST EDITION OF THIS BOOK SUPPOSEDLY FIRST WRITTEN IN 1735. This work purports to instruct readers on how to use an ordinary deck of cards for Cartomancy.

200/400

333. TARBELL, Harlan (1890 - 1960). **Tarbell Course in Magic, Vols. 1 - 8.** New York: Louis Tannen and D. Robbins, 1953 - 93. Publisher's cloth stamped uniformly in gilt, volume 8 is in dust jacket (the only volume in jacket). Illustrated. 8vos. Generally good or better (some wear, soiling, scuffing, a few with ownership markings).

150/300

334. TELLER (b. 1948) and Todd Karr, editors. **House of Mystery. The Magic Science of David P. Abbott.** [Los Angeles]: The Miracle Factory, (2005). Two volumes in publisher's cloth, lettered in gilt, with pictorial dust jackets. Profusion of illustrations and photographs. 4to. Very good.

400/800

335. THOMPSON, Johnny and Jamy Ian Swiss. **The Magic of Johnny Thompson.** [Toronto: Magicana, 2018]. Publisher's full black cloth, front board and spine lettered in gilt with publisher's gilt-stamped tan cloth slipcase. FIRST EDITION, ONE OF 1,500 PRINTED COPIES, SIGNED BY THOMPSON ON THE TITLE-PAGE OF VOLUME I: "Johnny Thompson The Great Tomsoni." Profusion of photographs. Two 4to volumes. Light rubbing, faint soiling to slipcase, faint soiling to boards. Near fine.

400/600

336. TROST, Nick (1935 - 2008). **Subtle Card Creations Vols. 1-8.** Humble, TX: H & R Magic Books, 2008-2020. Illustrated with photographs and drawings throughout. Publisher's black cloth with titles gilt; dust jackets. 8vos. Fine.

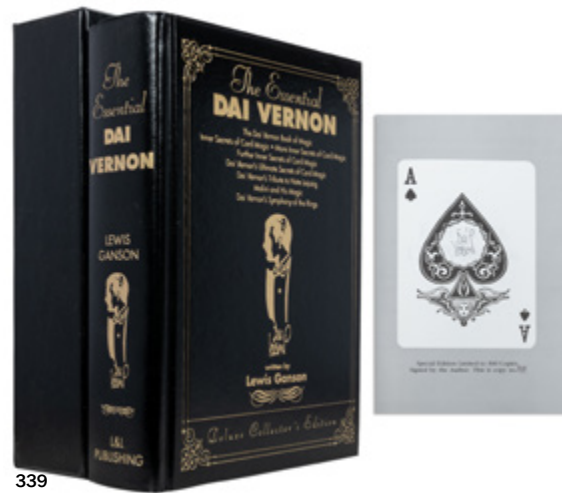
150/300

337. VERNON, Dai (David Verner, 1894-1992). **Revelations.** Pasadena, 1984. Publisher's black vinyl stamped in silver. Number 227 from the limited edition of 300 copies, signed by Dai Vernon on the limitation page, which bears a tipped-in photograph of The Professor. Illustrated. Oblong 8vo. Some foxing to edges of text block, else fine.

300/500

338. VERNON, Dai (David Verner, 1894 - 1992). **Revelation.** Pasadena: Mike Caveney's Magic Words, 2008. LIMITED EDITION. Publisher's green cloth, front board and spine lettered in copper. Green leather slipcase lettered in copper. Profusion of illustrations and photographs. 4to. Near fine.

150/250



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339. [VERNON, Dai (1894-1992)]. GANSON, Lewis (1913-1980). **The Essential Dai Vernon**. Tahoma, CA: L&L Publishing, 2009. DELUXE EDITION WITH LIMITATION PAGE SIGNED BY DAI VERNON. One of 300 copies. Illustrated. Publisher's pictorial leather with gilt stamped titles and designs; slipcase. Tall 8vo. 300/600

340. VIGIL, Paul. **The Doors of Deception**. [Dallas]: Dark Arts Press, [2017]. Publisher's full leatherette binding, boards and spine stamped in black. Profusion of illustrations. 8vo. Minor rubbing to binding. Together with: Vigil's booklet, *Diplopia*. [Las Vegas]: The author, 2007. One of 100 copies, numbered and SIGNED by the author. Printed wraps. Photos. With errata sheet. 8vo. Wraps rubbed. 500/1,000

341. VOLKMANN, Kurt (1897 - 1958). **The Oldest Deception: Cups and Balls in the Art of the 15th and 16th Centuries**. Minneapolis: Carl W. Jones, 1956. Cloth, gilt-lettered, with original rice paper jacket (chipped). Plates. 8vo. Ex-libris John Fisher. Very good. 100/200

342. WEBER, Michael (b. 1961). **Large Group of Pamphlets and Lecture Notes**. Twenty-four publications issued by Weber, including: *Ha, No Jonah* (2014; "Preview Edition for Blackpool," includes brass coin), *The TAOM Intelligencer* (2010), *Black Tears* (2017), *Old Dog* (2014), *Parlor Tricks or Magic Made Easy* (2016), *California Carmageddon* (2011), *Blackpool Twenty Twelve* (2012), *Everyday Wonders* (n.d.; apparently from the Real Secrets series), *Black Ram 2* (2010), *505 X Weber* (2009), *On the Open and Shut Case* (n.d.; no magic effects explained), *Red Black* (two editions, both 2013), *Weber* (2013), *The Weber Workshop* (envelope with printed instructions and several small props), and others. Most 8vos in printed wraps with many illustrated. Exceptionally high original cost. Condition generally good. 2511\_001400/800

343. WILSON, Mark (1929 - 2021). **Mark Wilson Course in Magic**. (North Hollywood: Mark Wilson, 1975). First edition, in comb binding in vinyl covers lettered gilt. Profusion of illustrations. 4to. Milt Larsen's copy, with his name stamped in gilt on the cover, and inscribed and signed by Wilson to Larsen on the pictorial title page. Offsetting inside cover, else very good. 150/250

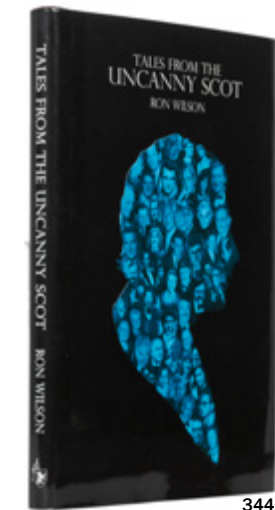
344. WILSON, Ron (1926 - 2010). **Tales from the Uncanny Scot**. [California]: The Uncanny Scot Himself, (2010). First and only edition. Faux leather lettered and stamped gilt with pictorial dust jacket. Profusion of photographs. Ribbon bookmark. 8vo. Good. INSCRIBED AND SIGNED by the author to Marvin and Carol Roy below the frontispiece. 100/200

345. [MAGIC - HISTORY] **Group of Nearly 18 Books on Magic or Related History**. [V.p., ca. 20<sup>th</sup> - 21<sup>st</sup> centuries]. 8vos and 4tos. Most illustrated. Publisher's bindings, some in jacket (general wear, soiling, ownership markings). VARIOUS EDITIONS. Some titles include: *Willard a Life Under Canvas*, *The World's Greatest Showman*, *Jarrett*, *The Complete Jarrett*, *Struggles and Triumphs*, *Barnum's Own Story*, *Learned Pigs and Fireproof Women*, *Del Rey America's Foremost*, *Same Man Different Clothes!*, *Joe Karson Beyond Zombie*, *Hiding the Elephant*, and more. 150/300

346. [MAGIC - CARD TRICKS] **Group of Nearly 25 Books on Card Tricks**. [V.p., ca. 20<sup>th</sup> - 21<sup>st</sup> centuries]. 8vos and 4tos. Most illustrated. Publisher's bindings, some in jacket (general wear, soiling, ownership markings). Some titles include: *Chanin the Man with the Magic Hands*, *The Berg Book*, *Try the Impossible*, *The Complete Works of Derek Dingle*, *Bound to Please*, *New Era Card Tricks*, *Howard Thurston's Card Tricks* (and other pulps in unusually well-preserved condition), *Simply Wizard*, *Book of Tricks and Magic*, and more. 200/400

347. [MAGIC - INSTRUCTIONAL] **Group of Nearly 30 Books on Magic Tricks**. [V.p., ca. 20<sup>th</sup> - 21<sup>st</sup> centuries]. 8vos and 4tos. Most illustrated. Publisher's bindings, some in jacket (general wear, soiling, ownership markings). Titles include: *Magic with Small Apparatus*, *Magic without apparatus*, *Doing Magic for Youngsters*, *Magic with Faucett Ross*, *Cruel Tricks for Dear Friends*, *Watch This One!*, *The Magic of Pavel*, *The Trick Brain*, *Hugard's Magic Monthly Volumes XX, and XXI*, *The Magic of Thinking Creatively*, *The Encyclopedia of Magic and Magicians*, *Mark Wilson Course in Magic*, *Stage Illusions*, *How to Make Sand*, *Smoke and Rag Pictures*, *Anneman's Practical Mental Effects*, and more. 200/400

END OF SALE



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## CONDITIONS OF SALE

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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

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

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

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

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

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

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

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

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

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

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