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SEPTEMBER 27, 2025



LOT 369

CABINET OF CURIOSITIES

AUCTION

Thursday
September 27, 2025
10:00am CST

INQUIRIES

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POTTER & POTTER AUCTIONS, INC.
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AUTOMATA



1. [AUTOMATON]. **Buffalo Bill**. Paris: Gustave Vichy, ca. 1890. Mechanical automaton of Buffalo Bill with a cigarette in one hand and a shotgun held by the other. Papier-mache head with glass eyes, painted features, and later costume featuring a beaded and fringed jacket. When the key is turned, his arm raises and lowers, and his mouth opens to smoke. Eyes also blink, and the head moves back and forth. Includes original outfit (worn) with lot. Tested, functional, but no music. *Third-party shipping required*. 30 x 12 x 8".

8,000/12,000



2. [AUTOMATON]. **Chanteur by the Gaslight**. Paris: Vichy, ca. 1890. Musical mechanical automaton of a black male figure, papier-mache head with glass eyes, painted features, fleeced hair, articulated mouth, later theatrical tuxedo costume consisting of a green and red waistcoat with tails, cummerbund, plaid trousers, satin shirt, and bowtie. Leather shoes, felted hat. Standing against a wooden lamppost on a circular base painted to resemble a brick road, the lower edge covered in velvet. When wound, the figure makes six movements: raises and lowers both arms, with the left arm holding a piece of sheet music, nods his head, blinks his eyes open and closed, opens and closes his lips, and the top of the lamp rotates. With key. Tested, functional. *Third-party shipping required*. 46 x 16 x 16".

10,000/15,000



3

3. [AUTOMATON]. **Mask-Seller in Japanese Costume.** Paris: Vichy, ca. 1885. Musical mechanical automaton depicting a Japanese woman with pale complexion and hand-painted facial features, glass eyes, ornate coiffure, standing with a parasol at her back. She stands offering examples of papier mache decorative masks that she holds on her tray of wares. She is wearing an elaborately embroidered and hand-painted sash and kimono and silk slippers, carrying a large wooden-handled paper parasol while balancing a lacquered tray upon which papier-mache festival masks sit. There are six animations and one musical tune, including head pivots, raising and lowering eyelids, while twirling the parasol between the fingers, occasionally also covering her face with the mask held in the other hand. Condition is generally good, with areas of fabric wear and staining. Dust adherence. With key. Tested, functional. *Third-party shipping required.* 35 x 17 x 12".

30,000/50,000



4

4. [AUTOMATON]. **Clown Acrobat Duo.** Paris: Roulet & Decamps, ca. 1890. Musical mechanical automaton depicting two clown figures engaged in an acrobatic performance, with one figure being lifted from the carpeted stairs, into the air, and back down. Both figures were adorned with painted papier-mâché heads, hand-painted features, fleecy hair, and costumes accented with lace and sequins. Heavily worn with paint losses and matted hair; scattered rips and tears to clothing with staining and discoloration. Tested, functions well. *Third-party shipping required.* 22 x 17 x 18".

8,000/10,000



5

5. [AUTOMATON]. **The Drunkard.** Paris: Vichy, ca. 1900. Musical mechanical automaton depicting a fashionably-dressed young man with papier-mache head, mohair wig, and wool suit, sitting on a green, wooden park bench, losing his balance and tumbling sideways as he attempts to continue drinking from the empty bottle in his right hand. There are six animations, including head pivots, raising and lowering of the right arm with the bottle, slumping of the body across the bench, and kicking of the legs. Tested, functional. *Third-party shipping required.* 20 x 18 x 16".

20,000/40,000



6. [AUTOMATON]. **Packing a Crate.** France, ca. 1860. Standing upon a red velvet-covered wooden base, a papier-mache-headed figure with glass eyes, painted facial features, and he stands behind a “fragile” wooden crate, clearly intending to keep it shut, while a leg can be seen trying to escape from a hole in the lower corner. When wound, music plays, and a series of movements take place: a leg projects and retracts into the crate, the overhanging figure’s body raises and lowers, raising and lowering of the right arm with the hammer, and the crate opens and slams shut, revealing a person. Tested, functional. *Third-party shipping required.* 19 x 13 x 10”.

10,000/15,000



7. [AUTOMATON]. **Smoking Black Boy.** Paris: Roulet & Decamps, ca. 1890. A young boy is seated in a bamboo chair with a pipe in one hand. When the mechanism is engaged, the figure raises the pipe to his lips and smokes tobacco, blowing out smoke as the pipe is lowered to rest. The figure also blinks, turns his head, moves his free hand, and his lower lip. A concealed music box accompanies. Papier-mache face with glass eyes and textured wig. Chair mounted to a velvet-covered base. Fabric elements are all worn, but generally good condition. With key. Tested, functional. *Third-party shipping required.* 25 x 10 ½ x 10”.

10,000/15,000



8. [AUTOMATON]. **Clown Conjurer.** Paris: Leopold Lambert, ca. late 19th/early 20th century. Musical mechanical automaton clown magician with hand-painted face, glass eyes, and multi-colored hair in a silk costume standing behind a table, a spun metal cup in his right hand, and a wand in his left. When wound and activated, the magician raises the cup to reveal one of four objects – a watch, a gem, a die, or a compass. The figure raises and lowers his head, shaking it from side to side, sticks out his tongue, and waves the magic wand in his hand. Accompanied by a two-tune music box. The whole rests on a red velvet base. Tested, functional. *Third-party shipping required.* 27 x 8 x 11”.

8,000/12,000



9. [AUTOMATON]. **Fruit-Seller with Surprises.** Paris: Vichy, late 19th century. Musical mechanical automaton with painted papier-mâché head and hands, glass eyes, articulated jaw, and detailed costuming including a satin jacket with gilt trim, striped trousers, and a felt top hat. The figure stands on a velvet-covered base, holding a decorated tray with painted composition fruit and miniature dishware, trimmed with fabric flowers and ribbons. As each fruit opens, it reveals one of three surprises: a scurrying mouse, a waltzing couple, and a papier-mâché monkey with blinking glass eyes and chattering mouth. Wear, fading, and surface losses consistent with age and handling; tray accessories with chipping and cracks. Tested, functional. *Third-party shipping required.* 27 x 14 x 12".

10,000/15,000



10. [AUTOMATON]. **Balancing Bear.** France: Rouillet & Decamps, ca. late 19th century. Musical mechanism with fur-covered body. A brown bear with a red and gold ringmaster jacket stands atop a red and white decorated wooden stool, gyrating while balancing a twirling red umbrella on his nose. Fabric wear with staining and discoloration, otherwise, very good condition. Tested, functional. *Third-party shipping required.* 36 x 17 x 9".

5,000/10,000



11. [AUTOMATON]. **Cambodian Apsara Dancer.** France: Rouillet & Decamps[?], ca. 1890s. One of possibly just two known examples of this automaton. Depicting a dancing female figure wearing a richly detailed traditional ensemble accented with beaded embellishments and gilt accents. Shoulders sway back and forth, arms move, and hands move up and down to create very fluid motions, capturing the grace and artistry of Southeast Asian performance. In working order. Coin slot present but functions with a key. Fabric wear and discoloration indicative of age, but overall, very good. *Third-party shipping required.* 41 x 28 x 16".

200,000/300,000



12

12. [AUTOMATON]. **Acrobat on Ladder.** France, ca. late 19th century. Musical mechanical automaton of a balancing acrobat with papier-mache head with glass eyes, painted features, and fleeced hair, climbing a ladder, adorned in an embellished performance costume and turban covered in sequined accents. When wound, they perform a well-balanced acrobatic act, first bringing themselves up to balance on both hands atop the ladder, and then balancing on just one hand. Plush-covered base with cloth tassels below. Well-worn fabric to both figure and base. *Third-party shipping required.* 45 x 18 x 10".

15,000/20,000



13

13. [AUTOMATON]. **Clown on Stilts.** France: Rouillet & Decamps, ca. late 19th century. The musical mechanism depicts a clown in a striped costume with lace accents and pink beaded vest, performing an act on stilts while drinking alcohol. Standing, the clown leans forward, raises his left leg, and drinks from the bottle held in his right hand. Green velvet base. Matted hair and fabric wear are indicative of age and use. Tested, functional. *Third-party shipping required.* 32 x 14 x 8".

7,000/10,000



14

14. [AUTOMATON]. **Peasant and "Baby" Piglet.** Paris: Vichy, ca. 1900. Musical mechanical automaton, a peasant sitting on a chair with a rucksack tied at the side, holding a piglet in his lap, taunting him with food held in his hand. The figure has an expressive plaster-composition head, glass eyes, articulated mouth, felt hat, and wig. With an embroidered satin, silk, and velvet costume, he holds a carved and painted piglet with glass eyes and protruding tongue. The peasant turns his head and nods, shrugs his upper body, and shakes his right leg, lowers the morsel to the piglet's mouth, and the piglet turns its head toward the food and sticks its tongue out, as a melody plays. Minor chipping to the piglet's head and peasant's left hand, otherwise fine. Complex machine. Tested, functional. *Third-party shipping required.* 32 x 12 x 9".

10,000/20,000



15

15. [AUTOMATON]. **Organ-Grinder.** Paris: Vichy, ca. 1880. Musical mechanical automaton of a street organ performer. Exhibits painted bisque head with glass eyes, a heavily adorned face, and a blond mohair wig. Adorned in a pink and cream embroidered costume and hat, the man stands behind the gilt-accented organ. When wound, the organ grinder turns his head in circular and nodding motions while his right hand turns the organ handle. Music plays, and a small bisque couple waltz atop the organ box. Purple velvet base. Fabric wear with debris and dust accumulation throughout. Tested, functional. *Third-party shipping required.* 25 x 14 x 13".

7,000/10,000



16

16. [AUTOMATON]. **Black Flautist**. France: Alexandre Nicolas Théroutte, ca. late 19th/early 20th century. Large-scale musical automaton depicting a young musician dressed in velvet and brocade garments with gilt trim, standing barefoot upon a circular plinth covered in green velvet and trimmed with decorative rings. The figure holds a wooden flute to its lips, with articulated arms, head, and chest designed to simulate the act of playing. Hand-painted papier-mâché head with inset glass eyes and realistic hair. Later clothing. Functioning; without key. 78 x 25 x 22". *Third-party shipping required.*

100,000/150,000



17

17. [AUTOMATON]. **Ballerina Station Box**. France, ca. late 19th century. Large table-top musical automaton depicts a dancing ballerina flanked by plants in a mirrored wooden cabinet. Lower compartment contains the visible music box. Functional, with crank. 47 x 32 x 22". *Third-party shipping required.*

10,000/15,000



18



20

18. **Karl Griesbaum Singing Bird Box Automaton.** Germany, early to mid-20th century. Mechanical singing bird automaton. Filigreed brass box with enamel and glass floral ornaments. In operation a multicolored bird figure sings, moves side to side, and flaps feathers as music plays. Bird-form stop/start switch on side; front drawer contains key. Recently serviced; in very good working condition. 2 x 4 ¼ x 3".

2,000/4,000

19. **Automaton Doll.** Circa late 19th/early 20th century. Electro-mechanical doll automaton depicting a standing figure in cream lace dress, bisque head marked Made in Germany with "AB" maker's mark, wooden and composition body (heavy craquelure overall). On a velvet-covered base concealing an electric motor. Not operational; motor running, but connections to upper body broken or in need of repair. Intended movement appears to involve eyes, arms, and torso, possibly to simulate dancing. 46 x 18 x 18". *Third-party transportation required.*

500/700

20. **Bisque Doll Cymbal Player Toy / Automaton.** 19th century. Bisque-head doll with original dress and hat, holding a pair of metal cymbals which would clash together as the figure raises and lowers head. On a velvet and fabric covered platform. Without key (not tested). 8 ¾ x 4 x 2 ¼".

300/500



21



23

21. **Walking Elephant Automaton.** Paris: Roulet & Decamps, ca. 1900. Suede-covered elephant figure with painted trunk, silk covering. Wind-up mechanism with stop/start lever on figure's underside. When wound, figure makes walking movement with front legs bending and clambering and back legs on wheels. Working order, with key. 9 x 14 x 4".

500/700

22. [AUTOMATON]. ADLER, Iris (American, 20th century). **Tales RA. (Eccentric Narrative Machine).** Circa 1980s. Mechanized mixed media construction with working kinetics with sound effects. Dancing costumed "taxidermy" found mice with baby doll god altar in a celebration scene. Surface dirt. Electronics with movement mechanisms in working condition. Extremely fragile. *Third-party transportation required.* 9 x 11 ½ x 9".

300/500



22



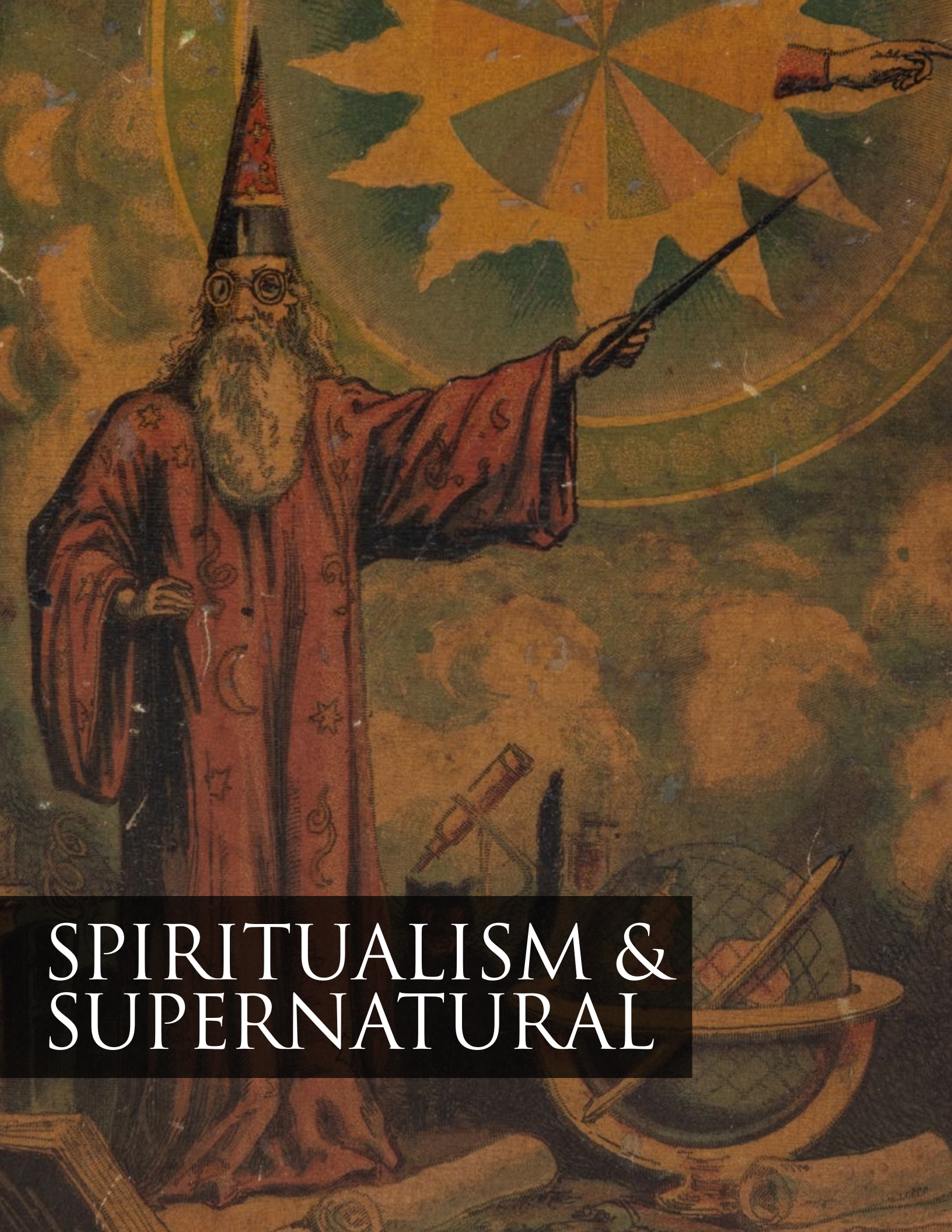
24

23. [AUTOMATON]. ADLER, Iris (American, 20th century). **Tales CO. (Eccentric Narrative Machine).** Circa 1980s. Mechanized mixed media construction with working kinetics with sound effects. Surreal tableau with an upside down high heel, a horn, mouse skull on metal body, bird skull on metal body in a clear plastic coffin and standing metal hinge with a plastic eye attached. Surface dirt. Electronics with movement mechanisms in working condition. Extremely fragile. *Third-party transportation required.* 11 ½ x 13 x 10".

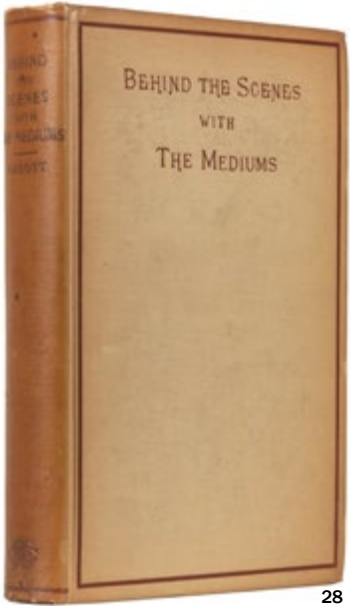
300/500

24. [AUTOMATON]. ADLER, Iris (American, 20th century). **Sin #1. Glutton. (Eccentric Narrative Machine).** Circa 1980s. Mechanized mixed media construction with working kinetics with sound effects. Table rotates and glutton figure "eats". Skeleton doesn't move. Surface dirt. Electronics with movement mechanisms in working condition. Extremely fragile. *Third-party transportation required.* 11 ½ x 13 x 10".

600/800



SPIRITUALISM & SUPERNATURAL



25. [SPIRIT PHOTO]. **Two photographs of Mable Fightmaster, "The Butterfly Lady."** Circa 1930s-40s. Silver print photographs of the medium, surrounded by ghostly figures. Identified on verso and mount margin: "Mable Fightmaster/The Butterfly Lady/Lexington Kentucky/Fred Cook's Grandmother," along with dates. One on cardstock mount, the other in original photo folder. Provenance: Ken Klosterman's Salon de Magie (stamped verso). Size of larger 6 x 4".

250/350

26. [SPIRIT PHOTOGRAPHY]. **A spirit photograph and two negatives.** Circa 1940s. Including: a silver print spirit photo of a man surrounded by ghostly faces; and two Kodak photo negatives of a boy and girl surrounded by spirits. In an envelope from Ken Klosterman's Salon de Magie stating that the negatives were used by the medium Charles Swann. 4 1/2 x 3 1/2".

100/200

27. [SPIRITUALISM]. **Group of 11 RPPCs of Camp Silver Belle.** [Ephrata, Penn., ca. 1910s-20s]. Eleven real photo postcards of the spiritualist center, including spiritualist Ethel Post-Parrish in a room with a ghostly veiled figure; the camp entrance; Princess Eagle Eye; various scenes of the camp grounds, with men and women in the images. All but one with printed back, some with old notations. From Ken Klosterman's Salon de Magie. Size of each approx. 5 1/4 x 3 1/2".

200/300

28. ABBOTT, David P. **Behind the Scenes with The Mediums.** Chicago: The Open Court Publishing Company, 1907. Cream cloth stamped in red. Red top edge. Portrait frontispiece (cleanly detached). 8vo. Spine sunned; overall a nice, tight copy. 8 x 5 1/2 x 1 1/4".

150/250



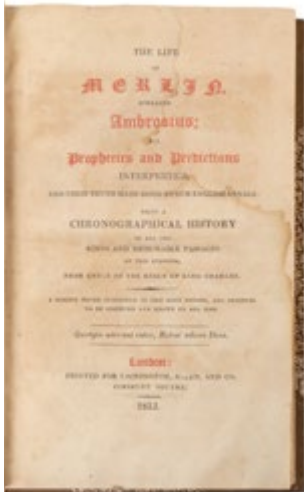
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30



31



32



33

29. [GHOST]. **Photograph of a supposed ghost at Liberty Hall, Frankfort (Ky.).** Circa 1960s-70s. Color photograph on Kodak paper. This photograph appears to show an apparition on a staircase in Liberty Hall, the historic house built at the turn of the 19th century by John Brown. The presence of ghosts on the property, including the “Gray Lady,” has been reported since the 1880s. Ink notations on reverse. From Ken Klosterman’s *Salon de Magie*. 5 x 3 ¾”.

100/200

30. [WITCHCRAFT & OCCULT]. **Group of 12 titles.** Including: LEA, Henry Charles (collected), Arthur Howland (editor). *Materials Toward a History of Witchcraft*. New York and London: Thomas Yoseloff, 1957. – DAY, J. Wentworth. *Ghosts and Witches*. London, 1954. – GIFFORD, George. *A Dialogue Concerning Witches and Witchcraftes*. [Shakespeare Association Facsimiles No. 1]. Oxford University Press, 1931. – HARPER, Charles G. *Haunted Houses*. [London]: Cecil Palmer, 1924. Second edition, enlarged. – and others by Montague Summers, Arthur Edward Waite, and others. Together, 12 titles in 15 volumes. Condition generally very good (scattered wear to covers and jackets). Largest, 9 x 6 x 5”.

150/250

31. SPRENGER and KRAMER; SUMMERS, Montague (translator). **Malleus Maleficarum.** Bungay: John Rodker, 1928. Number 854 of 1275 limited edition copies. Quarter red paper-covered board, tan cloth with gilt device stamped to cover (splitting with some losses at lower hinge). Printed on Dutch paper, deckled page edges. Frontispiece of Innocent VIII. Folio. Minor spotting. Ex-libris Burton S. Sperber (book label). 12 x 8 x 1 ¼”.

200/300

32. [HEYWOOD, Thomas]. **The Life of Merlin, surnamed Ambrosius; his prophesies and predictions interpreted, and their truth made good by our English Annals.** London: Lackington, Allen, and Co., 1813. Later half buckram over textured paper. Frontispiece (mounted). Title page in red and black. 8vo. iv, 324 pp. Dampsoiled. Bookplate of Dr. John Henry Grossman. 8 ¼ x 5 ½ x 1”.

150/250

33. **Remarkable Delusions; or, Illustrations of Popular Errors.** London: Religious Tract Society, (1848). Nineteenth century half green calf, gilt-decorated spine with four raised bands, marbled sides (rubbed). vi, 192 pp. 12mo. Occasional text illustrations. Includes chapters on delusions related to witchcraft, astrology, and the supernatural. Bookplate of Dr. John Henry Grossman. 6 x 3 ¾ x 1”.

100/150



34



35



36



37

34. **A Phrenology Bust and Crystal Ball.** Two pieces, including a modern L.N. Fowler Phrenology bust, 12 x 5 ¼ x 4”;; and a crystal ball on stand, 7 ½ x 4 ¾ x 4 ¾”.

50/150

35. **Chiromagica.** New York: McLoughlin Bros., 1879. Fortune-telling game in wooden box with sliding cover. Color lithographed label, three interchangeable answer sheets and corresponding question discs. Placing the question disc on the platform, with your question at top, causes the spinning hand to reveal the answer, e.g., “How can I please my friends?” “Be silent.” Chiromagica is one of the most sought-after games by McLoughlin Bros, one of the most prolific children’s books and games publishers of the late 19th century. A few minor tape repairs, otherwise very good. 11 ¾ x 11 ¾ x 2”.

800/1,200

36. **William Fuld Ouija Board and Planchette.** Baltimore: William Fuld. Wooden Ouija board and planchette, both marked by Fuld, the planchette with 1915 and 1920 patent dates. Directions printed on board reverse. Some chipping to veneer; reverse rubbed with some loss of text. Planchette without insert. Board: 18 ½ x 12 ½”.

200/400

37. **Chiromagica, or The Hand of Fate.** New York: McLoughlin Bros., ca. 1890s. Color lithograph cover label depicting a wizard. Question disc is placed on center directions label and hand would point to answer (this set, “No. 2,” with questions pertaining to U.S. presidents and history). Non-operational (hand detached; may be able to reattach by removing back panel); tears with slight paper loss around edges. 12 x 12 x 1 ¼”.

100/200



38



39



40



41



42

38. **Five Tarot, Fortune-Telling, and Game Decks.** Circa 1890s-1970s. Including: Gypsy Witch Fortune Telling Cards (Standard Playing Card Co.); Ingall's Wonderful Zodiac Fortune Telling Cards; Fortune Telling Cards (Merrimack Publ. Corp.); A.G. Muller & Cie Tarot Cards 1JJ; and Educational Games No. 1100 "Strange People" (game deck with men and women from across the world in traditional clothing/costumes). All in original boxes (some worn or missing end flaps). Generally very good (some tarot cards worn, two with residue on backs). Largest: 4 ¾ x 2 ¾ x 1".

150/250

39. [PLAYING CARDS]. **Sixteen Fortune-Telling and Tarot Decks of Playing Cards.** Collection of 16 fortune-telling, tarot, and standard card decks, including: including: Gypsy Witch Fortune-Telling Cards (Standard Playing Card Co.), Decameron Tarot (Lo Scarabeo, Torino), The "Rameses" Fortune-Telling Pack of Playing Cards (Goodall), Zolar's New Astrological Tarot Fortune Telling Cards (Zolar Publishing Co. Inc), Native American Tarot Deck (U.S. Games Systems, Inc.), (2) The Military Fortune Tellers (H.V. Loring); and others. Generally very good. 5 x 3" and smaller.

150/250

40. [PLAYING CARDS]. **Six Fortune-Telling Decks of Playing Cards.** Late 19th /early 20th century. Group of 6 standard and fortune-telling card decks, including multiple editions of Mlle. Lenormand's Fortune Telling Cards (United Novelty Mfg. Co., McLoughlin Brothers, Wehman Bros.). Varying conditions. 5 x 3 ½" and smaller.

200/400

41. **Memento Mori Inkwell.** Germany: J.P. Kayser, ca. 1900s. Copper-plate inkstand, with a design often attributed to Hugo Leven, depicting a bearded man studying a skull. Inkwells with glass inserts (one cracked). Plating well rubbed with losses especially at front. 7 ½ x 13 x 7".

200/400

42. **Plaster Cast of Big Foot / Sasquatch Footprint.** White plaster cast of the folkloric giant. Some light wear. Very good. Measurements: 14 ½ x 7 x 2".

150/300



43

43. **Folk Art Sculpture of a Cauldron with Found Objects.** 20th century. Small iron cauldron with handle; bowl has a base of dirt. Above the dirt base is a plaster piece filled with found objects, including nails, spikes, a kitchen knife, keys, bolts, a small metal skull, a length of chain, two feathers and more. Cauldron and metal pieces generally rusted, some other wear, soiling. Good. An unusual example of a folk art sculpture. Approximately 6 ½ x 6 ½ x 10".

150/300

44. [PRINTS]. **Two 19th century prints of curious characters.** Including: The Fortune Teller. N.p., ca. 1890s. Portrait of a gypsy fortune teller with cards, pipe, bracelets, and jewelry. 17 x 11". Signed indistinctly in plate. Chipping in the margins, old faint folds. – J. Goodman (Preparing to Start). Portrait etching, hand-colored, after Tom Jones, published by S.W. Fores, London, 1826. Sheet 17 ½ x 13 ¼". Soiling along bottom edge, slight spotting and edgewear.

100/200

45. [FORTUNE-TELLER]. **La Diseuse de Bonne Avanture.** Paris: Noel Freres, ca. 1815. Hand-colored engraving by Morette, after Pasquier, depicting a fortune-teller with cards and other implements before a large crowd. 12 ½ x 16" (sheet); matted, 19 ½ x 25".

100/200

46. [PARANORMAL]. WARREN, Ed (American, 1926-2006). **Untitled (Pastoral Landscape).** 20th century. Oil on wood. Handwritten inscription and sticker to verso. Famed paranormal investigator and self-professed demonologist who, with his wife, worked on prominent alleged hauntings, owned an occult museum in Connecticut (which houses the famed Annabelle doll), and whose lives inspired the *Conjuring* movie franchise. Discoloration across the surface with scattered scratches and visible marks. 8 x 5 ½".

900/1,200



44



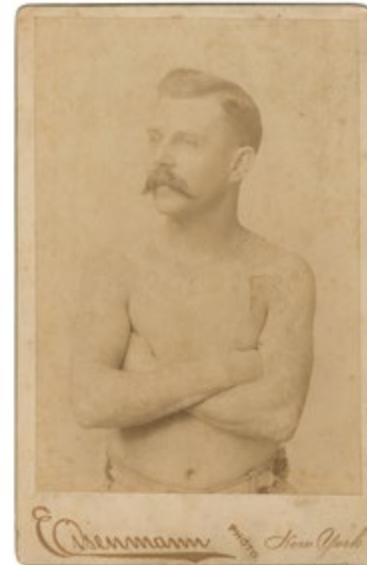
45



46



TATTOO



47



48



49



50



51

47. [TATTOO]. Cabinet photo of Frank Howard. New York: Charles Eisenmann, ca. 1890s. Photograph on studio mount, depicting Howard's torso covered in tattoos. Spotting and light soiling to surface. 6 ½ x 4 ¼".

300/400

48. Photograph of Betty Broadbent. American, ca. 1960s. Glossy full-length portrait photograph of Betty Broadbent (1909 – 1983), one of the most prominent tattooed ladies of the 20th century. 10 x 8".

100/200

49. Djita-Salome tattooed lady postcard. France, ca. 1910s. Portrait postcard of the performer seated at a table, displaying tattoos on her arms and neckline. Spotting. Printed back, not postally used. 5 ¾ x 3 ½".

100/200

50. Spaulding & Rogers Tattoo Flash Sheets. Spaulding & Rogers Mfg. Co., 1970s. 21 color printed flash sheets, sheet numbers printed at upper left. Some with price labels affixed below design. Various designs (eagles, daggers, skulls, cherries, marijuana leaves). Scattered wear from age and use; most with pinholes. Size generally 11 x 14".

400/600

51. Group of 23 Tattoo Flash Sheets. American, ca. 1970s. 23 printed flash sheets, most with sheet numbers printed at upper left. Generally in black and white (two in color, a handful others with color accents). One with Spaulding & Rogers copyright. Various designs (pinups/nudes, snakes, sailor, skulls, Asian, flowers, etc.). Scattered pinholes, spots of discoloration; overall very good. Size generally 11 x 14".

400/600



52



53



54

six of ten



55



56

52. **Spaulding & Rogers Mfg. Tattoo Supply catalog.** Vorheesville, NY, 1988. Original glossy color wrapper covers designed by T. Naydan. Illustrated in color and black and white. 4to. 226pp. Tattoo machines, supplies, books, and numerous tattoo designs. Near fine. [Also with]: Spaulding & Rogers Catalog Supplement 1991-1992; and three unused Spaulding & Rogers #5005 pencils. Largest: 11 x 8 ½ x ¾".

100/200

53. **Spaulding & Rogers tattoo flash collection.** Circa 1980s. Group of 117 photo-copied flash sheets, with hand-coloring. Many with sheet numbers and/or date and copyright. Held in protective sleeves. Size of each 11 x 14".

600/900

54. **Group of 17 framed tattoo transfers.** American, ca. 1980s-90s. Ink on thin paper, with various designs including eagles, spiders/insects, skulls, snakes, and more. Sheets generally 8 ½ x 6 ½" or smaller. All matted and framed, 14 ½ x 11 ½".

200/300

55. **Group of 23 tattoo bumper stickers and stickers.** V.p., ca. 1990s. Bumper and decorative stickers from various tattoo studios or tattoo-themed. Includes Spider Webb Tattooing, Ancient Art Tattoo Studio, Island Avenue Tattoo, Tattoos by Molly, 1991 Tattoo Expo, and others. Largest: 3 ¾ x 14 ½".

100/200

56. **National Tattoo Supply catalog.** New Hyde Park, NY, ca. 1980. Original color wrappers designed by Cliff Raven. With a 1980 price list laid in. 44pp. 4to. Small ink scribble on front. 11 x 8 ½".

100/150



57



58



59



six of fourteen



60

three of eight

57. **Group of 3 pin-up tattoo stencil sheets.** American, ca. 1980s-90s. Three acetate sheets, with a total of 16 pin-up and love designs. Each sheet approx. 8 x 10 ½". Displayed in specimen cases, overall 12 x 16".

200/300

58. **Two large naval tattoo acetate sheets.** American, ca. 1980s-90s. Two acetate sheets, both with large traditional "USN" and "Across the Equator" naval/sailor designs. Each sheet approx. 8 x 10 ½", displayed in specimen cases, 12 x 16 x 1".

150/250

59. **Group of 68 tattoo stencils.** American, ca. 1980s-90s. 68 acetate stencils, with a variety of mainly traditional designs including snakes, eagles, panthers, rose, dragons, heart/daggers, and more. Cut-out and uncut acetate, size 8 x 10 ½" and smaller. All displayed in specimen cases (14 total, each 16 x 12 x 1").

400/600

60. **Group of 23 tattoo stencils.** American, ca. 1980s-90s. 23 acetate stencils, mostly traditional designs including motorcycle, hearts, heart with dagger, eagle, and flags. Cut-out stencils generally 6 x 5" or smaller. All displayed in Riker Specimen Mount cases (eight total, each 12 x 8 x 1").

200/300



61

four of nine

61. **Group of 30 tattoo stencils.** American, ca. 1980s-90s. 30 acetate stencils, mostly traditional designs including Death Before Dishonor, whales/mermaids, skulls, and good luck. Cut-out stencils 7 x 9 ¾" and smaller. Some scuffed and with spots of discoloration or ink splatter. All displayed in Riker Specimen Mount cases (nine total, each 12 x 8 x 1").

200/300



62 four of eight



63 four of nine

62. **Group of 36 tattoo stencils.** American, ca. 1980s-90s. 36 acetate stencils, various designs including daggers, birds, skulls, and more. One initialed/signed "RED." Cut-out stencils 8 ½ x 2" and smaller. All displayed in Riker Specimen Mount cases (eight total, one with crack in glass, each 12 x 8 x 1").
200/300

63. **Group of 30 tattoo stencils.** American, ca. 1980s-90s. 30 acetate stencils, various designs including eagles, motorcycle, imps/devils, military, dragons, and more. Cut-out stencils 8 ¼ x 5 ¼" and smaller. Some scuffed and with spots of discoloration or ink splatter. All displayed in Riker Specimen Mount cases (nine total, one with cracked glass, each 12 x 8 x 1").
200/300



64 four of nine



65 four of ten

64. **Group of 39 tattoo stencils.** American, ca. 1980s-90s. 39 acetate stencils, various designs including eagle, skull, devil, snakes, panthers, daggers, and more. Cut-out stencils generally 6 x 3 ½" or smaller. Some scuffed and with spots of discoloration or ink splatter. All displayed in Riker Specimen Mount cases (nine total, one with cracked glass, each 12 x 8 x 1").
200/300

65. **Group of tattoo stencil acetates.** American, ca. 1980s-90s. Includes 5 full acetate sheets each with multiple designs, and 24 cut-out designs. Mainly traditional designs including roses, eagles, sailor, cats, tigers, skulls, and more. Size 8 x 10 ½" and smaller. All in 10 specimen display cases, each 12 x 8 x 1".
300/500



66. **Archive of tattoo transfer sheets.** Circa 1970s-80s. A banker box filled with an estimated 375 tattoo flash transfer sheets, in black or purple ink on thin paper. Some marked with assorted copyrights or credits of Spaulding & Rogers, Michael Malone, Guideline Ltd., Picture Machine, Fantasy Design Co., Mickie Kott and others. All individually held in protective sleeves. Condition generally very good. Sizes vary, most with one or several designs cut out; generally 8 ½ x 11 ¼".
600/900

67. [TATTOO – EPHEMERA]. **Collection of tattoo advertising and ephemera.** American, ca. 1980s – 2000s (bulk 1990s). Mixed collection filling more than half of a banker's box, including advertising flyers and cards for tattoo studios, convention programs, postcards, an instant tattoo set, certificates, clippings, price lists and catalogs, and more. Some items in sleeves within binders, most others in protective sleeves. A varied group of material that should be seen. From Dale Spratlin/Dr. Tatu's Tattoo Clinic, Mableton, GA. Sizes vary, 12 x 9" and smaller.
500/700

68. [TATTOOS]. **Archive of tattoo photographs.** Circa 1990s-2000s. 40 black cloth photo albums, each holding approximately 30 color photographs (6 x 4") of tattoos on men and women. Albums labeled by design (flowers, eagles, unicorns, skulls, etc). [With]: a quantity of color tattoo photos not in albums. On Kodak or Fujicolor paper. Each binder: 6 ½ x 5 x 1 ¼".
200/400

69. [TATTOO]. **James E. Strates tattoo release form.** Circa 1970s. Single-sided printed form discharging James E. Strates, Sutton Sideshow Inc., and the tattooist from all claims and demands. With blanks for date, name, signature, age, and medical background. Slight corner creases; faint central fold. 13 ⅞ x 8 ½".
100/150





70 one of seven



71



73



75



76



77



72



74

two of five

70. [TATTOO]. Group of 7 tattoo graphics and photo items. Including: a mirror with hand-painted tattoo design frame; Spanish lobby card for The Illustrated Man (Warner Bros., 1969); two color photos, signed, of tattooed woman Krystyne Kolorful; a framed tattoo sex cartoon; poster of National's Best Tattooed Female 1986, signed upper left by Peggi Schwartz to "Dr. Tatu" (Dale Spratlin); and a framed Spaulding & Rogers flash sheet. Size of largest 23 x 18".

200/300

71. Ted's Tattoo Studio (Des Moines) advertising poster. Circa 1980s. Black and white poster, illustrated with several tattoo designs, for Ted Nelson's "Tattoo Ted" studio. Slight losses at corners, minor spots of discoloration. 17 x 11".

200/300

72. Collection of tattoo flash. American, ca. 1980s. Trimmed and laminated flash applied to 75 sheets of Crescent board, most with embossed price stickers to the side or below each flash. With metal grommets in corners. Scattered soiling and wear from display and use. Each board 11 x 14".

500/700

73. [BODY PIERCING]. The First 16 Issues of PFIQ (Piercing Fans International Quarterly). [Los Angeles: Gauntlet Enterprises, 1977-1982]. 4to issues. The first 14 issues illustrated in black and white, issues #15 and #16 illustrated in color and black and white. Publisher's original staple-bound wrappers (some general rubbing, toning, soiling). Very good. This magazine, published by Jim Ward's Gauntlet Enterprises, was the first body piercing/modification magazine. Although this magazine is called a "Quarterly," various delays made this magazine published about three times a year instead of four. Uncommon. Measurements: 12 x 10 x 2".

400/600

74. Five framed collages of tattoo transfers. American ca, 1980s. Tattoo designs in black or purple on thin paper, with 20 or more collaged in each frame. Various designs, two showing 1980 or 1982 copyrights, the first for Michael Malone. Each frame approx. 24 ¾ x 19".

200/300



78



79

75. Dr. Tatu (Dale Spratlin) correspondence and ephemera. Bulk 1990s. Over 30 pieces, including a sketch of Dr. Tatu by Mike Costello, signed and dated 1990; a color photo of Spratlin (8 x 10"); and a group of letters and postcards to Dr. Tatu, including customers thanking him for his work, business correspondence, and others. Largest 12 x 9".

100/200

76. Tattoo shop sobriety and age requirement sign. Circa 1970s-80s. Molded plastic sign, with red and black plastic lettering. Dust and dirt accumulation. From the shop of Dr. Tatu (Dale Spratlin), Mableton, GA. [Also with]: a "No Minors Allowed" paper sign; and "Street Girls Bringing in Sailors Must Pay for Room in Advance" (1943, but actually ca. 1980s/90s). Size of largest 9 x 12 ½ x 1".

200/300

77. Large group of tattoo flash and designs. Circa 1970s-80s. Collection of several hundred sheets, including Xeroxed/photocopied flash sheets, some with hand-coloring, and tracings, of traditional American tattoo designs including hearts, sailor, skulls, cartoon characters, panthers, pinup, and more. Held in nine binders with others stored in protective sleeves. Sizes vary, generally 11 x 8".

300/500

78. Collection of tattoo artist business cards. American, 1980s-90s. Approximately 230 business cards for tattoo artists and shops, owned by Dale Spratlin (Dr. Tatu), of Dr. Tatu's Tattoo Clinic, Mableton, GA. Includes several of Dr. Tatu's own cards (with some duplication), two of Spratlin's National Tattoo Association membership cards issued in 1992 and 1993, (5) Tattoo Expo buttons and name tags issued to Dr. Tatu, and scores of business cards for numerous tattoo artists, body piercers, and tattoo suppliers across the United States. Organized in two binders and protective sleeves (with a third binder of miscellaneous business cards of people in various occupations, mainly from Georgia). Should be seen. Binder sizes: 11 /2 x 10 x 1".

400/600

79. Group of 10 Tattoo Expo and Convention Posters. American, 1980s-90s. Includes: National Tatto Assoc. "Tattoo '89"; Tatto Tour (1994); San Diego 1987 Tattoo Convention; Tattoo Expo 1990 New Orleans; 6th Annual Tattoo Show and Contest 1987 (Green Bay); Pushin' Ink Expo '95 (Atlanta); 1st Annual Pushing Ink Expo 1994 (Atlanta); National Tattoo Convention '88 (Orlando), two copies (one heavily water-stained); and Tattoo Life Magazine Fifth Annual Tattoo Convention 1988 (Richmond, Va.). Some with mailing folds (two addressed to Dr. Tattoo/Dr. Tatu's Clini, Mableton GA). Size of each generally 17 x 11".

200/300



80



84

80. **Two Japanese tattoo ladies calendars.** 1980s. Including a 1988 calendar, "Tattoo Ladies," photographs by Shun Kisui, with title sheet and 5 (of 6) calendar sheets, all illustrated with a color photo; and another Japanese tattoo calendar (ca. 1980s), six sheets, with color illustrations. Size of each sheet approx. 20 x 15".

150/250



81

81. [TATTOOING]. **Group of documents related to tattoo law and regulation, and other ephemera.** American, 1990s. Including: a packet of material related to efforts to regulate tattooing in Arkansas; (2) copies of a bill in the Georgia Senate to increase the minimum age to obtain a tattoo; Report of the Senate Study Committee on the Regulation of Tattooing (Georgia State Senate Research Office), and a draft report of the same study. Also with (4) National Tattoo Association directories (1990s); Skin Trade Removeable Tattoos Catalogue 1992; Andrew John Lemes III, *The Complete Handbook of Tattooing Techniques for the Artis* (revised 1980); and several others. Altogether, 27 pieces. Condition generally fine. Provenance: Dr. Tatu's Tattoo Clinic (Dale Spratlin), Mableton, GA (a few pieces addressed). Largest 17 x 11".

200/300



82

82. **Group of over 60 tattoo and biker magazines.** 1980s-90s. Group of magazines including Tattoos, Tattoo, Skin Art, Skin & Ink, Biker Lifestyle, Tattoo Art, Outlaw Biker / Outlaw Biker Tattoo Revue, Tattoo Revue, Savage, Iron Horse, In the Wind, Hawgs, and a few others. Stored in sleeves. Some issues with water-staining, tears, and wear. Generally 10 3/4 x 8".

200/400



83

83. [MOTORCYCLE EPHEMERA]. **Group of Modern Motorcycle Ephemera, Mainly Related to Harley-Davidson.** [V.p. ca. 1980s-1990s]. About 23 catalogues, brochures, and flyers related to motorcycles and motorcycle accessories and fashions. And 15 business cards related to motorcycle businesses. Plus, a file of invoices for novelty stickers from Bottom Line Marketing, with some related photocopied catalogues. Some general wear, one Harley-Davidson catalogued heavily dampstained. Generally good. Interesting ephemera related to the modern motorcycle industry. Measurements: 13 x 11 x 4".

100/200

84. **Four Motorcycle Club patches.** Leather and fabric patches, including: Hell's Angels, Loner, skull and crossbones, and skull with 1%. Sizes vary, largest 6 5/8 x 1 3/4". In a display case, 8 x 12 x 1".

200/300

85. **The Harley Diner at South East Harley-Davidson / Cleveland.** Circa 1990s. Poster advertising the motorcycle diner operated at a Harley-Davidson dealership. Minor creases. A-. 21 7/8 x 17".

100/150



85

86. **Hells Bells Wooden Sign.** 20th century. Hand-carved and painted wooden sign featuring a central devil figure, with bells in one hand, pitchfork in the other, with the phrase "Hells Bells" carved across the bottom. Hanging wire and inscription to the verso. General wear throughout with some wear and soiling due to age and use. *Third-party transportation required.* 23 x 42 x 1 1/2".

300/500



86

87. WILLIAMS, Robert (American, b. 1943). **Robt. Williams "Cartoon Surrealism" Portfolio.** Los Angeles: Robert Bane Editions, 1993. Limited edition, number 730/4,000 sets. Includes 10 (of 12) color poster prints, plus the SIGNED frontispiece. Plates include: *Timmy's Last Surprise*; *Perineum Tartare*; *Ranch of Disease*; *Empire Hanging by a Stretch Mark*; *The Chrysalis of Death*; *Siege of the Masquers*; *Mirror Image with Varicose Eyeballs*; *The Op Tattoo*; *Island of Infantile Average*; and *Nine Indo-Nostril Pickineers*. Lot also includes: *A White-Knuckle Ride for Lucky St. Christopher*, *Patrick Has a Glue Dream*, *Dueling Bimbos*, and *Jezebel on a BLT*; a signed printer's proof with grid of Williams' work (45/100 copies); and a Joe Coleman self-portrait print. All paper/unbacked. A. 16 prints total including frontispiece. Size 16 x 20" or smaller.

250/500

88. WILLIAMS, Robert (American, b. 1943). **Robert Williams Pair of 1980s Exhibition Posters.** New York: Psychedelic Solutions, 1987-1988. Two original offset lithograph posters on paper, produced to promote solo exhibitions by American painter, cartoonist, and founder of *Juxtapoz* magazine, Robert Williams, a central figure in the Lowbrow/Pop Surrealism movement. The first, *Messages from a Drunken Broom* (1987), and the second, *Felonious Demeanor* (1988), were both staged at the influential New York City gallery Psychedelic Solution, known for championing countercultural and visionary art during the 1980s and 90s. Each poster features Williams' characteristically vivid and hyper-detailed compositions, pairing satirical social commentary with surrealist visual chaos. Light handling wear and minor edge toning; overall excellent condition. A. Sizes 17 x 22".

150/200



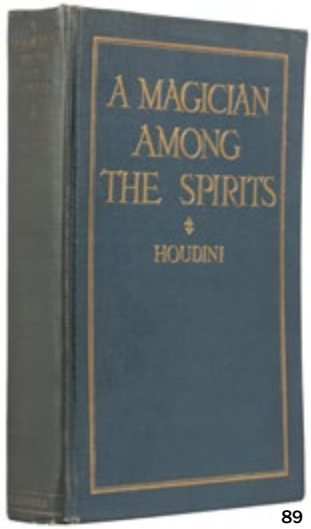
87



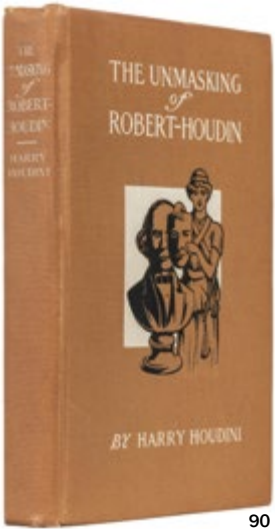
88



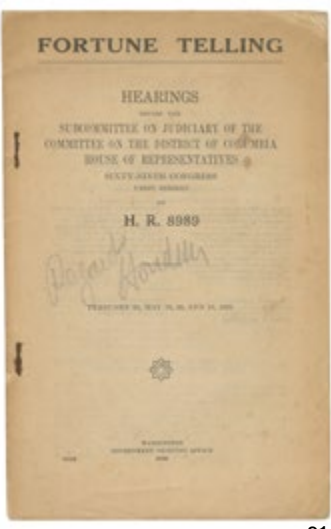
MAGIC



89



90



91

89. HOUDINI, Harry (1874-1926). **A Magician Among the Spirits.** New York: Harper & Brothers, 1924. 8vo. Illustrated with a frontispiece of Houdini posing with Sir Arthur Conan Doyle (1859-1930) and with numerous other illustrations. Publisher's full blue ribbed cloth, front board and spine stamped in gilt (gently rubbed at corners, spine a bit sunned). Rex Townsend's copy, with his ownership signature. With a Houdini Christmas card, dated in graphite 1925, mounted on the front pastedown. FIRST EDITION. 9 ¼ x 6 ¼ x 1 ½".

300/400

90. HOUDINI, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin.** New York: Publishers Printing Co., 1908. Original pictorial tan cloth. Frontispiece of Houdini under tissue. Illustrated. 8vo. 319pp. Light indent marks on lower cover, old ownership signature on front flyleaf; a superior, clean copy. FIRST EDITION. 8 ¼ x 5 ¾ x 1".

200/300

91. [HOUDINI, Harry (1874-1926)]. **Fortune Telling: Hearings Before the Subcommittee on Judiciary of the Committee on the District of Columbia House of Representatives.** Washington: Government Printing Office, 1926. 8vo. 168pp. Stapled (lacking wrappers). SIGNED in graphite by Houdini on the title page: "Regards/Houdini." Provenance: John Henry Grossman (with his bookmark at the page where Houdini's testimony begins); Nelson Nicholson. Small corner tear on last leaf with slight text loss. 9 x 5 ¾".

800/1,200

92. JAY, Ricky. **Learned Pigs and Fireproof Women.** Tokyo: Papyrus, 1995. Publisher's beige paper-covered boards, with original jacket. First Japanese edition of Ricky Jay's seminal work on unusual entertainers. Illustrated. 8vo. INSCRIBED AND SIGNED by Jay on the title page to mentalist-magician Max Maven: "For Max/Hoping this makes more sense in Japanese/rj." 8vo (8 ½ x 5 ½ x 1 ¼").

200/400

93. JAY, Ricky. **Ricky Jay & His 52 Assistants.** [New York], ca. 1995. Handsome poster in the style of Kellar's classic portrait, depicting Jay with imps perched on his shoulders whispering in his ears. Heavy matte-finish stock. Fine. Framed (Plexiglas), 28 x 20".

300/500



92



93



94



95



96



one of seven

99



100



97

94. ROBERT-HOUDIN, Jean Eugene (1805-1871); translated by Professor Hoffmann. **Card-Sharpping Exposed**. London: George Routledge and Son, [n.d., ca. 1882]. 8vo. Illustrated. Publisher's pictorial cloth, spine gilt. Illustrated. Covers rubbed, old paper label affixed at center of spine. Milbourne Christopher Collection (his bookplate). 7 ¼ x 5 x 1".

200/300

95. MASKELYNE, Nevil and DEVANT, David. **Our Magic**. London: George Routledge & Sons, [1911]. Publisher's pictorial cloth, depicting a wizard, designed by Will Owen. Portrait frontispiece of Maskelyne behind tissue, illustrated with plates and drawings. Thick 8vo. Spotting to edges and on title; 1912 gift inscription on front fly, otherwise an attractive copy of this classic. FIRST EDITION, first state binding (with smoke in gilt on front board).

250/350

96. BURGER, Eugene and Jeff McBride. **Mystery School**. Seattle: Miracle Factory, (2003). Deluxe limited first edition, number 13 of 125 copies. Gilt-lettered black leather, dustjacket, clamshell box, with hasp at side to lock, and supplied with an antique padlock and key from the publisher. SIGNED by over 20 contributors on the tipped-in limitation card. 4to. 12 x 10 x 2".

800/1,200

97. NEFF, William "Bill" (1905–1967). **Bill Neff's Annotated Magic Manuscripts and Trick Book**. Circa 1940s-50s. Typed and handwritten text accompanied by a profusion of original illustrations and sketches of stage tricks and performance dialogue used by the magician. A personal manuscript providing a thorough visual and textual guide to Neff's stage tricks, illusions, and performance dialogue. Disbound; stored in sleeves in a thick binder. From Ken Klosterman's Salon de Magie. Binder size: 11 ½ x 10".

500/1,000

98. NEFF, Bill (1905–1967). **Ten Magic and Spook Show Publicity Photographs**. Circa 1940s-50s. Ten publicity and performance photos of the celebrated spook show magician. Includes images of Neff with his assistants in dramatic poses, in performance settings, and in promotional portraits. With various stamps, annotations, and labels on versos. Provenance: Ken Klosterman's Salon de Magie. Generally 8 x 10".

200/300



101



102



103

99. [NEFF, Bill]. LUGOSI, Bela (1882-1956). **Photographs of Neff and Lugosi**. Circa 1948. Includes: (4) snapshot photographs of Neff on stage with Lugosi; a photograph of Neff and Lugosi performing "The Haunted Doll House"; another performance photo of Neff; and a letter from Kenneth Allen of Abbott's Magic, enclosing the photographs with a short message. Handwritten letter addressed to Bill Neff, on official stationery and signed by Abbot's Conjurers Shop manager, Keneth Allen. Provenance: Ken Klosterman's Salon de Magie. Largest 8 x 10".

500/1,000

100. [NEFF]. **Bill Neff Madhouse of Mystery Promotional Materials**. Circa 1940s. Includes two advertising mock-ups, one SIGNED by Hap Hadley, pen and ink with visible marks and corrections; two photographs with typed promotional text; and a Madhouse of Mystery comic. Largest 8 x 10". Provenance: Ken Klosterman's Salon de Magie.

200/400

101. **Blackstone the Magician Detective #3 (Timely Comics, 1948)**. Mike Sekowsky art. Blonde Phantom story. Bondage cover. Low-mid grade copy with clear tape applied on spine, short edge tears, and small pencil marks on covers.

200/400

102. **Blackstone the Magician #2 (Timely Comics, 1948)**. Blonde Phantom story. Mid-grade copy with slight nicks at edges, small spots of skinning to back cover.

200/300

103. **Blackstone Master Magician Comics V1 N1 – V1 N3. Vital Publications, 1946**. Including #1 (two copies); #2; and #3. Cover art by E.C. Stoner. Generally low-mid or mid-grade with some scattered tears and losses to covers. 10 x 7".

250/350



104



105



106



107



108

104. **Super Magician. Lot of 21 comics.** Street & Smith, 1940s. 21 issues, with some duplication, comprising: V1#6 (two copies), V1#9, V1#10, V2#3, V2#4 (three copies), V2#5, V4#1, V4#2, V3#2 (two copies), V3#9 (two copies), V3#10, V3#11, V3#12, V4#3, V4#7, V4#8. Condition varies; generally low-mid or mid-grade.

800/1,200

105. **Red Dragon. Group of 3 comics.** Street & Smith, 1948. Includes: Red Dragon #2, #3, and #5. Two with covers by Bob Powell, one by Edd Cartier. Mid-grade copies with scattered cover and spine-wear.

300/500

106. **Ghost Breakers #1 and #2.** Street & Smith, 1948. Includes #1; and two copies of #2. Cover art by Bob Powell. Mid to higher-mid grade copies with scattered cover wear; #1 with rolled spine. Both #2 copies stamped “compliments of the publisher” to cover.

200/300

107. **Famous Monsters of Filmland. Group of 15 issues.** Santa Rosa, CA: Warren Publishing, 1959-1969. Includes 15 issues of Famous Monsters of Filmland magazine, including No. 3; No. 4; No. 8; No. 10; No. 15; No. 17; No. 30; No. 32; No. 33; No. 37; No. 50; 5th year anniversary special edition; the 1963 Surprise Issue; and the 1966 Yearbook issue. Plus 5 issues of Fantastic Monsters of the Films (Black Shield, 1960s), including Vol. 1, #1, 3, 6, and Vol. 2, #1, together with a single issue of Prehistoric Times #130 (2019). Condition varies; one torn cover (F.M.O.F. No. 10).

200/300

108. **Five RPPCs and a photograph of magicians.** Germany, ca. 1910s. Including four real photo postcards, depicting magicians with props, cards, and blindfolded assistant; postcard of a man playing cards with a monkey; and a photograph of a magician performing a levitation. Four with pencil or ink notations/identifications on reverse; not postally used. Largest 5 x 6 ¾”.

200/300



109



111



113



112



114

109. [MAGIC]. **Group of magic catalogs, booklets, and ephemera.** American, early to mid-20th century. Including: Theophilus Magic Shop, Catalog No. 8 (with a business card); Magic Handbook (Science and Mechanics Magazine, ca. 1960s); Catalog of Popular Magic No. 14; Mystical Heith Illusions List No. 4; Mysto Catalogue of Tricks, Jokers and Puzzles; The Great Perrier magician pictorial letterhead (2); Mazda Magic Company catalog; National Magic Company catalog no. 4; and other various flyers, booklets, and magazines. Together, approximately 20 pieces. Largest: 11 x 8 ½”.

200/300

110. [VENTRILOQUIST]. **Flyer advertising John A. Kelly, Ventriloquist and Entertainer.** Toronto, ca. 1900. Two-sided pictorial flyer for John A. Kelly, 596 Crawford St., Toronto. Illustrated with 8 halftone images from photographs of Kelly posing with ventriloquist dummies, including one life-size. Original folds, short closed tears. 9 ¼ x 12 ¼”.

100/200

111. **Paul Fox Copper Cups and Balls.** Circa 1970s. Set of three copper cups, one with Paul Fox logo stamped on the inside. With netted yellow balls. Areas of oxidation to exterior. Collection of Johnny Fox. 2 ⅝ x 2 ¾ x 2 ¾”.

300/500

112. **Magician's Cane to Table.** Circa early 20th century. Metal handle and ferrule, painted black metal shaft. The handle splits apart to form a tripod base, upon which the magician could place a top hat. From Ken Klosterman's Salon de Magie. Length 31 ½”.

200/300

113. **The Waiting Hand Automaton.** Hitchin, UK: Nick Rayburn, ca. 2010. The fingers of the articulated hand tap endlessly as the brass crank below the platform on which it rests is turned. The exposed brass works provide the mechanism by which the fingers move. Height 6 ½”. SIGNED and numbered by the maker under the base. Near fine.

400/600

114. **Here Lies El Cardo / Graveyard Ghost.** Indiana, PA: Klinecraft (Bob Kline), ca. 1975. A card chosen by a spectator and lost in the pack is picked out of a grave by the hand of a small skeleton, seemingly moving of its own accord. Stenciled wooden construction. Uncommon. 14 x 13 x 3”.

250/350



115



116



117



120



121



122



116

115. ALEXANDER (Claude Alexander Conlin). **Ask Alexander**. Bombay: Av Yaga, ca. 1920. One-sheet color lithograph poster depicting the magician and mind-reader whose turban forms a question mark. Linen backed. Partly lifting away from backing; small spots of chipping and short tears in right corner and edge. 41 x 27 ¼”.

400/600

116. HARFORD. **Maina Juan**. Paris, ca. 1930s. Stone color lithograph on paper. Signed in plate “Harford” to the lower left. Poster depicts famed Parisian psychic Maina Juan staring off into the distance, her head framed by astrological symbols. Linen backed. Small indent to the center right; minor surface wear. B+. From Ken Klosterman’s Salon de Magie. 31 x 23”.

100/200

117. **Professor Alba – Fascinador!** Valencia, 1959. Stone color lithograph poster. Signed in plate to the lower left margin. Poster for Spanish psychic, hypnotist, and magician Professor Alba, billed as the man who plays with death. Linen backed. Light marks to margins. A. From Ken Klosterman’s Salon de Magie. 13 x 27 ½”.

150/250

118. **Donaldson Litho Magician Stock Poster**. Newport: Donaldson Lithograph Company, ca. 1930s. Color lithograph poster depicts a magician producing an endless quantity of ribbon from the mouth of a spectator as demons look on and float above the scene. Coins cascade from the rube’s pocket. Over-slip with pricing and order size applied above the image. Linen backed. Border tears and chips restored, visible soiling to margins. B-. From Ken Klosterman’s Salon de Magie. 28 x 20”.

200/300

119. **Karl the Necromancer**. Newport: Donaldson Lithograph Company, ca. 1930s. Color lithograph poster illustrates a magician standing beside a spirit cabinet with a woman inside, bound and blindfolded. Objects float around the scene. Backed on rice paper. Restored chips and tears to edges with several tape stains to margins. C+. From Ken Klosterman’s Salon de Magie. 30 x 20”.

200/300



123

120. **Two Magicians' Window Cards**. Mason City: Central Show Printing Co., both ca. 1950. Two four-color lithograph window cards advertising Chasan, master magician and ventriloquist; and Marquis the Magician (George Marquis Kelly). Creases, scattered corner losses. B-. Provenance: Ken Klosterman’s Salon de Magie (stamp). 22 x 14”.

200/400

121. CARTER, Charles (1874 – 1926). **Carter the Great. Carter Beats the Devil**. Cleveland: Otis Litho, ca. 1930. Color lithograph window card depicting a smiling Carter holding the winning hand. A. Provenance: Ken Klosterman’s Salon de Magie (stamp). From Ken Klosterman’s Salon de Magie. 22 x 14”.

200/400

122. **Edgar Allen Poe Presents / Museum of Monsters**. Circa 1960s. Block-print spook show window card depicting Frankenstein’s monster carrying a maiden, illustrated with other monsters. Tear to the lower right corner. B. Provenance: Ken Klosterman’s Salon de Magie (stamp). From Ken Klosterman’s Salon de Magie. 22 x 14”.

200/400



124

123. **Chang and Fak Hong’s / United Magicians Presents / A Night in Tokio**. Valencia: E. Mirabet, ca. 1934. Color lithograph poster. Sight 30 x 42”. Matted and framed, 39 ½ x 52”. *Third-party transportation required*.

300/500

124. DE LA MANO. **Group of 3 magic broadsides**. New York, ca. 1880s. Three letterpress broadsides with woodcut illustrations, advertising the “Great French Magician” and “Wizard of the East,” promoting various parts of the magician’s program including learned animals, the “Hindoo Box” Mystery, The Dancing Broom, and more. Two linen backed, one laid on matboard. Some slight marginal wear and restoration. Generally A-/B+. Largest 24 ¾ x 9”.

200/300



125



126



128



131



127



129

125. **Dr. Evil and His Terrors of the Unknown.** Circa 1960s. Silkscreen spook show poster in black and Day-Glo red advertising the stage show followed by two horror films. Linen backed. Spots of staining around edges, scattered tears and folds, piece torn from lower right without loss of image. B-. From Ken Klosterman's Salon de Magie. 43 x 28".

250/350

126. **DUNNINGER, Joseph. Three posters.** Circa 1950s. Three posters advertising the mentalist. Includes two posters with illustrations and bold advertising text; and a window card. The two posters linen backed. Window card with spotting. Condition generally B+/B. Size of largest 21 7/8 x 17 1/4".

150/250

127. **KAR-MI (Joseph Hallworth, ca. 1872 - 1957). Kar-Mi / Selma. Performing The Most Startling Mystery of All India.** St. Louis: National Ptg. & Eng., 1914. Color stone lithograph depicting the magician levitating a sarcophagus with frightened turban-clad men in the foreground. Large and handsome frame; image 26 1/4 x 39 1/2". Overall, 34 3/4 x 47 3/4". Third-party transportation required.

500/750

128. **Melachini / Dr. Calgari Klassiche Magie.** 1962. Nordau: Heinrich Soltau. Offset lithograph magic poster bearing a striking image of Caligari's eyes and hands, which grip a magic wand. Unbacked. Horizontal fold, minor marginal faults. A-/B+. Reynolds, 100 Years of Magic Posters, p. 106. 27 1/2 x 19 1/2".

150/250

129. **PH. DE NORAN. Ph. De Noran and Datura.** Brussels: Affiches Marci, ca. 1920. Bright and detailed color lithograph poster pictures a panoply of scenes from the performance of this Belgian magician, including a levitation, LeRoy's Costume Trunk, a Floating Ball, billiard ball manipulation, and other tricks. Framed (glass), 40 x 26".

500/700



130



132



133

130. **The Great Kar-Mi Troupe.** Newport, Ky.: Donaldson Litho, 1905. One-sheet lithograph poster for this traveling novelty and magic troupe consisting of five performers, with Kar-Mi text over-slip. Unbacked (rolled). Scattered nicks and short tears. B+. 42 x 28".

500/700

131. **Miss Clara Robinson, Miss Alice Robinson, Miss Sarah, Docteur Festa.** Paris: Emile Levy & Cie, ca. 1880s. Stone lithograph poster with vignettes of the magic/hypnosis troupe's act: Extase, Suggestion, Catalepsie, and Insensibilite. The center illustration shows a type of vivisection act with an assistant's dismembered limbs and head. 23 3/4 x 30 1/2". Expert restoration in margins and edges of image and along folds, with areas of over-painting and replaced losses. B+/B.

2,000/3,000

132. **Deen / Le Demon Rouge.** Frameries & Liege: Union des Imprimeries, ca. 1920s. Color lithograph portrait poster of the motorcyclist dareveil Deen, "the red demon." Short closed tears into image at bottom edge; minor nicks in the border. B+. 33 1/2 x 24 1/4".

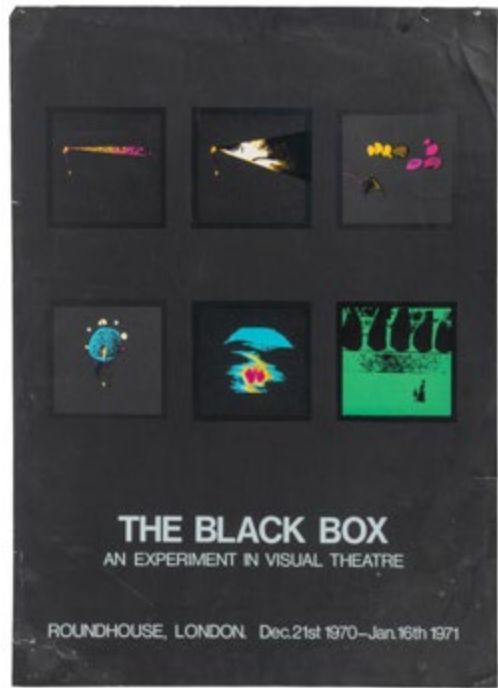
400/600

133. **Portrait of a Ventriloquist.** Circa mid-20th century. Oil on canvas. Portrait of a ventriloquist with dummy. 30 x 30". Very good.

200/400



135



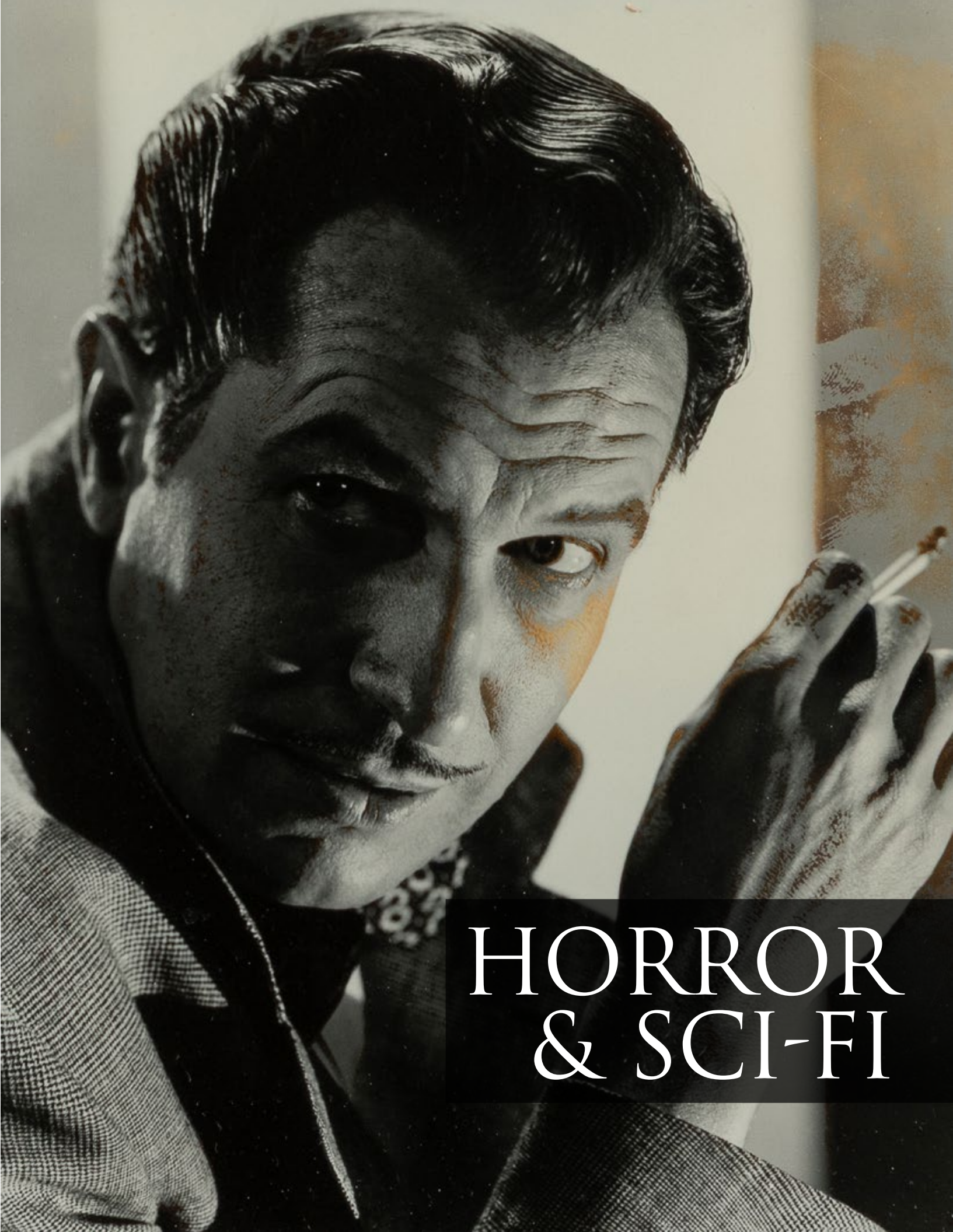
134

134. **The Black Box / An Experiment in Visual Theatre.** London, 1970/71. Color offset lithograph poster promoting this experimental visual show at the Roundhouse in the winter of 1970-71. Signed twice on the reverse by magician Jay Marshall, who was probably in attendance at the show and collected the poster. Scuffing, splatter marks, and short tears. 28 x 20".

200/300

135. [MICRO-CALLIGRAPHY]. **Micrographic portrait of Frederick the Great.** Circa 1880. Ink on paper, printed title in the margin. Signed at lower left by the artist, Benjamin Falkenberg (1812 - 1888), and at lower right: "Enthaltend 253 Seiten aus T. Chauber's Lebensgeschichte Freidrich d. Grossen." An intricate micro-calligraphic portrait of Frederick the Great composed of 253 pages of text copied in micro-calligraphic script from a biography of the monarch by Theobold Chauber (pseudonym of Berthold Auerbach, 1812 - 1882) written 1834 - 36. The portrait depicts Frederick II seated with books and a quill at his side, the Sanssouci palace in the background, a map of Europe with Prussian territory outlined dangling off the table, and other details. Damp-soil at lower right. Provenance: Benjamin Falkenberg (1812 - 1888); descended within the artist's family to the consignor. Framed and matted, sight 18 5/8 x 14"; overall, 21 1/4 x 16 1/2".

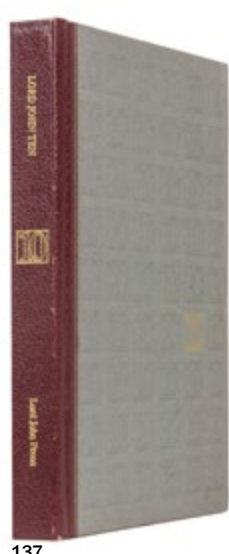
2,000/4,000



HORROR & SCI-FI



136



137



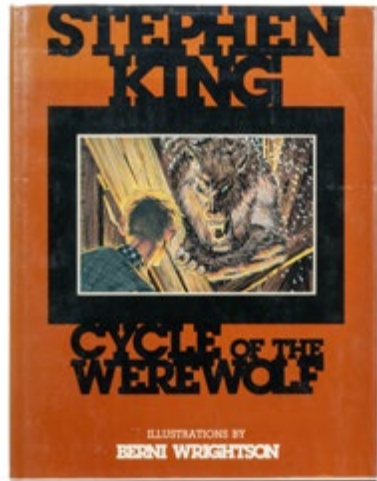
138



139



140



141



142

136. BRADBURY, Ray (1920-2012). **The Martian Chronicles**. With and Introduction by Martin Gardner and Illustrations by Joseph Mugnaini. Avon, CT: The Limited Editions Club, 1974. 4to. Illustrated with 8 color illustrations by Mugnaini. [311], [1, blank] pp. Publisher's full black cloth, boards and spine stamped in silver, publisher's matching slipcase with printed paper label (minor rubbing to slipcase). Fine. LIMITED EDITION, #419/2,000 COPIES SIGNED BY BRADBURY AND MUGNAINI. Joseph Mugnaini illustrated extensively for Bradbury; he created the iconic cover illustration for Bradbury's classic Fahrenheit 451. Measurement: 12 x 8 x 2".

200/400

137. [BRADBURY, Ray (1920-2012), BLOCH, Robert (1917-1994), CAMPBELL, Ramsey (b. 1946), FORD, Gerald R. (1913-2006), OATES, Joyce Carol (b. 1938), UPDIKE, John (1932-2009), et al., contributors]. **Lord John Ten. A Celebration**. Edited by Dennis Etchison. Northridge, CA: Lord John Press, 1988. Small 4to. 240 pp. Publisher's special binding of quarter burgundy morocco backstrip over patterned boards (some light wear to binding, text a bit wrinkled, rear endleaves and the last few leaves with light dampstaining at upper corner). Very good. FIRST EDITION, #52/75 COPIES SIGNED BY ALL 26 CONTRIBUTORS. Measurements: 10 x 8 x 1".

200/400

138. BLOCH, Robert (1917-1994) and ELLISON, Harlan (1934-2018). **Blood! The life and future times of Jack the Ripper**. [N.p.: Alternate World Recordings, Inc., ca. 20th century]. AWR - 6925. Two LP records with stories read by Bloch and Ellison. In publisher's pictorial album gatefold sleeve, and sealed in original shrinkwrap. Minor toning, else fine. Not examined out of shrinkwrap.

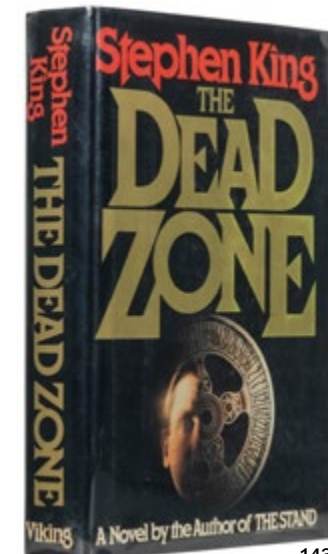
150/300

139. **Group of Nearly 55 Assorted Books on Various Topics**. [V.p., ca. 19th - 20th centuries]. 8vos and 4tos. Most in publisher's bindings, some rebound (generally worn, soiled, scuffed, some with library or previous owner's signatures). Generally fair or better. VARIOUS EDITIONS. Some titles include: *Patologia Medica* by Dr. Pedro Iglesias Betancourt (3 volumes), *Anatomy, Descriptive and Surgical* by Henry Gray (2 copies, new American edition from the Eighth English Enlarged edition), *Error's Chains* by Dobbins, *The Kipling Calendar 1915*, *The Earth Gods*, *Nymphs of the Valley*, *The Forerunner*, *The Garden of the Prophet* all by Gibran (all later printings in jackets), *Mark Twain's Scrapbook* with newspaper clippings, *The Complete Story of the Italian Earthquake Horror* (salesman's dummy), *pdp8/e* and *pdp/8m small computer handbook*, *Astronautics in the Sixties*, *Himmler Nazi Spider Man* by Combs, scrapbook of newspaper clippings of Evel Knievel, *The Illustrated Story of O*, *The Cosmic Rape* by Sturgeon, and many more. Measurements: 10 x 8 x 3".

200/400

140. JACKSON, Shirley (1916-1965). **The Sundial**. New York: Farrar, Straus and Company, [1958]. 8vo. 245, [3, blank] pp. Publisher's light gray cloth backstrip over black boards, spine lettered in black, publisher's unclipped ("\$3.75") dust jacket (cloth spine rubbed and soiled; jacket spine a bit toned, a short marginal tear at upper front panel, some rubbing, toning). Near fine. FIRST EDITION, FIRST PRINTING OF THIS GOTHIC NOVEL. Measurements: 9 x 6 x 1".

150/300



143



141. KING, Stephen (b. 1947). **Cycle of the Werewolf**. Illustrations by Berni Wrightson. [Westland, MI:] The Land of Enchantment / Christopher Zavis, [1983]. 4to. Illustrated throughout in color and black and white by Wrightson. 114, [2, blank] pp. Publisher's full brown boards, front board and spine stamped in gilt, publisher's unclipped dust jacket (light rubbing to corners and spine of book; jacket spine sunned, minor occasional edgewear and scuffing to jacket). Near fine. FIRST TRADE EDITION. A collection of related short stories, divided into months, of werewolf attacks in a small town. This is King's shortest novel to date (a novella, technically). It was filmed as *Silver Bullet* (1985, directed by Dan Atlas from a screenplay by King). Laid-in is a bookmark for *Needful Things*. Measurements: 12 x 10 x 1".

200/400

142. KING, Stephen (b. 1947). **The Dark Tower: The Gunslinger, The Drawing of the Three, The Waste Lands, Wizard and Glass**. [West Kingston:] Donald M. Grant Publisher, Inc., [1982-97]. 8vos. Volumes illustrated by Michael Whelan, Phil Hale, Ned Dameron, Dave McKean, respectively. Publisher's cloth bindings, unclipped dust jackets (*Gunslinger* with light rubbing to cloth spine, jacket with one tape repair on verso, a few marginal short tears, creases, minor rubbing to other titles). Fine. FIRST TRADE EDITIONS OF THE FIRST FOUR VOLUMES OF THE DARK TOWER SERIES. Dark Tower III is sealed in the original shrinkwrap. Measurements: 10 x 9 x 3".

2,000/4,000

143. KING, Stephen (b. 1947). **The Dead Zone**. New York: The Viking Press, [1979]. 8vo. 426, [2, blank] pp. Publisher's black cloth backstrip over black boards, spine stamped in gilt, front board stamped in blind, publisher's unclipped ("\$11.95") dust jacket (some rubbing to cloth spine and boards, minor soiling to boards; minor rubbing to jacket). Fine. FIRST EDITION, THIRD PRINTING, INSCRIBED BY KING ON THE FFEP.: "For Joel - With best, Stephen King 10/12/79." This novel was the basis for the 1983 film directed by David Cronenberg and starring Christopher Walken, and the television series (2002-2007) starring Anthony Michael Hall. Measurements: 10 x 9 x 2".

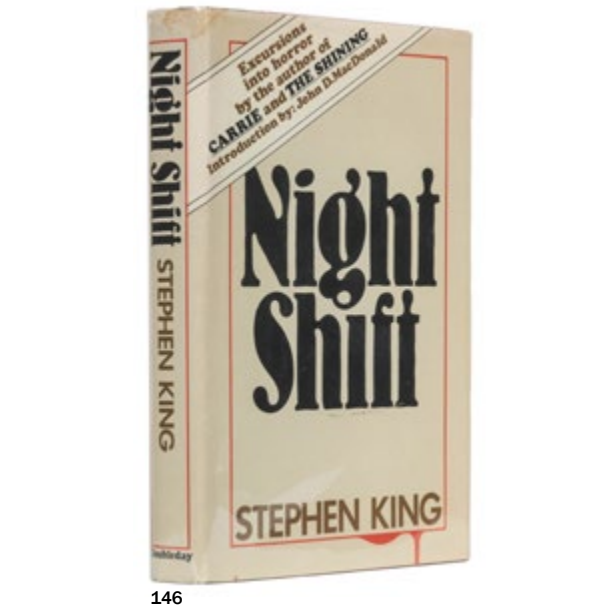
500/700



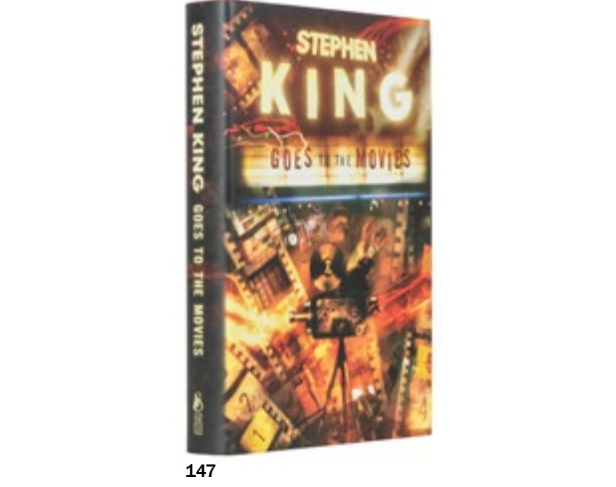
144



145



146



147

144. KING, Stephen (b. 1947). **Group of 11 First Trade Editions and 3 Later Editions.** [V.p., ca. 1977-2002]. 8vos. Publisher's bindings, unclipped dust jackets (some occasional wear, rubbing to cloth and jackets, especially to older titles). Generally Near fine or better. FIRST TRADE EDITIONS OF: *Christine*, *The Tommyknockers*, *Misery*, *Bare Bones*, *The Eyes of the Dragon* (2 copies, one an American first edition, the other an English first edition), *The Stand* (uncut trade edition), *The Girl Who Loved Tom Gordon*, *Hearts in Atlantis*, *Bag of Bones*, *Everything's Eventual*. The later editions include: *The Stand* (original version), *The Shining*, and *Skeleton Crew*. Measurements: 10 x 9 x 3".

200/400

145. KING, Stephen (b. 1947). **Broadside: "Letters from Hell" Signed Limited Edition.** Northridge, CA: The Lord John Press, 1988. Broadside printed in black, red and purple on handmade paper. Broadside designed and printed by Vance Gerry and Patrick Reagh. Approximately 18 x 24". Minor faint creasing. Fine. #208 OUT OF 500 COPIES SIGNED BY KING. The text of this handsome broadside is from a letter that King had written to the editor of the New York Times, originally entitled "Ever Eat Raw Meat?" Measurements: 18 x 24 x 1".

500/700

146. KING, Stephen (b. 1947). **Night Shift.** Garden City: Doubleday & Company, Inc., 1978. 8vo. 336 pp. Publisher's black cloth backstrip over red boards, publisher's unclipped ("\$8.95") dust jacket (some rubbing, mild wear to cloth spine, light rubbing to boards, previous owner's signature on ffp.; jacket with two tape repairs on spine verso, jacket spine toned, some dampstaining to jacket spine headcap, some rubbing, soiling, light wear to jacket). Very good. FIRST EDITION, FIRST PRINTING ("S52" on p. 336) OF KING'S FIRST SHORT STORY COLLECTION. Some of the stories collected in this uncommon book include: *Jerusalem's Lot*, *The Mangler*, *Sometimes They Come Back*, *The Ledge*, *The Lawnmower Man*, *Quitters, Inc.*, *Children of the Corn*, and more (several of these stories have been adapted into film). Offered with a later edition of this title). Measurements: 10 x 9 x 1".

1,000/2,000

147. KING, Stephen (b. 1947). **Stephen King Goes to the Movies.** [Burton, MI:] Subterranean Press, 2009. 8vo. Illustrated with 5 color plates by Vincent Chong. 399, [1, blank] pp. Publisher's full red cloth, spine lettered in gilt, publisher's unclipped ("Deluxe Limited Edition: \$75") dust jacket. Fine. FIRST AND ONLY HARDCOVER EDITION, ONE OF ONLY 2,000 COPIES PRINTED. This short story collection contains 5 of King's best short stories that were made into films with new introductions by King, including: *1408*, *The Mangler*, *Low Men in Yellow Coats* (the basis of *Hearts in Atlantis*), *Rita Hayworth and the Shawshank Redemption* (the basis for *The Shawshank Redemption*), *Children of the Corn*. Rare. Measurements: 10 x 7 x 2".

200/400



148

149

150

148. KING, Stephen (b. 1947) and GARRIS, Mick (b. 1951). **Riding the Bullet a Novella by Stephen King [bound with] Riding the Bullet a Screenplay by Mick Garris.** Baltimore, MD: Lonely Road Books, 2010. Large 8vo. Illustrated by Alan M. Clark, Berni Wrightson, Kathryn Freeman and others, and with photos and facsimiles from the film, written and directed by Garris. 48; 176 pp. Publisher's full red binding, boards and spine stamped in blue, publisher's unclipped ("\$75.00") dust jacket, publisher's matching red clamshell case (minor faint rubbing and bumping to slipcase). Fine. FIRST EDITION OF THIS BEAUTIFUL PUBLICATION, BOUND IN DOS-A-DOS STYLE, #44/500 COPIES SIGNED BY GARRIS AND ARTIST ALAN M. CLARK ON A DOUBLE-SIDED LEAF. Laid-in is the publisher's slip about the signed limitation page. This book gathers the materials used to create the 2004 horror film. Measurements: 12 x 9 x 2".

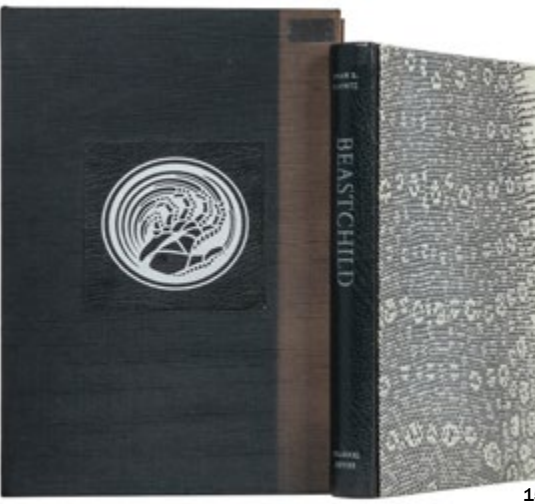
200/400

149. KING, Stephen (b. 1947) and STRAUB, Peter (1942-2022). **The Talisman.** West Kingston: Donald M. Grant Publisher, Incorporated, 1984. 8vos. Illustrated. Two volumes. [464]; [336] pp. Publisher's full light gray cloth, boards and spines stamped in gilt, pictorial endleaves, publisher's cloth slipcase (minor rubbing). Fine. FIRST TRADE EDITION, VOLUME I INSCRIBED BY STRAUB ON THE TITLE-PAGE: "For Lou and Sue - Nice to meet you at the WHC! All Best, Peter Straub" AND SIGNED BY HIM ON THE TITLE-PAGE OF VOLUME II. Measurements: 10 x 9 x 3".

300/500

150. PICHHADZE, Meir (Israeli, 1955-2010). Meir Pichhadze: **Art as Autobiography Signed Exhibition Poster.** Tel Aviv Museum of Art, 2003. Offset lithograph on paper, signed lower right; displayed with a signed photograph of Lisa and Louise Burns as the Grady Sisters from Stanley Kubrick's 1980 film adaptation of the Stephen King novel *The Shining*. Certificate of Authenticity to the verso. Framed together, 43 x 25".

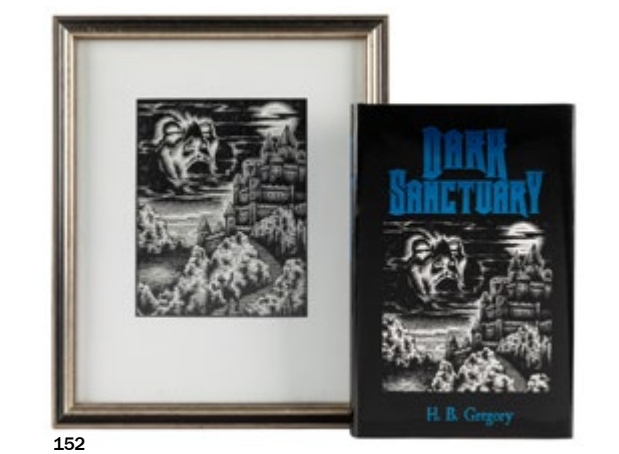
200/400



151

151. KOONTZ, Dean R. (b. 1945). **Beastchild.** Illustrated by Pamela Lee. Lynbrook, NY: Charnel House, 1992. 8vo. Illustrated with four color plates. [199], [3, blank] pp. Bound in publisher's deluxe binding of black morocco backstrip over black and white lizardskin-style boards, spine stamped in metallic blue, publisher's black cloth clamshell case with black silver-stamped morocco label on upper lid (clamshell case sunned at fore-edge upper lid and fore-edge). Fine. DELUXE LIMITED EDITION, ONE OF 26 LETTERED COPIES ("W") SIGNED BY KOONTZ AND PAMELA LEE. "When Dean checked the proofs for this book, he wanted to know why Charnel House felt the need to rewrite his twenty-year-old novel. It turned out that the publisher of the paperback original [1970] did, and it was this source that was used as manuscript that the proofs were made from. Eventually Dean's paper trail led to his original manuscript and *Beastchild* was, for the first time, whole and published as it was written. But you know this because you read the new introduction that Dean wrote for the Charnel House edition." (from the Charnel House website). Scarce. Measurements: 10 x 7 x 2".

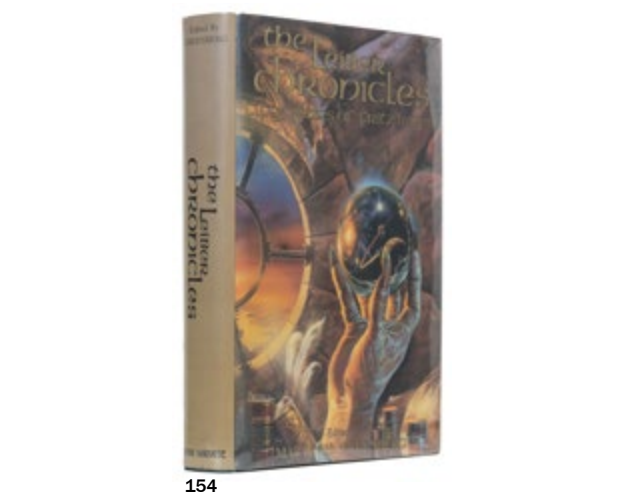
800/1,200



152



153



154



155

152. [KOSZOWSKI, Allen (b. 1949), illustrator]. **Original Artwork, “Face of Darkness,” Used as the Front Jacket Illustration for “Dark Sanctuary” by H. B. Gregory.** [Highland Park, PA, ca. 2000-2001]. Pen and ink on paper depicting a menacing face in the sky over a castle. No signature visible. Sight approximately 5 ¾ x 4 ½”. Matted and framed under glass. Frame size approximately 11 x 9”. Fine. Not examined out of frame. Offered with: GREGORY, H. B. (1912-2007). *Dark Sanctuary*. A Novel. Seattle: Midnight House, 2001. 8vo. [259], [4, blank] pp. Publisher’s full burgundy cloth, front board and spine stamped in gilt, unclipped (“\$40.00”) dust jacket. Fine. LIMITED EDITION, #426/460. Koszowski is a prolific fantasy/horror/science fiction illustrator, having published nearly 2,500 artworks for various genre publications. Measurements: 11 x 9 x 1”.

200/400

153. [KOSZOWSKI, Allen (b. 1949), illustrator]. **Original Artwork, “Fingers of Fear,” Used as the Front Jacket Illustration for “Fingers of Fear” by J. U. Nicholson.** [Highland Park, PA, ca. 2000-2001]. Pen and ink on paper depicting a demonic shadow against a castle. No signature visible. Sight approximately 5 ¾ x 4 ½”. Matted and framed under glass. Frame size approximately 11 x 9”. Fine. Not examined out of frame. Offered with: NICHOLSON, J. U. (1885-1944). *Fingers of Fear*. Seattle: Midnight House, 2001. 8vo. [223], [1, blank] pp. Publisher’s full burgundy cloth, front board and spine stamped in gilt, unclipped (“\$40.00”) dust jacket. Fine. LIMITED EDITION, #173/460. 11 x 9 x 1”.

200/400

154. LEIBER, Fritz (1910-1992). **The Leiber Chronicles. Fifty Years of Fritz Leiber.** Edited by Martin H. Greenberg. Arlington Hts., IL: Dark Harvest, 1990. Large 8vo. 601, [1, blank] pp. Publisher’s full green leather, front board and spine stamped in gilt, publisher’s unclipped (“\$65.00”) dust jacket (lacks the wood slipcase; light rubbing to jacket, some faint dampstaining to jacket verso on rear panel with minor bleed-through, minor light soiling to jacket). Near fine. FIRST EDITION, ONE OF 52 LETTERED COPIES (“P”) SIGNED BY LEIBER ON AN INSERTED LEAF. A wonderful collection of 44 short stories. Measurements: 11 x 8 x 2”.

150/300

155. [LOVECRAFT, H[oward] P[hillips] (1890-1937), association]. **A Lovecraft Retrospective. Artists Inspired by H. P. L.** [Lakewood, CO: Centipede Press, 2008]. Large folio. Profusely illustrated with several fold-out illustrations. Unpaginated. Publisher’s full black cloth, front board stamped in blind, front board and spine lettered in gilt, publisher’s unclipped dust jacket, publisher’s folding portfolio with 16 loose color plates, publisher’s full black clamshell case. Fine. FIRST DELUXE EDITION, WITH A LAID-IN SHEET WITH THREE ORIGINAL SIGNED INK DRAWINGS BY RANDY BROECKER, PATRICK BYERS, LES EDWARDS AND SIGNATURES BY JILL BAUMAN AND STEPHEN FABIAN. Also laid-in is a small folding publisher’s flyer and publisher’s note. An incredible book with gorgeous illustrations. Measurement: 17 x 14 x 4”.

800/1,200



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158

156. LOVECRAFT, H[oward] P[hillips] (1890-1937). **Group of 8 Arkham House Titles by and Inspired by H. P. Lovecraft.** [Sauk City, WI:] Arkham House, [ca. 20th century]. 8vos. Some titles illustrated. Publisher’s bindings, unclipped dust jackets (some occasional rubbing). Generally, fine. VARIOUS EDITIONS. Titles include: *At the Mountains of Madness* (Corrected Fifth Printing), *Dagon and Other Macabre Tales* (Corrected Fifth Printing), *The Horror in the Museum* (Corrected Third Printing), *The Dunwich Horror and Others* (Corrected Sixth Printing), *New Tales of the Cthulhu Mythos* edited by Ramsay Campbell (First Edition), *Tales of the Cthulhu Mythos* by H. P. Lovecraft and Divers Hands (First Edition), *A Rendezvous in Averroigne* by Clark Ashton Smith (First Edition), *Cthulhu 2000 A Lovecraftian Anthology* (First Edition, signed by contributor F. Paul Wilson on p. [3]). Measurements: 10 x 9 x 2”.

300/500

157. LOVECRAFT, H[oward] P[hillips] (1890-1937). **3 Tales of Horror.** Illustrated by Lee Brown Coye. [Sauk City, WI:] Arkham House, [1967]. Small 4to. Illustrated with 15 black and white plates. 134 pp. Publisher’s full black cloth, spine lettered in gilt, publisher’s unclipped (“\$7.50”) dust jacket (cloth worn, soiled, text foxed; jacket worn, soiled, toned, a few short marginal tears). Fair. FIRST EDITION THUS OF THIS COLLECTION OF SHORT STORIES BY LOVECRAFT. Stories include: The Colour Out of Space, The Dunwich Horror, The Thing on the Doorstep. Measurements: 10 x 8 x 1”. 0

150/300



157



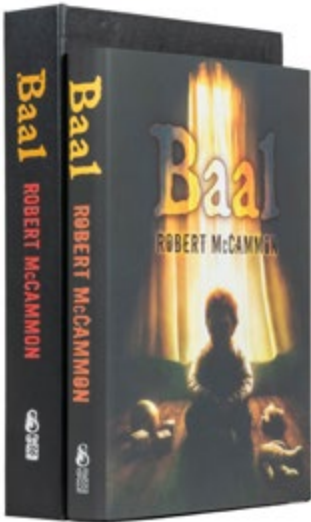
159

158. LOVECRAFT, H[oward] P[hillips] (1890-1937), DERLETH, August (1909-1971), et al. **Group of 9 Arkham House or Mycroft & Moran First Editions.** Sauk City, WI: Arkham House and Mycroft and Moran, 1962-1980. 8vos. Publisher’s bindings, unclipped dust jackets (cloth worn, soiled, some foxing in text; jackets worn, soiled, toned, occasional scuffing, wrinkling, some light chipping and tears). Generally good. FIRST EDITIONS. Titles include: *Tales of the Cthulhu Mythos* (2 copies), *The Trail of Cthulhu*, *Other Dimensions*, *Dark Things*, *New Tales of the Cthulhu Mythos*, *At the Mountains of Madness* (third printing), *Chronicles of Solar Pons*, *A Praed Street Dossier*. Measurements: 9 x 6 x 1”.

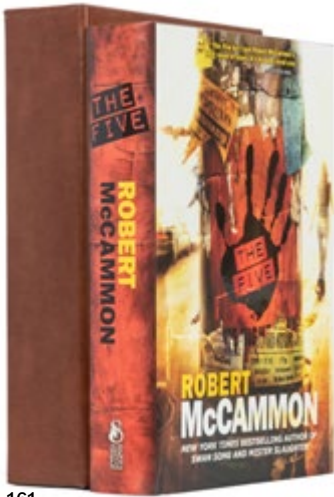
500/700

159. [MARTIN, George R. R. (b. 1948), KING, Stephen (b. 1947), SIMMONS, Dan (b. 1948), contributors]. [WINTER, Douglas E. (b. 1950), editor]. **Night Visions 5.** Arlington Hts., IL: Dark Harvest, 1988. 8vo. Illustrated by Ron Lindahn and Val Lakey Lindahn. 274 pp. Publisher’s full brown cloth, spine stamped in silver, publisher’s unclipped (“\$22.00”) dust jacket (minor rubbing to cloth spine; minor toning, rubbing to jacket). Fine. FIRST TRADE EDITION, INSCRIBED BY DOUGLAS E. WINTER AND GEORGE R. R. MARTIN ON THE HALF-TITLE: “For Sue + Lou – With Best Doug Winter” / “To Sue & Lou, All Best George R R Martin”. This short story collection has three stories by Stephen King (*The Reploids*, *Sneakers*, *Dedication*), three short stories by Dan Simmons (*Metastasis*, *Vani Fucci is Alive and Well and Living in Hell*, *Iverson’s Pits*), and one story by Martin (*The Skin Trade*). Measurements: 10 x 9 x 1”.

200/400



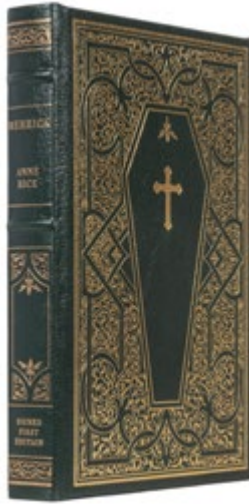
160



161



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164



163

160. MCCAMMON, Robert (b. 1952). **Baal**. [Burton, MI:] Subterranean Press, 2011. 8vo. Illustrated with 4 color plates and pictorial endleaves. 296 pp. Publisher's deluxe full black binding, spine lettered in gilt, publisher's unclipped ("Deluxe Limited Edition: \$125") dust jacket, publisher's black cloth clamshell case stamped in yellow, red, and white (light rubbing to case). Fine. SIGNED LIMITED EDITION OF THIS CULT CLASSIC, ONE OF ONLY 52 LETTERED ("N") COPIES SIGNED BY MCCAMMON. A beautiful re-release of McCammon's first novel, about a child of evil. Measurements: 11 x 7 x 2".

400/600

161. MCCAMMON, Robert (b. 1952). **The Five**. [Burton, MI:] Subterranean Press, 2011. 8vo. With 3 color plates by Vincent Chong. 518, [2, blank] pp. Publisher's full brown leather binding, pictorial endleaves, metallic brown stamping on spine, publisher's unclipped dust jacket, publisher's slipcase (minor rubbing to slipcase). Fine. FIRST EDITION, #121/274 COPIES SIGNED BY MCCAMMON. An excellent copy of this unusual horror novel by McCammon, without his characteristic supernatural elements. Measurements: 10 x 7 x 2".

150/300

162. MCCAMMON, Robert (b. 1952). **The Hunter from the Woods**. [Burton, MI:] Subterranean Press, 2011. 8vo. Illustrated with 5 color plates by Vincent Chong. 327, [1, blank] pp. Publisher's full light gray cloth, spine lettered in metallic red, publisher's unclipped ("Signed, Limited Edition: \$75") dust jacket (light rubbing to jacket). Fine. FIRST EDITION, #864/1,000 COPIES SIGNED BY MCCAMMON. This book is a novella and a collection of short stories about McCammon's protagonist from *The Wolf's Hour*, Michael Gallatin, a werewolf. Measurements: 10 x 7 x 2".

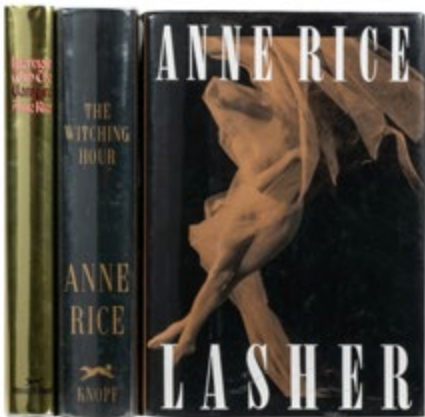
150/300

163. MCCAMMON, Robert (b. 1952). **Three Signed, Limited Editions from the "Matthew Corbett" Series, including: Mister Slaughter** (book 3, #256/274), *The Providence Rider* (book 4, #227/474), *The River of Souls* (book 5, #101/474). [Burton, MI:] Subterranean Press, 2010-2014. 8vos. Illustrated. Publisher's deluxe bindings, publisher's unclipped dust jackets, publisher's slipcases. Fine. FIRST EDITIONS, EACH A LIMITED EDITION SIGNED BY MCCAMMON (see limitations above). Beautiful copies of these adventure books, featuring the Revolutionary War-era "problem solver," Matthew Corbett ("the early American James Bond.") Measurements: 10 x 7 x 2".

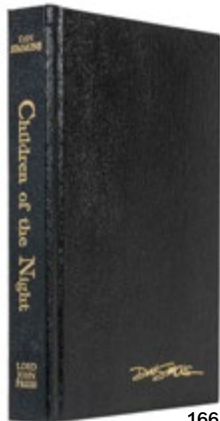
400/600

164. RICE, Anne (1941-2021). **Merrick**. Illustrated by Edward S. Mount. Franklin Center, PA: The Franklin Library, 2000. Illustrated. [315], [1, blank] pp. Publisher's deluxe binding of full green leather, boards and spine stamped in gilt, all edges gilt, marbled edges. Fine. FIRST EDITION BY THE SIGNED FIRST EDITION SOCIETY, SIGNED BY RICE ON AN INSERTED LEAF. Laid-in is the publisher's information sheet. Measurements: 10 x 9 x 2".

200/400



165



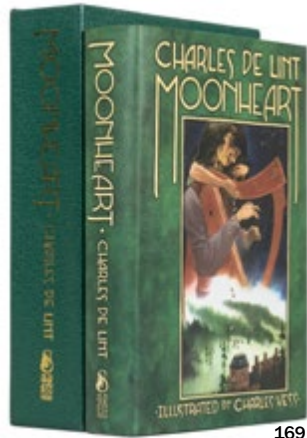
166



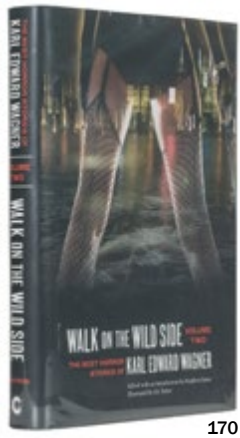
167



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169



170

165. RICE, Anne (1941-2021). **Trio of Titles, Two of Which Are Signed**. New York: Alfred A. Knopf, 1990-93. 8vos. Publisher's bindings, unclipped dust jackets (some occasional rubbing). Fine. VARIOUS EDITIONS. Titles include: *Interview with the Vampire* (later trade edition, 1992, inscribed by Rice on the ffep: "For Louis + Susan, Anne Rice"), *The Witching Hour* (first trade edition, signed on the ffep.), *Lasher* (first trade edition). Measurements: 10 x 9 x 2".

200/400

166. SIMMONS, Dan (b. 1948). **Children of the Night**. Northridge, CA: Lord John Press, 1992. 8vo. [321], [1, blank] pp. Publisher's deluxe binding of full black leather, front board and spine stamped in gilt (minor rubbing, light foxing to edges of text block, slipcase missing). Fine. FIRST EDITION, ONE OF 26 LETTERED COPIES ("H") SIGNED BY SIMMONS ON THE HALF-TITLE. Measurements: 10 x 7 x 2".

150/300

167. SIMMONS, Dan (b. 1948). **Drood**. [Burton, MI:] Subterranean Press, 2009. 8vo. [709], [3, blank] pp. Publisher's deluxe binding of quarter burgundy morocco over marbled boards, spine ruled and lettered in gilt (slipcase is missing). Fine. LIMITED EDITION, ONE OF ONLY 26 LETTERED COPIES ("Q") SIGNED BY SIMMONS. This thriller is a fictionalized account of Charles Dickens' final five years of life, narrated by Dickens' friend and fellow author, Wilkie Collins. Rare. Measurements: 10 x 7 x 3".

300/500

168. SIMMONS, Dan (b. 1948). **Summer Sketches**. Northridge, CA: Lord John Press, 1992. 8vo. Illustrated. [125], [3, blank] pp. Publisher's special binding of full brown morocco, front board and spine stamped in gilt (minor rubbing to spine and corners). Fine. FIRST EDITION ONE OF 26 LETTERED COPIES SIGNED BY SIMMONS (COPY "R"); SIGNED BY SIMMONS ON THE RECTO OF THE FRONTISPICE AS ISSUED. This title reproduces the text of his notebooks and facsimiles of his sketches; a fascinating look at Simmons' creative process. Measurements: 10 x 7 x 1".

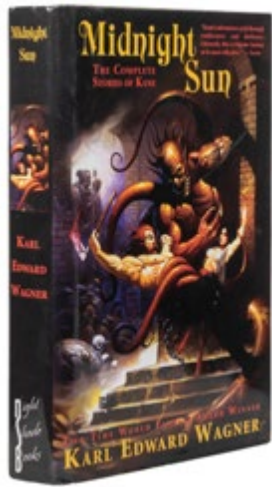
150/300

169. [VESS, Charles (b. 1951), illustrator] DE LINT, Charles (b. 1951). **Moonheart. The Twentieth Anniversary Edition**. [Burton, MI:] Subterranean Press, 2004. 8vo. Illustrated with 8 color plates by Vess. [528] pp. Publisher's deluxe binding of dark green leather backstrip over green cloth boards, front board and spine stamped in copper, pictorial endleaves, publisher's unclipped dust jacket, publisher's gilt-stamped slipcase (minor rubbing and toning to gilt on slipcase). Fine. SIGNED LIMITED EDITION, SIGNED BY VESS AND DE LINT ON AN INSERTED SHEET, #316/400. *Moonheart* was originally published in 1984 and utilized elements from Welsh and Native American themes; this was a best-seller for the original publisher, Tor. Measurements: 7 x 10 x 3".

150/300

170. WAGNER, Karl Edward (1945-1994). **Walk on the Wild Side. The Best Horror Stories of Karl Edward Wagner, Volume 2**. [Lakewood, CO:] Centipede Press, 2011. 8vo. Illustrated with photos and illustrations by J. K. Potter. 360 pp. Publisher's black cloth backstrip over red cloth boards, spine lettered in silver, front board lettered in blind, publisher's unclipped dust jacket (fp. lightly soiled, light soiling to jacket at lower edges of fore-edges). Near fine. FIRST EDITION THUS. Rare. Measurements: 10 x 7 x 2".

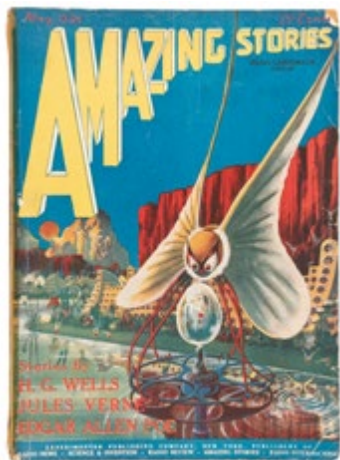
150/300



171



172



173



174

171. WAGNER, Karl Edward (1945-1994). **Midnight Sun**. The Complete Stories of Kane. San Francisco & Portland: Night Shade Books, [2003]. 8vo. [440] pp. Publisher's black boards, spine lettered in gilt, publisher's unclipped ("Limited Edition \$75") dust jacket (spine of book and jacket a bit bumped, text a bit toned, jacket rubbed at edges). Very good. FIRST EDITION THUS OF THIS COLLECTION OF STORIES ABOUT WAGNER'S MOST FAMOUS CREATION, KANE. Measurements: 9 x 6 x 2".

100/200



175

172. WILLIAMSON, Chet (b. 1948). **Dreamthorp**. A new novel by the author of *Ash Wednesday*. Illustrated by Bob Eggleton. Arlington Hts., IL: Dark Harvest, 1989. 8vo. Illustrated. 325, [7, blank] pp. Publisher's deluxe binding of full tan leather, front board and spine stamped in gilt, publisher's wooden slipcase (slipcase split at upper and lower edges). Fine. FIRST EDITION, ONE OF 26 LETTERED ("C") COPIES SIGNED BY WILLIAMSON AND EGGLETON ON AN INSERTED LEAF. Rare. Williamson's earlier novel, *Ash Wednesday* (1987), was nominated for a Bram Stoker award. Measurements: 11 x 7 x 2".

100/200

173. [PULPS]. [GERNSBACK, Hugo (1884-1967), editor]. **Amazing Stories May 1926**. [New York: Experimenter Publishing Company, Inc., 1926]. 4to. Publisher's printed wrappers (spine taped, some wear, soiling, chipping, creasing, text toned with some wear at lower margin). Good. THE SCARCE SECOND ISSUE OF AMAZING STORIES MAGAZINE. Stories include: *A Trip to the Center of the Earth* (first installment) by Jules Verne, *Mesmeric Revelation* by Edgar Allan Poe, *The Crystal Egg* by H. G. Wells and the conclusion of *Off On a Comet* by Jules Verne. From the collection of fantasy / sci fi collector Greg Phillips. Measurements: 12 x 9 x 1".

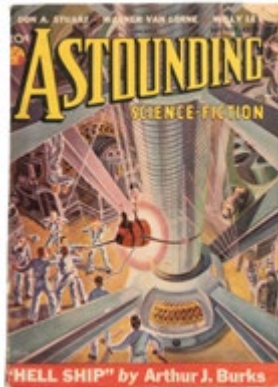
150/300

174. [PULPS]. [ASIMOV, Isaac (1920-1992), contributor]. **Marooned Off Vesta Complete in Amazing Stories Magazine, March 1939**. [New York: Ziff-Davis Publishing Company, 1938]. Publisher's printed wrappers (some wear, soiling, edgewear, light chipping, creasing, a few tears, text toned and edgeworn, pencil price on front wrapper). Good. ASIMOV'S RARE FIRST PUBLISHED APPEARANCE. This short story was the third story written by Asimov, but the first to be published. Asimov first submitted this story to Astounding Science Fiction Magazine, but it was rejected; he then submitted it to Amazing Stories, where it was accepted. It didn't reappear in print until 1968, where it was included in a short story collection, *Asimov's Mysteries*. From the collection of fantasy / sci fi collector Greg Phillips. Measurements: 10 x 7 x 1".

150/300

175. [PULPS]. [BURROUGHS, Edgar Rice (1875-1950), contributor]. **The Land That Time Forgot, Completely Serialized in Three Issues of Amazing Stories Magazine**. [New York: Experimenter Publishing Company, Inc., February, March, April, 1927]. 4to. Publisher's printed wrappers (some wear, soiling, edgewear, light chipping, a few tears, text toned and edgeworn). Good. THE RARE SECOND SERIALIZED VERSION OF THIS BURROUGHS NOVEL, THE FIRST SERIALIZED VERSION OF THE ORIGINAL THREE NOVELLAS PUBLISHED UNDER A UNIFORM TITLE. Each issue with cover artwork by Frank R. Paul; the February issue depicts a scene from this novel. Zeuschner 252. From the collection of fantasy / sci fi collector Greg Phillips. Measurements: 12 x 9 x 2".

300/500



176



177

176. [PULPS]. [CAMPBELL, John W. (1910-1971) writing as STUART, Don A., contributor] **"Who Goes There?" Complete in Astounding Science-Fiction Magazine, August 1938**. [New York: Street & Smith, 1938]. Small 4to. Publisher's printed wrappers (wrappers toned, lightly soiled, rubbed, upper corner of front wrapper and first few pages chipped at upper corner, a few creases, text toned). Good. THE TRUE FIRST APPEARANCE OF CAMPBELL'S LANDMARK NOVELLA ABOUT A SHAPE-SHIFTING ALIEN, "THE THING". This novella is the basis of two classic science fiction / horror films and a later prequel, including *The Thing from Another World* (1951, directed by Christian Nyby), *The Thing* (1982, directed by John Carpenter) and a prequel film, *The Thing* (2011, directed by Matthijs van Heijningen Jr.). Scarce. From the collection of fantasy / sci fi collector Greg Phillips. Measurements: 12 x 10 x 1".

200/400

177. [PULPS]. **Group of Nearly 47 Issues of Assorted Early Pulp**s. [V.p., ca. 1920s-1950s]. 4tos. Publisher's printed wrappers unless as noted. Generally worn, toned, soiled, some tears, chipping, a few covers loose, a few spines worn away, a few issues missing last few pages and rear covers. Generally fair. Two issues (Argosy-All Story Weekly November 8, 1924 and Argosy January 23, 1932 lack wrappers). Some issues included are: Astounding Science Fiction November 1947, Famous Fantastic Mysteries (21 issues, including issues #1, #2, #4, #5), Blue Book December 1934 (*Swords of Mars* by Edgar Rice Burroughs), Argosy Weekly January 1938 (*Carson of Venus* part I by Burroughs – missing last few pages), Fantastic Novels (7 issues, including March 1949 with Virgil Finlay cover), Argosy Weekly Combined with All-American Fiction Magazine December 3, 1938 (part I of *Flying Colours* by C. S. Forester), Thrilling Wonder Stories June 1934, Murder Myster Monthly (4 issues with stories by A. Merritt), and more. Some additional authors include: H. Rider Haggard, Ray Bradbury, E. E. Smith, Murray Leinster, Robert E. Howard, Talbot Mundy, and more. From the collection of fantasy / sci fi collector Greg Phillips. Measurements: 12 x 9 x 1".

300/500



177



179

178. [PULPS]. **Group of 20 Issues of Amazing Stories Magazine**. [New York: Experimenter Publishing Company, Inc., and Ziff-Davis 1927-1949]. 4tos. Publisher's pictorial wrappers. Generally worn, toned, soiled, some tears, chipping, a few covers partially or completely loose, a few spines worn away. Generally fair or better, as is common for pulps. One issue (Spring, 1942 Quarterly) is a reissue by the publisher. Some issues include: June 1927, June 1932, May 1939 (Isaac Asimov story), March 1941, April 1942, February 1943, and more. Created in 1926 by science fiction legend, Hugo Gernsback, Amazing Stories was the first magazine devoted to science fiction. Gernsback edited and contributed to this magazine until he declared bankruptcy in 1929. In 1938, it was purchased by Ziff-Davis, and was published nearly continually until 2024. Some authors published include Isaac Asimov, John W. Campbell, Howard Fast, Ursula K. Le Guin, Roger Zelazny, and more. From the collection of fantasy / sci fi collector Greg Phillips. Measurements: 12 x 9 x 1".

200/400

179. [PRICE, Vincent (1911-1993)]. **Costume Belt Buckle, Worn by Vincent Price in Cecil B. DeMille's "The Ten Commandments"**. [Hollywood: ca. 1956]. Metal (brass?) Egyptian-style belt buckle with colorful enamel painted areas, and a small chain affixed to a small pull-out bar on small hinge-like fasteners. Some light wear, soiling, one of the three small pins on the verso has broken off. Still, fine. This belt buckle was originally one of two separate pieces; this is only one of the two pieces. This belt buckle was worn by Price as his character of Baka the taskmaster. Approximately 4 x 3 x 1/2".

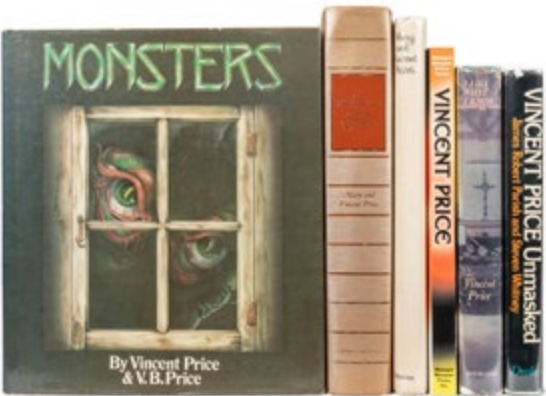
700/900



180



181



182



183

180. [PRICE, Vincent (1911-1993), subject]. **Group of 25 Stills or Publicity Photos, Three Theater Programs, and Nine Re-Release Stills or Publicity Photos.** [V.p., ca. 1950s-1980s]. Black and white photographs, several with editorial or studio captions on versos, programs in original staple-bound pictorial wrappers. Photos generally 8 x 10". Some rubbing, some occasional soiling or glue residue on versos. Generally near fine or better. Publicity photos are for the following films: *Tower of London*, *Shock, Champagne for Caesar*, *House of Usher*, *The Pit and the Pendulum*, *Confessions of an English Opium Eater*, *Twice Told Tales*, *Tomb of Ligeia*, *War-Gods of the Deep*, *Dr. Goldfoot and the Girl Bombs*, *Brigham Young – Frontiersman*, *The Jackals*. With two publicity photos of Price, and an additional two stills of Price on a television show where he was reunited with fellow actors (Hans Conried, Jane Wyatt, Helen Hayes, and more). Programs are for: *Diversions & Delights* (Price's one-man show about Oscar Wilde), *Oliver!* (where he played Fagin), the English program for the film, *Service de Luxe*. The re-release stills are for several films. Housed in later notebook. Measurements: 14 x 12 x 2".

150/300

181. PRICE, Vincent (1911-1993). **Group of Four Signed Items.** [V.p., ca. 20th century]. Includes a black and white signed movie still from *The Invisible Man Returns* ("Vincent Price The Visible Man!"), a later color still of Price as Batman villain Egghead signed by him, a signed page from a book by Peter Cushing (p. 61, a photo of Price with Cushing – this page mounted on a cardstock backing), a signed theater program for *Victoria Regina* (1936), inscribed by Price on p. [75], "For Josephine Love Vincent Price" with COA from RRAuctions (old sticker on rear wrapper). Generally, 8 x 10" and a bit smaller. Items with occasional toning, rubbing, light wear. Near fine or better. Measurements: 12 x 10 x 1".

400/600

182. PRICE, Vincent (1911-1993). **Group of Six Books by or About Vincent Price, One Signed by Him.** [V.p., ca. 20th century]. 8vos and 4tos. Most are illustrated. All in publisher's bindings, dust jackets where called-for (some general wear, soiling to bindings and jackets). Generally very good or better. VARIOUS EDITIONS. Titles include: *I Like What I Know* (SIGNED BY VINCENT PRICE ON FFEP, FIRST EDITION), *Vincent Price Unmasked* (price-clipped jacket, presumed first edition), *Come into the Kitchen Cook Book* (price-clipped jacket, book club edition), *A Treasury of Great Recipes* (in tattered acetate jacket, first edition), *Monsters* (first printing), *Midnight Marquee Actors Series Vincent Price* (original printed wrappers, presumed first edition). Measurements: 16 x 14 x 14".

150/300

183. PRICE, Vincent (1911-1993). **Signed Original Profile Sketch.** [N.p., ca. 20th century]. Profile self-portrait sketch in blue ink of Price's profile, signed beneath: "Vincent Price in the dark!" On white paper (possibly and index card). Sight approximately 4 ½ x 2 ¾". Light soiling visible. Matted and framed with an early black and white photograph of Price (sight of photo approximately 8 ½ x 7"). Frame size approximately 12 x 15". Some discoloration to photograph. Fine. Not examined out of frame. Measurements: 15 x 12 x 1".

400/600

184. [PRICE, Vincent (1911-1993), subject]. **Group of Nine Comic Book Adaptations of Price's Films from Dell's Movie Classics series.** [New York: Dell Publishing Co., ca. 1960s]. Some general minor wear to covers, occasional faint creases, text a bit toned at margins. Generally FN/VF. Issues include: *War-Gods of the Deep* (#12-900-509), *Tomb of Ligeia* (#12-830-506, small ink marking on front cover), *The Big Circus* (#1036), *The Story of Mankind* (#851, two copies), *Master of the World* (#1157), *Nathaniel Hawthorne's Twice Told Tales* (#12-840-401), *Edgar Allan Poe's The Raven* (#12-680-309), *The Masque of the Red Death* (#12-490-410). Measurements: 12 x 10 x 4".

200/400

185. [PRICE, Vincent (1911-1993), his property]. **Group of Five "CACF Faenza" Painted Ceramic Tableware.** [Italy: CACF Faenza, ca. 20th century]. White tableware with painted floral designs, all with "CACF Faenza" written on bottom. Included: a square platter (approximately 11 ½ x 11 ½"), a large salad bowl (approximately 10" in diameter, 5 ½" high), a small salad/soup bowl (approximately 8" in diameter, 3" high), a larger serving bowl shaped like a shell with three shell feet (approximately 11" in diameter by 4" high), oil and vinegar salad dressing container with two separate chambers (approximately 5 x 3 x 7"). Fine. These were purchased from the collection of Vincent and Mary Price, when this collection was brought to market by their daughter. Measurements: 16 x 12 x 9".

300/500

186. [PRICE, Vincent (1911-1993), subject]. **Group of 15 Lobby Cards for Price's Horror Movies.** [Hollywood: American International Pictures, Allied Artists, Columbia Pictures, ca. 1960s]. Color or black and white lobby cards for various films. Approximately 11 x 14". Generally toned, soiled, occasional creasing, several with later price stickers on versos, occasional tape residue, some wear, scuffing on versos). Generally good. Titles include: *Edgar Allan Poe's Tomb of Ligeia* (#7), *House of Usher* (#5, #6), *Edgar Allan Poe's The Raven* (#2, #8), *Edgar Allan Poe's The Haunted Palace* (#2), *Edgar Allan Poe's The Pit and the Pendulum* (#2, #6), *The Comedy of Terrors* (#3, #6, #7), *Jules Verne's Master of the World* (#1, #8), *The Mad Magician* (unnumbered), *The Bat* (#3 – the rare image of Price with "The Bat" behind him). Offered with a doll of Price in *The Raven* in the original box (Reel Toys, 2002). Measurements: 14 x 12 x 3".

300/500

187. [PRICE, Vincent (1911-1993), subject]. **Group of Two Poster Inserts, Three Pressbooks, a Trade Ad, and a Later Magazine.** [Hollywood and Belgium: ca. 1950s-90s]. Poster inserts include: *War-Gods of the Deep* (36 x 14"), *Trio de Terreur* (14 x 21"), pressbooks for *House of 1000 Dolls*, *Tower of London*, *While the City Sleeps*, trade ad (taken from a magazine) for *The Baron of Arizona*, and *Classic Images* magazine (on newsprint, December 1993). Inserts toned, folded, worn, some wear, soiling to pressbooks. Generally good or better. Measurements: 16 x 14 x 2".

150/300



184



185



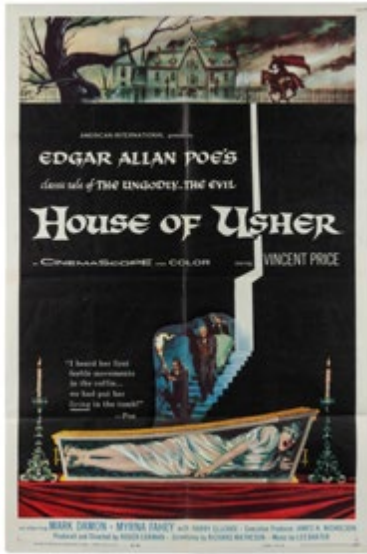
186



187



188



189



190



191

188. [PRICE, Vincent (1911-1993), subject]. **Group of 38 Magazines About Vincent Price and His Films.** [V.p., ca. late 20th – early 21st centuries]. Some general minor wear to covers, older magazines with sunning, creasing, a few tears. Generally VF to M. Some issues include: Famous Monsters of Filmland (11 issues, two of which are signed on the front covers by artist Basil Logos), Scarlet Street (4 issues), Filmfax (3 issues), Cinefantastique (2 double-sized issues), Video Watchdog (2 issues), Movie Club Vincent Price Tribute, For Monsters Only – Cry of the Banshee, Vampir #12, Undying Monsters Fall 2011, Monster Memories 2010 Yearbook, Cinema Retro Vol. 2 #5, Chiller Theatre #3, Midnight Marquee #46, Mystery Scene #52, Rue Morgue 5th Anniversary Halloween issue, Diabolique #6, Cult Movies #23, Samhain #7, Shivers #23, ForteanTimes August 2005, Mad Monsters #9, Monster World Vincent Price Unmasked; also included are 5 issues of the Blue Water comic, Vincent Price Presents (#2, 3, 5, 15, 16). Measurements: 14 x 12 x 14”.

150/300

189. [PRICE, Vincent (1911-1993), subject]. **One Sheet Poster for “Edgar Allan Poe’s House of Usher.”** [Hollywood:] American International Pictures, 1960. Color lithograph one sheet poster depicting various scenes from this classic horror film, with a woman buried alive at bottom. Unbacked. Folded, some faint interior creases, a few small holes where folds intersect, studio inkstamp, several later ink notes, price sticker on verso. A-. Approximately 41 x 27”.

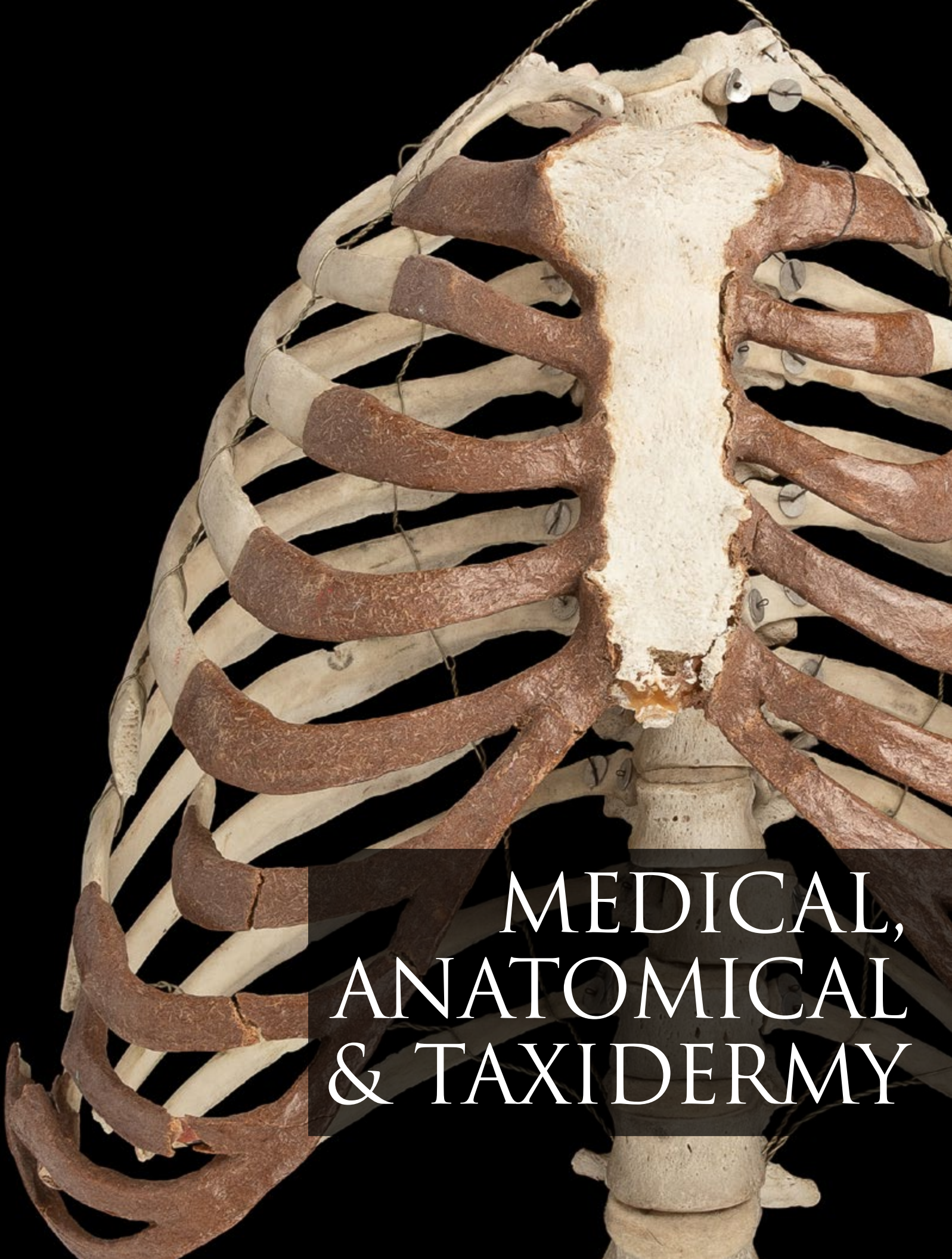
200/400

190. [PRICE, Vincent (1911-1993), subject]. **Signed Magazine Article.** [N.p., ca. 1940s]. First page of a magazine article (unidentified from an unidentified magazine) entitled “Mr. Sophisticate.” Signed by Price. Sight approximately 11 x 7 ½”. Article toned, with minor soiling and a short tear at right margin visible. Matted and framed with a tinted movie still from House of Wax (sight approximately 8 x 9 ¾” embossed stamp visible at bottom right). Frame size approximately 16 ½ x 24 ½”. Fine. This article appears from an early stage in Price’s film career, and discusses his art collection. Not examined out of frame. Measurements: 25 x 17 x 1”.

300/500

191. [PRICE, Vincent (1911-1993), his copies]. **Trio of Price’s Scripts, One with Manuscript Note by Him.** [V.p., ca. 1970s]. Brad-bound scripts, two with wrappers (worn, soiled, one script missing first few pages and wrappers). Generally good or better. One script, *Oliver!* (the stage musical for the 1976 of the Dallas Summer Musical season) has a small note (approximately 7 x 5” on plain white paper) in Price’s hand: “Have a Night Cap Oliver The wedgewood is in the Safe – Sleep well Birdie – one Squawk out of you and I’ll have you stuffed – you’ve got to pick boyoyoges – or two – sleep wake up – Birdie – Toothbrush – Treasure – Fork.” Price played Fagin in the play. Another script is for the “Here’s Lucy” show (the “Lucy Cuts Vincent’s Price” episode), with Price’s name (unknown hand) and his daughter’s (Mary Victoria Price) signature on front wrapper. With black and white still of Price “strangling” Lucille Ball). Another script (first few and last few leaves chipped, worn), has some underlining throughout (under “Manfred”’s lines). This script is from “The Bionic Woman,” (the “Black Magic” episode), in which Price played brothers Manfred and Cyrus Carstairs (drawing of a dog on the last page in an unknown hand). Measurements: 12 x 10 x 3”.

200/400





192



193



194



195



196



197



198



199

192. **Clay-Adams Articulated Human Skull.** Circa mid-20th century. Human demonstration skull, prepared by Clay-Adams, New York, and signed by H. Gumbert at base. Fully articulated with cutaway and hinged sections. 28 teeth (missing two bottom front teeth). 6 ½ x 8 x 5".

2,000/3,000

193. **Human Skull.** Mandible is loose from skull but is present. 20 teeth are still in the maxilla and mandible (some may be partially loose); 3 teeth are loose. Approximately 9 x 5 x 6 ¾". Several teeth are chipped or rotten. Some wear, soiling, a small hole on the right side at the temple. Good. Measurements: 9 x 5 x 7".

700/900

194. **Group of 6 Pull-Down Color Anatomical Charts for Classrooms: American Frohse Anatomical Charts.** Edited, Revised and Augmented by Max Brodel. Chicago: A. J. Nystrom & Co., 1918. Color anatomical charts, chart numbers 2-7. Pull-down charts, all but 2 with wooden pull-down handles at bottom. Approximately 74 x 25". Some wear, soiling, scuffing, some tears. Good. Offered with an additional pull-down chart of anatomical images of an earthworm, frog and tadpole (made up out of separate charts, backed with cloth). Due to size, customer pick-up or third party shipping required.

600/800

195. **Human Skull.** Mandible is loose from skull but is present. 23 teeth are still in the maxilla and mandible (some may be partially loose); 4 teeth are loose. Approximately 8 x 5 x 6 ¾". Some wear, soiling, bottom of skull near cervical hole is chipped. Good. Measurements: 8 x 5 x 7".

600/800

196. **Human Skull.** Mandible is loose and broken into two pieces. 15 teeth are still in the maxilla and mandible (some may be partially loose). Approximately 7 x 4 ½ x 6 ¼". Some wear, soiling occasional cracking, cervical opening is chipped. Fair. Measurements: 7 x 5 x 7".

400/600

197. **Human Skull.** Skull is in 5 pieces for anatomical study purposes (mandible, main portion of skull in 2 pieces, a small piece at the forehead, and top of skull (it is possible that one of the pieces at the maxilla is missing). 8 teeth in the present portion of the maxilla, 16 teeth in the mandible. Approximately 8 x 5 x 6 ½". One of the two skull pieces is cut out and painted red to illustrate teeth and other structures near the temple. The interior of the skull is painted in red and blue to illustrate blood vessels. Skull is held together with springs (one spring is missing and replaced with wire) and pins. Some wear, toning, several pieces of the skull are taped together. Good. An unusual specimen. Measurements: 8 x 5 x 7".

400/600

198. **Human Skull.** Mandible is loose yet present (possibly supplied from another skull). 1 tooth is still present in the maxilla, 3 teeth are present in the mandible. Approximately 8 x 4 ½ x 6 1/2". Some toning, wear, some chipping. Good. Measurements: 8 x 5 x 7".

300/500



200



201

199. **Human Skull.** Mandible is loose yet present. 12 teeth are still in the maxilla and 4 in the mandible, plus 3 loose teeth. Approximately 8 x 5 x 6 ½". Some light chipping at maxilla, right temple, and other places; 2 small holes on mandible, skull is white. Very good. Measurements: 8 x 5 x 7".

600/800

200. **Group of 80 Plaster Dental Casts for an Orthodontist's Office.** [United States, ca. 1990s]. 40 pairs of plaster casts of upper and lower teeth, nearly all pairs have pencil or engraved text (in English) identifying the patients. Teeth appear to be for children, men and women. Some apparent occasional wear. Fine. Housed in the office's cardboard boxes with pull-out drawers. Measurements: 10 x 8 x 3".

200/400

201. **Human Bones for Anatomical Study.** Coldwater, MI: Kilgore International, [ca. 20th century]. Nearly 42 human bones or bone fragments intended for medical study. Housed in manufacturer's large carrying case with four interior compartments. Case has handle and two clasps. Case approximately 28 x 12 ½ x 9". Bones are generally clean and off-white. Case has some minor rubbing, soiling, one interior padded panel of case is missing. Fine. Some bones include: 2 femurs, numerous ribs, 2 pieces of a pelvis, 2 scapulas, 2 humerus bones, and more. Measurements: 28 x 13 x 9".

600/800



202



205



207



203



204



206



208



209



210



211

202. **Human Bones for Anatomical Study.** Approximately 18 human bones or bone fragments, presumably for medical study. Loose bones, none appear to be cleaned. Some wear, a few bones with pieces chipped away. Generally very good. Bones include: 2 pieces of a pelvis, a sacrum, a part of a pelvis with a sacrum attached, 2 femurs, a humerus (?), 2 fibias (or tibias?), 8 ribs. Measurements: 18 x 3 x 3".

300/500

203. **Human Bones for Anatomical Study.** [Burlington, NC: Carolina Biological Supply Company, ca. 20th century]. Pelvis (male), humerus, and one thoracic (?) vertebrae. All three bones have metal supports or bolts, metal label for the Carolina Biological Supply Company on the pelvis. Light wear. Generally fine. Measurements: 11 x 7 x 7".

200/400

204. **Human Bones for Anatomical Study.** 4 half-pelvic bones, a sternum (with pins at rib connecting area and glue), and a femur. One half-pelvis, sternum and femur seem to be unusually large (femur is approximately 17" long). Some wear, soiling, some chipping. Very good. Measurements: 17 x 10 x 8".

200/400

205. **Human Ribcage with 13 Vertebrae.** [N.p., n. d.] Near complete ribcage (front portion of ribs are metal forms covered in brown paint – the attached sternum is real bone (no xiphoid process). Ribs are connected with wire, ribs attached to vertebrae by metal fasteners. Top left rib on cage is broken but present (the attached vertebra is also separated from the rest of the spinal column), a few vertebrae partially separated from the rest of the column. Good. Uncommon. Measurements: 15 x 12 x 8".

300/500

206. **Human Skeleton Feet for Anatomical Study.** Two partial feet (left foot with 12 bones fastened together with string, right foot with 11 bones fastened together with string) plus 37 small loose bones (some bones may be from other portions of the body, including hands). Fair. Measurements: 7 x 7 x 2".

150/300

207. **Human Skeleton Hand for Anatomical Study.** Left hand with four fingers, thumb and 8 wrist bones, all held together with metal armatures. Approximately 7 1/2 x 5 x 1 3/4". Bones are generally clean. Fine. Measurements: 8 x 5 x 2".

300/500

208. **Human Skull.** Mandible and top of skull are loose yet present (top of skull is neatly removed). 6 teeth or partial teeth in the maxilla, 5 teeth or partial teeth in the mandible. Approximately 8 x 5 x 6 3/4". Some wear, soiling, chipping, some holes from missing fasteners. Good. Measurements: 8 x 5 x 7".

300/500

209. **Human Skull.** Articulated human skull for medical purposes, with spring-held mandible and fasteners to secure frontal bone (frontal bone neatly cut off; frontal bone is missing). 32 teeth are still in the maxilla and mandible (3 teeth are chipped). Approximately 8 x 4 1/2 x 5". Some rubbing, skull is quite clean. Very good. Measurements: 8 x 5 x 5".

500/700

210. **Human Skull.** Articulated human skull for medical purposes, with spring-held mandible and fasteners to secure frontal bone (frontal bone neatly cut for examination purposes and is present). 10 teeth are still in the maxilla and 12 in the mandible (4 teeth are chipped). Approximately 8 x 5 x 6". Some wear, two small holes in mandible not related to springs, skull has not been cleaned to whiteness. Very good. Measurements: 8 x 5 x 6".

500/700

211. **Human Skull.** Mandible is missing, 3 teeth are still present in the maxilla. Approximately 7 1/4 x 5 x 6". Toned, some wear and occasional chipping. Good. Measurements: 8 x 5 x 6".

300/500



212



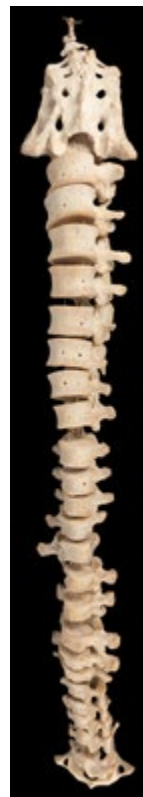
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216



217



213



215



218

212. Human Skull Fragments and Gallstones. Small skull pieces (nearly 30 pieces), held in three small modern jars; 4 gallstones. Skull pieces range from approximately $\frac{3}{4}$ x $\frac{3}{4}$ " to 2 x 1 x 1". Gallstones range from approximately $\frac{1}{2}$ x $\frac{1}{2}$ " to $\frac{3}{4}$ " x $\frac{1}{2}$ ". Some pieces have some flaking, some skull fragment dust present; gallstones are clean and white. Generally good. Measurements: 3 x 3 x 3".

200/400

213. Human Spinal Column. Nearly complete (24 vertebrae plus sacrum plus 3 coccygeal vertebrae (human spinal columns generally have 33 total bones). Bones are linked together with string. Some wear, soiling. Very good. Measurements: 28 x 5 x 3".

300/500

214. Anatomical Torso Model. Germany: Gunar Saietz, ca. 1950s. Educational anatomical teaching model produced by Gunar Saietz, with a latched rib cage that opens to reveal removable organs. Plaster mounted on wooden base. Medical study aid for hands-on use. Light scattered marks and paint losses to the body; structurally stable with expected wear from age and use. 29 x 17 x 10".

800/1,200

215. [ANATOMICAL MODEL]. Dr. Auzoux female anatomical model. France: Dr. Louis Thomas Jerome Auzoux, ca. early 20th century. Heavily detailed papier-mâché educational model designed by French anatomist Dr. Louis Auzoux with detachable skull cap, breast plate, and arms. This model is missing an arm, along with several organs (ears, brain, lungs, heart, etc.). There have been visible repairs to the model, indicative of age and use. Inscribed to the lower right leg "Dr. Auzoux Fecit 1927 France. Reconditioned by Denoyer Geppert Co. Chicago 40, Ill. 1945." From a hospital in New York. A RARE model. *Third-party transportation required.* 62 x 14 x 18".

5,000/7,000

216. [QUACKERY]. Two Ultra-Violet Ray Electro-therapy quack devices. Circa early 20th century. Including an Everay device, wooden clamping case with three attachments, two knobs for voltage and strength; and a Baby Violetta device with glass attachment and knob. The first with snapped leather handle; scattered overall age-wear. Size of larger 6 $\frac{1}{2}$ x 10 x 7".

150/250

217. Vintage Trepanning Head Clamp. [N.p., ca. 19th century]. Brass and iron trepanning head clamp with wooden handles. With crank-driven rotating skull drill, screwing head fasteners with wing nut-style handles. Working. Some rubbing, occasional rust. Fine. A rare artifact of a bygone era, in which drilling holes into someone's skull was thought to be a therapeutic treatment for various mental illnesses or conditions (forms of trepanning still exist, but are done in a sterile, surgical environment by trained cranial surgeons for recognized medical procedures). Approximately 10 $\frac{1}{2}$ x 9 x 3 $\frac{1}{4}$ ".

700/900

218. Fleet's Spinal Demonstrator. Model. No. 9. San Antonio: Thurman Fleet, ca. mid-20th century. Chrome-plated spinal model, mounted to black board with manufacturer's plaque. Patent no. 219975 (patented 1940). Wall mount hardware on reverse. Rubber tubing attached to spine desiccated, with some losses. 34 x 9 x 11".

1,000/2,000



219



220



221

219. Death Mask. N.d. Aluminum death mask of an anonymous/unknown man, with hanging wire on verso. Thin with small punctures at the left eye. 9 x 6 x 3".

100/200

220. Cased Set of Prosthetic Glass Eyes. Circa early 20th century. Black pebbled leather case, lined with purple velvet, housing 50 prosthetic glass eyes in pale blue or brown (one cracked). Clamping case lightly rubbed. 6 $\frac{3}{4}$ x 13 x 1".

500/700

221. Antique Prosthetic Glass Eye Collection. Circa early 20th century. Group of 34 glass eyes in shades of brown and pale blue, stored in two shallow wooden trays (each 5 x 3 $\frac{1}{2}$ x 1"). A few with old ink notations.

500/700



222

222. **Prosthetic Glass Eye Collection.** Circa early 20th century. 93 glass eyes primarily in pale blue, in a tray with handles. With a second, empty matching drawer; and an offprint of the Journal of the American Society of Ocularists, “History of Artificial Eyes and the Evolution of the Ocularistic Profession,” by Wolfgang Trester. Light dust and dirt accumulation; one eye (not included in count) broken. Overall 13 x 27 ½ x 2”.

500/700



223

223. [PROSTHESIS]. **Leather and Wood Prosthetic Arm.** N.p., late 19th to early 20th century. Prosthetic limb, hand-carved from hardwood with a realistically modeled hand and fingers fixed in a natural, slightly grasping pose. The forearm is painted and varnished, the finish showing age-related flaking and wear. The arm retains its original leather cuff and harness system, including buckled straps and padded sections designed to secure the prosthesis to the wearer’s upper arm. Wear, flaking, and surface losses to wood finish; leather brittle, cracked, and partially detached. 16 x 4 x 5 ½”.

300/500



224

224. **Heavy Anode X-Ray Glass Tube.** [N.p.: X-Ray Tube Co. N., ca. 1900s]. Glass tube with central sphere with two large glass branches at top and bottom, and two smaller branches on either side, one a small button-like outcropping, the other a shaped branch for a soda glass assembly. With visible metal Anode and other metal interior pieces, all apparently complete. One small branch of the soda glass assembly is broken off. Some minor discoloration to central sphere. Very good. Approximately 18 x 9 x 4”.

300/500



225

225. **Cast Aluminum Chiropractic Angel Trade Sign.** United States, ca. mid-20th century. Figural cast aluminum sign depicting an angel with raised hands, a common symbol of the chiropractic practice. No discernible maker’s mark, scattered areas of scuffed paint. 24 ½ x 26 ½”.

200/400

226. **Medical Leg Prosthesis with Cloth and Leather Thigh Harnesses, and Cord Stabilization Assembly on Rear.** 20th century. Wooden leg prosthesis with shoe and sock, leather lace-up harness, metal hinges at knee, cloth and canvas belts, and cord stabilization assembly between wooden leg prosthesis and leather harness. Approximately 36” long. Some wear, soiling, scuffing, area on leather harness at rear with a large tape repair. Very good. This prosthesis appears to have been made for a portly man. Measurements: 36 x 12 x 12”.

300/500

227. **Medical Leg Brace/Splint with Adjustable Parts.** 20th century. Aluminum leg brace with mesh leg form and supporting pole on rear, and three mesh shaped panels and associated hinges. Approximately 26” long. Some wear, soiling, occasional light rust. Near fine. Measurements: 26 x 10 x 10”.

150/300



226



227



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229

228. **Medical Leg Prosthetic.** N.p., 20th century. Hard plastic full prosthetic leg with metal supports and knee hinges. Deterioration to foot. 30 x 10 x 5”.

200/400

229. **Medical Leg Prosthesis with Leather Harness.** American, early 20th century. Painted wooden prosthetic leg with leather lace-up harness and metal hinges at the knee. Right leg, size 10 shoe. Visible patch repair to lower calf, expected wear from age and use. 30 x 10 x 5”.

250/400

230. **Two 1845 Lunatic Asylum Documents.** New York, 1845. Two partially-printed documents, signed, including a Commitment of Insanity and admission document, for the commitment of a William Nyvill to the Bloomingdale Asylum on March 13, 1845. Size of larger (sight) 8 ½ x 7 ½”; framed and matted, 13 ¼ x 20”.

200/400

231. **Group of 6 Manuscript Hospital Supervisor’s Night Report Notebooks, Plus One Manuscript Supervisor’s Report and Two Carbon Paper Ward Reports for Mental Wards.** [V.p., ca. 1947-1965]. 4tos. Hospital report notebooks are generally 100 pages long, written in various hands by night nurses and supervisors; the mental ward manuscript report notebook is 152 pp; the carbon copy reports for the mental wards are about 50 pages long (text on rectos only). Generally worn, soiled, dampstained, a few covers loose. Generally fair. The 6 manuscript notebooks may be for a prison hospital (in a few places, patients are referred to as “inmates.) Measurements: 12 x 9 x 4”.

150/300

232. [PHARMACEUTICALS]. **Over 200 Vintage Hand-Written Prescription Forms.** Durham, NC, ca. 1930s. Prescription forms written by various doctors for various pharmacies. All forms are housed on two document holders with two wire holders on wooden bases (all forms with two hole-punches). The usual wear, soiling, creasing, toning. Very good. An unusual collection of vintage prescriptions, some prescribed medicines include: Chloroform, Mercurochrome, “Tr. Belladonna,” “Sweet Tablets (Wintergreen),” “Soda Bi Carb,” and more. Size of forms generally 4 ¼ x 5 ½”.

150/300



230



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233

233. **Philadelphia 1876 International Expo Silk Culture Souvenir.** San Francisco: Joseph Neumann, 1876. Souvenir, sold or given away at the Philadelphia International Exposition by Joseph Neumann of San Francisco. Printed cardboard box featuring images of a Silk Worm and male and female moths. The box is complete with four original silk worm cocoons both male and female. Includes the original leaflet detailing the life of the silk worm and instructions on how the cocoons are to be harvested for their silk. Leaflet signed by Neumann “At the Centennial International Exhibition of Philadelphia. American Silk Department, Main Building. A 17, 18 Agricultural Hall, and the California Centennial Building.” Small losses, toning along folds; box very good. Provenance: Ex. Niagara Falls Museum collection. Leaflet 6 x 4 ½”.

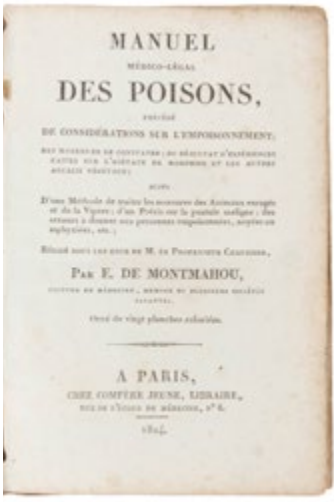
250/350



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234. **Biblical Museum. Collected from Bible Lands.** New York: Louis Klopsch, The Christian Herald, late 19th century. Cardstock box with printed label containing a description of the contents. Includes 24 articles and samples, in small labeled containers, comprising substances alluded to in the Bible (25 are listed on lid, with one crossed out in pencil). Small tears to label, one container re-sealed. Box 9 x 5 ½ x ½”.

100/200

235. **Two Antique Wire Mannequins/ Dress Forms.** Circa early 20th century. Two wire forms, including a torso, 27 x 16 x 9”; and child’s form (two wires at top partly loose), 34 x 12 x 8”.

100/200

236. [POISON]. MONTMAHOU, Etienne de. **Manuel Medico-Legal Des Poisons.** Paris: Compere Jeune, 1824. 32mo. Contemporary calf-backed marbled boards (covers rubbed, backstrip chipped with loss at top). First edition of the French manual on poisonous animals and plants, complete with 20 hand-colored lithograph plates of poison mushrooms, a viper, a mad dog, etc.). Occasional spotting and browning, most plates under tissue. 5 x 3 ¾ x 1 ½”.

100/200

237. [HAWAII]. **Group of ten detention camp ribbons from the plague of 1899-1900.** [Hawaii, 1900]. Ten silk ribbons, printed in black and red on yellow, cream, or red, for the Kerosene Warehouse Detention Camp (various medical officers), Camp Wood (chairman Maui Sanitary Committee), Kalihi Detention Camp, Citizens’ Sanitary Committee, and Citizens’ Sanitary Inspector. All pinned to board (scattered minor fraying at edges). A RARE collection of identification ribbons from the quarantine that was enforced in Hawaii when the bubonic plague hit Honolulu in 1899. After imposing a quarantine, officials eventually intentionally set fire to buildings and homes where the disease was found, resulting in the destruction of Honolulu’s Chinatown. Ribbons 5 ¾ x 3” and smaller.

1,000/2,000

238. **Peacock Taxidermy Specimen.** On wooden base. *Third-party transportation required.* Overall size 59 x 75 x 18”.

700/900

239. **Snapping Turtle Full Body Taxidermy.** 20th century. Full body Common Snapping Turtle. Slight damage at tip of tail. 21 x 11 ½ x 4”.

200/300



243



244



245

240. [TAXIDERMY]. **Sulcata Tortoise Shell Taxidermy.** Africa, 20th century. Adult African spurred tortoise shell. Includes the carapace (the upper shell) and the plastron (the lower shell). All scutes intact. Third-largest tortoise in the world. In overall good condition with light scattered surface scratches and marks from age and use. 24 x 18 x 9”.

600/900

241. [TAXIDERMY]. **Hyena Shoulder Mount Taxidermy.** Africa, 20th century. Taxidermized shoulder-mount specimen of a hyena, featuring lifelike glass eyes and mounted to a shaped wooden backing for wall display. Hair loss throughout, though characteristic spots are still visible. Surface dust and debris accumulation to mount. 15 x 14 x 21”.

400/800

242. **Flying Fox Bat Skeleton.** Presumed complete skeleton of a flying fox bat. Skeleton is glued together at joints (skull is present but detached – jaw is detached from skull but is present; one foot is detached but present). Approximately 17” long (measured without skull). With claws on feet and tips of wings. Fine. Uncommon. *Third-party transportation required.*

200/400

243. **Hammer-headed Bat Skeleton.** Presumed complete skeleton of a smaller hammer-headed bat. Joints are apparently glued together. Claws are present. Bat is in a “curled-up” attitude. Approximately 6 x 4 x 3”. Some toning, rubbing, soiling. Near fine. Skeletons of this animal are uncommon. *Third-party transportation required.*

200/400

244. **Marmoset Skeleton.** Burlington, NC: Carolina Biological Supply Company, [ca. 20th century]. Presumed complete skeleton of a marmoset on wooden base and with metal support. Bones held together with glue or metal pieces. Skeleton is posed “hanging” onto a portion of a tree branch. Left humerus detached from fore-arm (but is present), a small rib and a small piece of an unidentified bone are detached but taped to the base. Still, a fine example of this uncommon and fragile skeleton. *Third-party transportation required.*

300/500

245. **Sloth Bear Taxidermy Rug.** With felted backing. 64 x 56 x 8”.

500/700



246



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246. **Decorative Scroll Work Boar Skull.** Presumably Indonesian, late 20th century. An ornately hand-carved boar skull with tusks intact. Decorative scroll motifs featuring a central sun mandala on the forehead. Discoloration and yellowing are attributed to the age of the skull, surface marks, and imperfections throughout. 10 x 15 x 9".

300/500

247. **Sideshow Themed Duckling Taxidermy.** Two full-body ducklings set up to exhibit classic sideshow acts, including sword swallowing and fire breathing, and displayed in hand-painted wooden cases. Size each approx. 9 x 4 x 6".

300/500

248. **African Hippopotamus Full Skull.** Sub-Saharan Africa. Massive adult male hippopotamus skull, featuring both upper and lower skull. Large canine teeth (tusks) have been removed. Natural discoloration throughout with minor chips and wear as expected. Lower jaw measures Very heavy. *Third-party transportation required.* 14 x 24 x 19".

4,000/6,000

249. [TAXIDERMY]. **Two-Headed Mink Mount.** Modern full-body mink exhibiting two heads atop a single body. Mounted on a square wooden base in a standing and alert pose. Wear and losses to fur throughout, overall good condition. 14 x 7 x 7".

200/400

250. [TAXIDERMY]. **Clown Pig Sideshow Gaff.** Head atop a ceramic doll dressed as a traditional circus clown. Extremely top-heavy; does not balance well on its own. 12 x 5 x 8".

150/250



251



252



255

251. [TAXIDERMY]. **Two-Headed Duck Sideshow Gaff.** Full-body duck taxidermy mounted on a Styrofoam base, with two heads. Painted feet. Dust accumulation and loose surface debris. 12 x 9 x 5".

200/400

252. [TAXIDERMY]. **Two-Headed Coyote Mount.** Taxidermized coyote head, exhibiting a craniofacial duplication—two fully formed heads, mounted on a wooden plaque for hanging. Each head features well-preserved natural fur, and realistic glass eyes. Evidence of light age and storage, including dust accumulation and minor wear to fur and plaque. Good. 8 x 12 x 6".

300/400

253. [TAXIDERMY]. **Siamese Twin Calf.** United States, ca. 20th century. Full-body taxidermized mount of a conjoined twin calf exhibiting a limb abnormality. Eight limbs in total emerge from the abdominal region. In standing position, mounted on wood. Slight wobble to base; with matting and some fur losses. 26 x 36 x 15", mounted on 31" wooden base. *Third-party transportation required.*

2,000/4,000

254. [TAXIDERMY]. **Two-Headed Calf Mount.** American, mid-20th century. A preserved and mounted specimen of a two-headed calf (polycephalic abnormality), displaying two fully formed heads joined at the neck, each with natural glass eyes and dark brown fur. A well-preserved hide with expected age-related wear, minor fur loss, and light surface dust throughout. 12 x 10 x 12".

1,500/3,000

255. [TAXIDERMY]. **Full Body Lamb Taxidermy with Otocephaly.** Full-body taxidermy of a lamb exhibiting otocephaly, a rare congenital condition characterized by the fusion of the head and the presence of a single central orbital cavity. Mounted on wood. *Third-party shipping required.* 17 x 20 x 6".

900/1,200



253



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256. **Jacobs Four Horn Ram Taxidermy Mount.** Shoulder mount, 26 x 11 x 21".

250/400

257. [TAXIDERMY]. [ODDITIES]. **Taxidermy Springbuck Head and Neck with 4 Antlers.** Manufactured oddity, with two additional antlers. Approximately 27" long. Glass eyes, some fur appears to have been added from another source. One of the added antlers has a later repair on the upper edge, some wear. Very good. Motball odor. Measurements: 27 x 12 x 12".

300/500

258. [TAXIDERMY]. **Bison Calf Mounted Head with Horns and Nose Ring.** [N.p. n.d.] Bison head mounted onto wooden plaque with rope around base of animal's neck. Glass eyes. Mouth has visible stitching. Approximately 9 x 11 x 11 1/2". Some wear to head, a few small areas of fur worn away. Very good. Measurements: 9 x 11 x 12".

150/300

259. [TAXIDERMY] **Group of 5 Taxidermy Small Mammals Plus a Pair of Isopods, Including:** a Squirrel Head, a Buettikofer Bat Head, Fox Shoulder, Grysbok Shoulder with Horns, Standing Raccoon, a pair of deep sea Isopods, mounted in a shadow box. [N.p., ca. 20th century]. Sizes range from approximately 14" high to 3 3/4" high. Glass eyes. Fox and squirrel on wooden bases. Some occasional wear, raccoon has blue eyes. Very good. Measurements: 14 x 12 x 6".

300/500

260. [TAXIDERMY]. **Kangaroo from the Abdomen Up with Both arms.** Hanging kangaroo. Glass eyes. Arms have claws. Approximately 25" long. One ear has some damage, but this seems to have been done to the animal during life. Light wear, else fine. With the scent of moth balls. Measurements: 25 x 11 x 15".

500/700



261



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263



264



265

261. [TAXIDERMY]. **Medium-Sized Mixed Breed Dog, Somewhat Resembling Soviet Space Dog, "Belka."** [N.p., ca. 20th century]. Seated dog with pointed ears. Glass eyes. Mounted on wooden base, with removable lucite display box. Dog is approximately 18 1/2" high. Box size approximately 26 1/2 x 13 1/2 x 21 1/2". Some wear, soiling to wooden base. Fine. Belka (the dog that this taxidermy resembles) was one of two dogs who spent a day in space on Sputnik 5 (the other dog was Strelka) on August 19, 1960, and was returned safely to Earth. These dogs were the first higher living organisms that survived an orbital trip. Customer pick-up or third party shipping required.

500/700

262. [TAXIDERMY]. **Pair of Mounted Heads of Small Mammals, Including a Lynx and a Fox.** Heads and shoulders of animals, Fox with mouth open in an aggressive attitude. Lynx is approximately 12" long; fox is approximately 13 1/2" long. Some light wear. Generally, very good. Faint scent of moth balls. Measurements: 13 x 10 x 10".

200/400

263. [TAXIDERMY]. **Pair of Taxidermy Small Mammals, Including a Complete Muskrat and a Head of a Bobcat.** Head and shoulder of bobcat, full body muskrat on a wooden base. Bobcat's mouth is open displaying tongue and teeth. Bobcat approximately 13" long; muskrat is approximately 11 x 6 x 9 1/2" including base. Light wear. Very good. Faint scent of mothballs. Measurements: 13 x 10 x 10".

200/400

264. [TAXIDERMY]. **Trio of Taxidermy Small Mammals, Including a Skunk, a Beaver and a Meerkat.** Meerkat is mounted on small wooden base, skunk and beaver are standing. Skunk is approximately 15 1/2" high, beaver is approximately 16" high (teeth may not be original, with wires coming out of feet), Meerkat approximately 17 1/2" on base. Some occasional wear. All with the scent of moth balls. Very good. Measurements: 18 x 12 x 6".

200/400

265. [TAXIDERMY]. **Wild Boar Shoulder Mount.** Glass eyes, teeth and tusks appear original, tongue and mouth seem supplied with other materials. Approximately 7 x 15 x 9". Some wear to mouth, nose. Good. Measurements: 7 x 15 x 9".

200/400



266



267



268



269



270

266. **Tibetan Mounted Silver Turtle Shell Vessel.** Turtle shell mounted in hand-worked silver decorative base with four feet and stylized head. Head is not removable. Approximately 9 x 7 ½ x 3". Silver toned, some wear, soiling, top of shell is missing a small portion. Good. An unusual item. Measurements: 9 x 8 x 4".

300/500

267. **Kapala Goat Skull.** Buddhist/Tibetan, 20th century. Ceremonial goat skull decorated in hammered brass, copper, silver, and other alloy metals, with inlay coral stone cabochons. Some tarnishing/discoloration to metal throughout; dust accumulation. 10 x 16 x 5".

300/500

268. **Group of 7 Small Turtle Shells, All with Plastron Bottoms.** Small turtle shells with plastron bases. Sizes range from approximately 5" to 7" in diameter and 3" to 5 ½" high. Some light occasional wear. Very good. Measurements: 7 x 7 x 6".

200/400

269. [TAXIDERMY]. **Decoratively Carved Ram Skull.** Intricately carved ram skull with ornamental scrollwork design. Yellowing throughout, attributed to the age of the skull, surface marks, and imperfections. 12 x 11 ½ x 6".

200/400

270. [TAXIDERMY]. **Bicephalic Cobra Replica.** Full single-bodied cobra gaff two heads and glass eyes. Mounted in a striking position. Encased in a domed glass cloche with wood base. Cloche measures 12 x 11 ½ x 11 ½".

200/300



271



272



273



274



275

271. [TAXIDERMY – MEDICAL SPECIMEN]. **Hydrocephalus Foal Full-Body Skeleton.** N.p. Full-body skeletal equine specimen exhibiting hydrocephalus, a congenital condition characterized by abnormal fluid accumulation within the cranial cavity, resulting in a markedly enlarged skull. The skeleton remains articulated and largely intact, with one broken rib noted: overall extremely fragile given age and composition. Body measures approximately 31 x 12 x 35", with the oversized skull measuring 11 x 9 x 12". Skull attaches for display. *Pick-up or third-party shipping required.*

1,000/2,000

272. [FUNERALIA]. **Mortician's Traveling Embalming Kit.** American, early 20th century. Black textured leatherette case with reinforced corners, brass latches, and a leather-wrapped handle. The fitted interior retains its original compartmentalized sections with glass bottles, powders, brushes, applicators, and other mortuary supplies. Exhibits expected wear consistent with use: scuffing, fraying to corners, and surface wear to the handle. 18 x 22 x 10".

400/600

273. [WET SPECIMEN]. **Two-Tongued Piglet Wet Specimen.** American. 20th century. Preserved piglet exhibiting a rare congenital anomaly: duplication of the tongue. Suspended in fluid within a sealed glass jar. The body remains well-defined with visible features, the doubled tongue prominently displayed when viewed. 10 ½ x 6 ½ x 6 ½". *Third-party shipping required.*

500/700

274. [TAXIDERMY]. **Equine Enterolith.** United States, 20th century. Large single enterolith stone made up of built-up minerals, such as magnesium, ammonium, phosphate, and salts, within a horse's intestines. More common in the southwestern parts of the U.S. Natural losses and discoloration to the stone from formation. 6 ½ x 7 x 7 ½".

200/400

275. **Group of 5 Disarticulated Skeletons of Small Mammals or Birds, Plus Two Skulls.** Included are a red fox, another fox, a squirrel, a crow, and an ostrich skull (in several pieces). Skulls are of a small deer and a river otter. Skeletons are nearly complete. Some wear, soiling. Good. Measurements: 8 x 8 x 3".

200/400



276



277



278



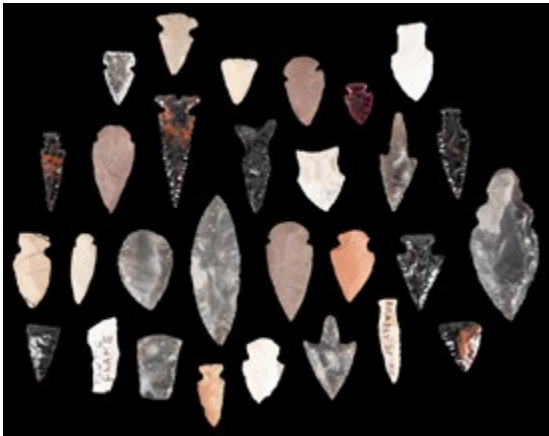
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280



281



282

276. **Unidentified (Presumed Calf) Skeleton.** Skeleton of a (probable) juvenile animal, presumably a calf. Skeleton is lacking sternum, otherwise presumed to be complete. Animal is not in a standing attitude, but with legs positioned in a downward attitude. Approximately 34" long. Bones are glued together. Minor rubbing, skeleton is generally clean. Very good. Measurements: 34 x 10 x 12".

200/400

277. [WET SPECIMEN]. **Fetal Pig Wet Specimen.** Preserved fetal pig in glass jar. Slight discoloration to the liquid and expected wrinkling to skin. *Third-party shipping required.* 11 x 4 ½ x 4 ½".

250/400

278. [WET SPECIMEN]. **Full Calf Wet Specimen.** Presumed full newborn calf, preserved in a large glass jar. *Third-party shipping required.* 16 x 11 x 11 ½".

500/700

279. [WET SPECIMEN]. **Baby Chick Wet Specimen.** Avian specimen preserved in fluid within a sealed glass jar, exhibiting full skeletal and soft tissue features of a newly hatched chick. *Third-party shipping required.* Jar measures 5 ¼ x 3 x 3".

200/300

280. [WET SPECIMEN]. **Turtle Hatchling Wet Specimens.** Group of three preserved turtle hatchlings suspended in fluid exhibiting physical abnormalities, including limb deformities and albinism. Well preserved. Largest 3 ½ x 1 ¾". *Third-party shipping required.*

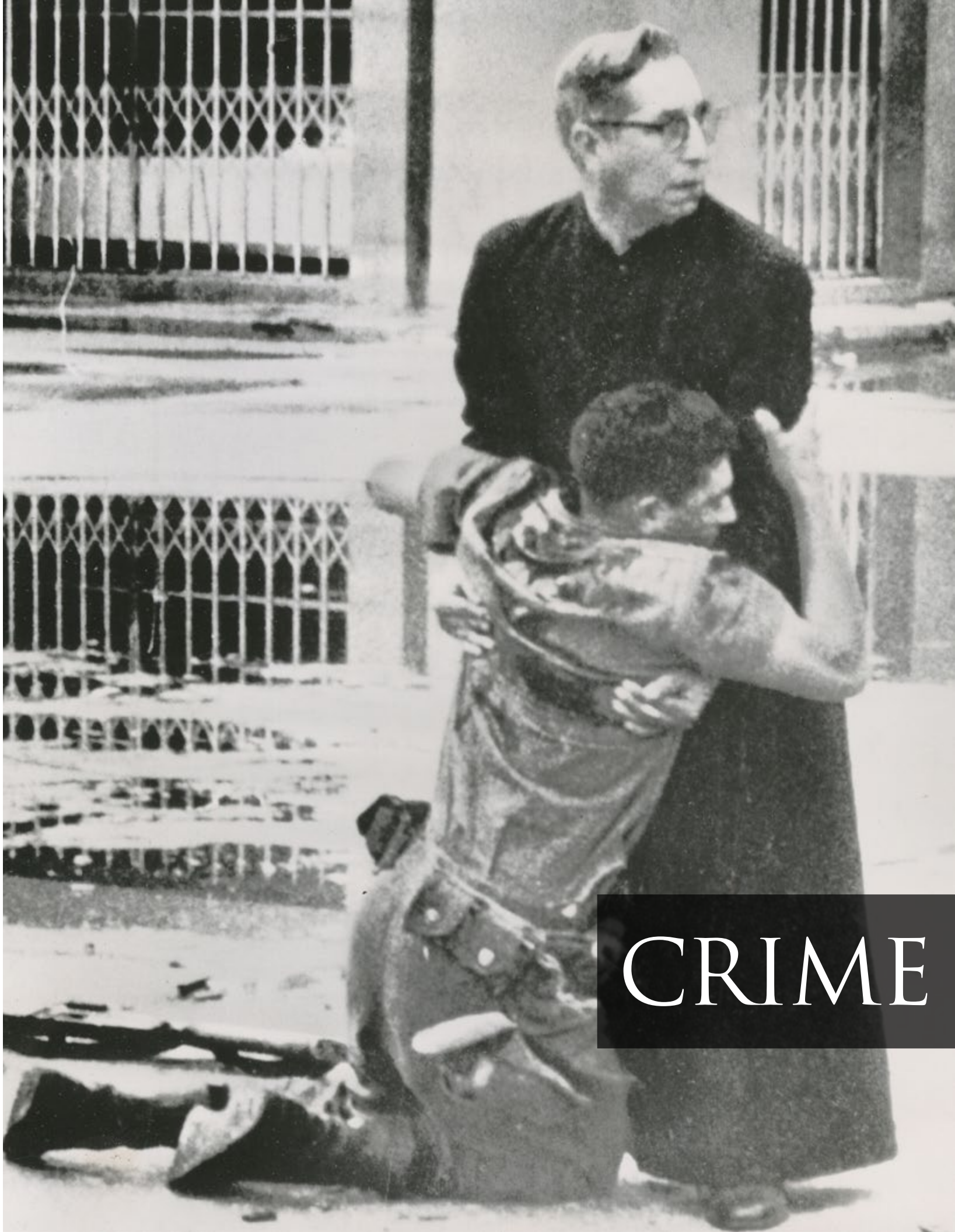
250/350

281. [FOSSILS]. **Group of 4 Fossils.** Fossils of a partial jawbone (with 3 partial teeth) of a large mammal (bison?) with 2 loose small pieces, an unidentified small fossil, a partial tortoise shell, fossil of a portion of coral. Some wear, chipping, soiling, toning. Generally good. Sizes range from approximately 10 x 7 x 5" to 6 ½ x 2 ½ x 2".

150/300

282. **Arrowhead Collection.** Approximately 30 pieces. One in bag with note that it was found in Naperville, Ill. Largest 3 ¼ x 1 ½".

100/150



CRIME

283. [CRIME – NEW YORK]. **File of documents related to the murder case of Arthur Mayhew.** [Hempstead, 1896]. Including: a file of approximately 50 witness statements, typed and manuscript, concerning the murder case against Arthur Mayhew, who was convicted of murdering Stephen Powell, a businessman, in Hempstead, NY, on March 7, 1896, and executed at Sing Sing Prison the following March. Also in the file is a letter to Daniel Noble, District Attorney of Long Island City, NY, inviting him to Mayhew’s execution; a typed copy of the judge’s sentence against Mayhew; a typed copy of John Wayne’s confession which implicated Mayhew in the murder; and a mugshot (unidenfited). Size 10 ½ x 8” and smaller.

400/600

284. [CHICAGO CRIME]. **The Crime Scene File and Photographs from the Unsolved Double Murder of Barbara and Patricia Grimes, from the Collection of Harry J. Glos, Chief Investigator for the Cook County Coroner’s Office.** [Illinois, ca. 1950s]. Collection includes over 50 black and white crime scene and autopsy photographs (mainly 8 x 10”, ten are 13 ½ x 10 ½”), over 60 pages of original notes and reports from the case, a few later newspaper clippings and photocopied articles about these murders. Worn, soiled, creased, occasional tears, as one would expect from materials used in the investigation of this crime. Fine.

Barbara Grimes and her sister Patricia (born 1941 and 1943, respectively) vanished on December 28, 1956, while returning home from a movie theater in Brighton Park, only one and a half miles from their home. Their naked bodies were discovered on a deserted road in Willow Springs on January 22, 1957. The autopsy reports stated that they were murdered within five hours of their last confirmed sighting, dying of secondary shock and exposure. The investigation into this horrific crime was one of the most labor-intensive in Cook County history and remains unsolved. Coroner investigator Harry J. Glos (1913? - 1994) disagreed with the official time of death, feeling that they had lived longer than the five hours stated by the coroners; Glos stated that they had probably been alive until January 7, based upon the thickness of the ice covering their bodies. He also stated that both girls had suffered sexual assaults during their presumed captivity. He believed that a drifter named Edward Bedwell had committed these crimes (Bedwell had been allegedly seen with two girls matching their description in a local diner), but there was insufficient evidence to make an arrest. Complicating matters were reports that both girls would ask men to buy them alcohol while they waited outside various stores or bars, thus confusing an already complex case with numerous red herrings. The files include Glos’s report to Coroner McCarron, covering the major findings at the autopsies (the original autopsy reports are missing from the Coroner’s Office). Glos’s refusal to agree with the official coroner’s conclusions led to his firing by Coroner Walter E. McCarron on February 15, 1957, but Glos was soon deputized by Sheriff Joseph D. Lohman, who agreed with Glos’s assessment, and allowed him to continue his investigation without pay. An excellent collection of a working murder investigation of one of Cook County’s most famous and painful unsolved cases. Measurements: 16 x 13 x 6”.

2,000/4,000



283

285. [CHICAGO CRIME]. **Crime Scene and Autopsy Photographs from the Infamous Triple Murder of John Schuessler, Anton Schuessler and Robert Peterson, from the Collection of Harry J. Glos, Chief Investigator for the Cook County Coroner’s Office.** [Illinois, ca. 1950s]. Collection includes nearly 60 black and white crime scene and autopsy photographs, and nearly 30 photographs printed on plain paper of similar nature. Photos are 8 x 10”. Worn, soiled, creased, occasional tears, as one would expect from materials used in the investigation of this crime. With this collection is a police bulletin from October 20, 1955, with the boys pictured on the front page. Fine.

On October 16, 1955, the Schuessler brothers went with their friend, Robert Peterson, to a movie downtown Chicago. When they didn’t return home at a reasonable time, their fathers went out to search for them. They found out that the boys had been to a bowling alley earlier that day but didn’t find them. The families contacted the police (it is unclear if the police began their search that night or the next day). After two days of fruitless searching, their naked bodies were discovered in a ditch near a Northwest Side gravel path. Their clothes weren’t at the scene. The oldest boy, Robert Peterson, had 14 stab wounds. Because the police neglected to seal off the crime scene, it became contaminated by reporters and onlookers. The case went cold, and remained unsolved until 1994, when police were investigating arson at a horse stables, and were continuing an unsolved investigation of the disappearance of candy heiress Helen Vorhees Branch. During this investigation, police came across people who implicated Kenneth Hansen for the triple-murder. In July of 1994, “police arrested Hansen on a warrant charging him with arson for a 1970 fire that destroyed a competitor’s business” (Chicago Tribune). Later that same day, Hansen was charged with the Peterson – Schuessler murders. Although the sequence of events of the murder is unclear, police believe that after the boys left the bowling alley, they chose to hitchhike home. Hansen picked them up and took them to the horse stables where he worked; he then offered them money for sex, and they refused. He then raped and murdered them. It is generally believed that Robert Peterson tried to fight Hansen, hence his stab wounds. The Chicago Tribune reported that seven months after the murders, police had wanted to exhume the bodies to look for more evidence, when a fire destroyed the horse stables where Hansen worked; it is believed that Hansen started this fire to destroy any clues as to his guilt. The bodies were still exhumed, and hay was found in the boys’ lungs. Hansen had been convicted of the murders in 1995, but his conviction was thrown out on a technicality. In 2002, he was convicted again and died in prison in 2007. IN THIS GROUP, THERE IS A PHOTO OF ONE OF THE VICTIMS WITH AN IMPRESSION OF A HORSE MEDALLION ON HIS HIP; THIS PHOTO IS THE “MISSING LINK” WHICH HELPED TO ESTABLISH HANSEN’S GUILT. Measurements: 15 x 10 x 3”.

1,500/3,000



286

286. [CHICAGO CRIME SCENES]. **Crime Scene Photographs from Various Fires and Other Tragedies, Most of Which Involved Loss of Life, from the Collection of Harry J. Glos, Chief Investigator for the Cook County Coroner’s Office.** [Illinois, ca. 1950s]. Collection includes nearly 55 black and white glossy photographs, 82 black and white photographs printed on plain paper, 16 small black and white snapshots. Photos are 8 x 10”. Photos are distributed among 33 files, with numerous typed reports (some are mimeographed), hand-written notes, newspaper clippings, and other related ephemera. Worn, soiled, creased, occasional tears, as one would expect from materials used in the investigation of this crime. Fine.

Some of the fire investigations include: “1702 W. Erie Fire, June 11 1954 / 7 Dead”, “171-173 W Hill St. Fire Sept 25, 1956 Dead – 5 victims”, “3157 Madison St. Fire Case Oct. 27th 1953 Baby Found in Casket”, “1704 W. Madison St. – Fire – Disaster / Reliance Fire / 5 Fireman Dead”, “Zion Fire Disaster Sat & Sun Feb 6-7 1954 Zion, Ill.” “Walgreen Drug Store Fire April 6 – 1955 / Deaths – L. Chester Marmoil [?] Fireman: Robt Synakiewitz”, “Wieboldt Store Explosion March 6 – 1955”, “4 – 11 Fire 620-622 Blue Island Av. 3 Dead 2 Injured Fri. Jan., 21, 1955”, “Jackson Boyd Airplane Crash Oct 6, 1954 ... Accidental”, and more. A fascinating lot of modern Chicago fires and other horrific events. Measurements: 12 x 10 x 1”.

800/1,200

287. [CHICAGO CRIME SCENES]. **Huge Lot of Nearly 530 Crime Scene Files with 530 Glossy Photographs Plus Numerous Photos Printed on Plain Paper from the Collection of Harry J. Glos, Chief Investigator for the Cook County Coroner’s Office.** [Illinois, ca. 1950s]. Photographs are black and white, with matte or gloss finishes. Photos are 8 x 10”. Includes numerous typed reports (some are mimeographed), hand-written notes, newspaper clippings, and other related ephemera. Worn, soiled, creased, occasional tears, as one would expect from materials used in the investigation of this crime. Fine. Files are in alphabetical order.

Some of the crimes (most are murder, a few are accidental) included are: Paul Labriola (Mob Hit), James Weinberg (Mob Hit), David Konsoer, George Luchyk (Murder / Suicide), Thomas Kaskos (Mob Hit), Gregory Leonard (child murdered when thrown against a radiator by his father), Ruby Berg (Gunshot, Probably by Lover), Margaret Lands Bilsberry (Strangled – Testified Against Narcotics Trafficker), Edna Mae Brown (Murdered During Rape), Nathan Brodsky (Shot by Jealous Husband During Sex), Dominic Christiano (Shot; Had Robbed Mob Bookie Joints), Charles “Cherry Nose” Gioe (Mob Hit), Oliver Johnson (Shot / Wife Accused of Murder), and many more. Spreadsheet inventory available upon request. This lot comes with supporting authenticity paperwork. A fascinating look at the dark underbelly of life in mid-century Chicagoland. Measurements: 12 x 10 x 1”.

7,000/10,000



288



289

288. [BOSTON POLICE DEPARTMENT]. **Archive of BPD policemen photographs and negatives.** [Boston, ca. 1960s-70s]. Two thick binders with approximately 1,000 or more photographs, the majority portraits of members of the Boston police force of various ranks posing for mugshots, typically in uniform, including men and women of various ages, and some Black officers. In addition to portraits, the archive includes photographs and negatives of officers and commanders in other settings, including banquets and an award ceremony, policemen on horseback, and others. Sizes 4 x 4 ⅞” and smaller, loosely inserted in modern binders, occasionally with slips identifying people or events; binders 13 x 8 ½ x 4”.

700/1,000

289. [BRINK’S ROBBERY]. **Album of mugshots, negatives, and newspapers on the “Crime of the Century.”** [Boston, ca. 1950s]. Album of over 200 photographs and negatives (the majority being negatives) related to the Brink’s Robbery in Boston on January 17, 1950. Includes mugshots of four of the 11 men convicted in connection to the robbery, and seven mugshots of other men, possibly suspects. The remainder of the album filled with photo negatives presumed to be from the investigation, including images of the chauffeur’s cap left at the crime scene (one of the only pieces of physical evidence discovered at the scene), Brink’s trucks and other vehicles, interior and exterior views of the Brink’s building, a burlap money bag found at a junkyard (one of the breakthroughs in the case), and others. Also with: eight Boston newspapers from 1956, each with bold above-the-fold headlines related to arrests and verdicts in the case. Provenance: from a former Boston Police Department photographer. Kodak safety negatives each approx. 4 ⅞ x 3 ⅞”. Binder 13 ¼ x 8 ½ x 3”.

600/900

290. [FEMINISM & LESBIAN ACTIVISM]. **Group of photographs of pro-lesbian graffiti in Boston.** [Boston, ca. 1970s]. 22 photographs (8 x 10”), most documenting lesbian graffiti on the Statue of Samuel Adams in Boston, and on sidewalks (probably nearby), and a woman wearing a feminism symbol button, holding up her hand which is apparently stained with paint (these photographs labeled “exhibit #2” and “exhibit #3” on reverse). All 8 x 10”.

150/250

291. [BOSTON]. **Album of Boston Police Department car wreck photo negatives.** [Boston, ca. 1960s-70s]. Thick binder of several hundred photograph negatives, and some positive prints, depicting various wrecked, damaged, or burned cars and trucks, depicting vehicle exteriors and interiors. Car models predominantly ca. 1950s-70s. Some images with police officers, patrol cars, bystanders, and surrounding streetscape in frame. Generally Kodak Safety-Film negatives, 4 7/8 x 3 3/8”. Binder 13 1/4 x 9 x 3”.

200/300

292. ADAMS, Edward T. (1933-2004). **“Saigon Execution,” Press Photograph of One of the Most Famous Photographs of the Vietnam War.** [Associated Press, May 5, 1969]. Press photograph commemorating Adams winning the Pulitzer Prize for Spot News Photography – to the right of the original image is a profile photo of Adams. Toned, a short tear at upper margin, some faint creasing, four tape repairs or remnants on verso, two later inkstamps, a portion of a news clipping (taped to the photo, one of the four tape pieces), and two contemporary ballpoint pen notes (“5/69” and “Pulitzer Prize”). Near fine. At top of the image, is a caption: “PHOTOGRAPHER AND HIS PULITZER PRIZE WINNER – Associated Press photographer Edward T. (Eddie) Adams, right, was awarded in New York Monday the Pulitzer Prize for 1969 for spot news photography for the picture at left. The picture shows Brigadier Gen. Nguyen Ngoe Loan, the Saigon government’s national police chief, executing a Viet Cong captive in Saigon’s Cholon section on Feb. 1, 1968... (RETRANSMISSION FOR PMS)”. During the Tet Offensive, Viet Cong operative Nguyen Van Lem was captured for allegedly murdering ARVN Lt. Col. Nguyen Tuan’s family (there was one survivor, Tuan’s son, Huan, who eventually became the highest-ranking Vietnamese-American officer in the U. S. Navy, becoming a Rear Admiral). Chief Loan ordered one of his men to kill Lem on the street – the man hesitated, and so Loan shot him personally. There have been various stories over the years as to why Lem was executed, but his guilt has never been firmly established (although it was established that he was a Viet Cong operative). Loan eventually migrated to the U. S. where I. N. S. attempted to deport him for “war crimes,” but President Jimmy Carter intervened, allowing Loan to stay in the U. S. for the rest of his life. As for Adams, although this photo brought him great fame, he was haunted by it: “I was getting money for showing one man killing another. Two lives were destroyed, and I was getting paid for it. I was a hero...” And later, Adams said, “Two people died in that photograph. The general killed the Viet Cong; I killed the general with my camera.” 8 x 11”. In removable mat – mat size approximately 14 x 17”.

300/500

293. SEAMAN, William (1925 – 1997). **“Death Pulls Boy’s Coaster Wagon” (aka “Wheels of Death”).** [Associated Press, May 17, 1958]. Black and white photograph of a dead child under a sheet in the middle of a street, with a policeman writing notes and a doctor walking away – in the foreground is the boy’s smashed wagon. Minor occasional toning, faint wrinkling. Fine. On the verso is a clipping of the partial newspaper clipping with “May 17 1958” stamped in red and “Tragedy” in blue ballpoint in an unknown hand. Beneath that is the remains of a later (?) yellow sticker with “Photograph for Enquirer” in reverse. The caption on the clipping states: “Death Pulls Boy’s Coaster Wagon / A doctor, too late to help, walks away and a policeman takes notes by the covered body of Ralph Senne [Fossum], 9, after the boy was hit by a truck and killed at Minneapolis. Ralph had been riding his coaster wagon – AP Wirephoto.” A truly heartbreaking photo, for which Seaman was awarded the 1959 Pulitzer Prize for Photography. 6 1/2 x 7 3/4”.

200/300

294. BROWNE, Malcolm (1931-2012). **“The Burning Monk,” Press Photograph of Buddhist Monk, Thich Quang Duc Self-Immolating in Saigon in June, 1963.** [Associated Press, November 15, 1963]. Black and white press photo of this famous and harrowing image of a Buddhist monk serenely burning in the middle of a busy intersection to protest the South Vietnamese Diem’s pro-Catholic and anti-Buddhist policies. On the verso, a teletyped caption is affixed: “THE ULTIMATE PROTEST IN SAIGON / Thich Quang Duc, a Buddhist monk, is engulfed in flames in a Saigon street, June 11, as he commits suicide in protest against alleged government persecution of Buddhists. His was the first in a series of self immolations in South Viet Nam.” Inkstamped date of “Nov 15 1963” on verso near caption. Mild rubbing, faint wrinkling, some light thumbsailing on verso. Fine. Of this photograph, President Kennedy stated “No news picture in history has generated so much emotion around the world as that one”. The photographer, Browne, won the Pulitzer Prize for International Reporting for this photograph. Browne had stated: “I just kept shooting and shooting and shooting and that protected me from the horror of the thing.” 8 1/2 x 11”.

300/500

295. LOVERA, Hector Rondón (1933-1984). **“Aid from the Padre,” Press Photograph of a Navy Chaplain Administering Last Rites to a Wounded Soldier in the Venezuelan Two-Day Revolt.** [Venezuela, June 4, 1962]. Black and white press photograph (later print, stamped “May 10, 1963”) of the famous image of chaplain Luis Padilla giving last rites to a mortally-wounded soldier, while under gunfire. This wire service photo was used in an article stating it had won the Pulitzer Prize in News Photography. Right and lower margins neatly trimmed, portion of news clipping affixed on verso. Fine. This photo was taken during the attempted coup by rebels in Puerto Cabello, Venezuela. Of this photo, Lovera stated: “I found myself in solid lead for forty-five minutes... I was flattened against the wall while bullets were flying when the priest appeared. The truth is, I don’t know how I took those pictures, lying on the ground...” Government forces eventually took the city and routed the rebels, who were either captured or fled into the jungle. Winner of the 1963 Pulitzer Prize for Photography. Approximately 9 x 7”.

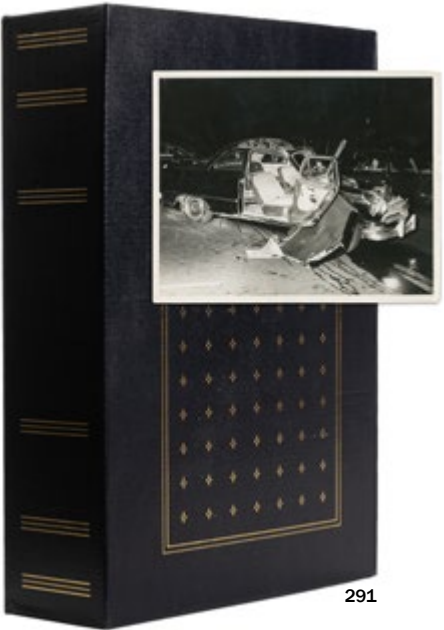
200/400



290



293



291



294



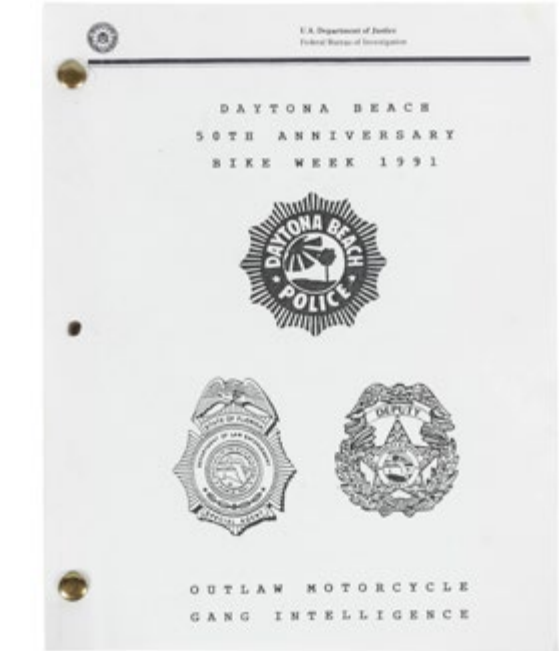
292



295



296



297

296. UT, Nick (aka UT, Huynh Cong, b. 1951). “**Napalm Girl,**” **Press Photograph of One of the Most Famous Images from the Vietnam War.** [Trang Bang South Vietnam, June 8, 1972]. Black and white press photograph (a later wire service image from May 7, 1973,) used for an article stating that this harrowing image won the Pulitzer Prize in News Photography. Photo is accompanied with typed caption on left margin: “Associated Press photographer Nuynh Cong “Nick” Ut won the Pulitzer Prize Monday for this photograph, which shows terrified children fleeing a misplaced aerial napalm strike near Trang Bang, South Vietnam on June 8, 1972. The girl at center, who suffered burns, had ripped off her flaming clothes. Behind the youngsters are South Vietnamese troops. Ut, 22, a Vietnamese, won the prize for spot news photography, it was announced in New York...” The girl in the photo was 9 years old at the time; thankfully the girl, Phan Thi Kim Phuc, survived her injuries. After taking this photo, Ut put the injured children into his van and drove them to a nearby hospital. Winner of the Pulitzer Prize for Photography in 1973. 8 x 11”.

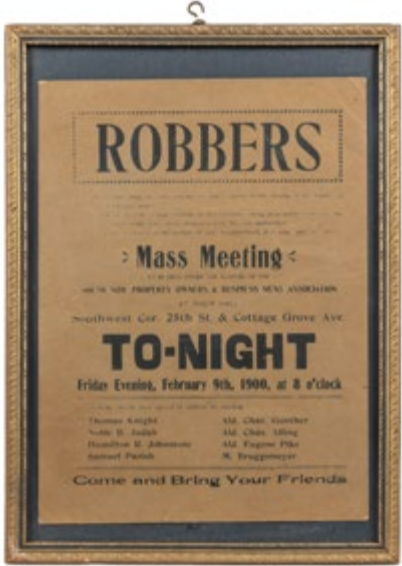
500/700

297. [OUTLAWS MOTORCYCLE GANG]. **Daytona Beach 50th Anniversary Bike Week 1991 Outlaw Motorcycle Gang Intelligence Bulletin, with Numerous Mugshots.** [Washington, D. C.: U. S. Department of Justice – Federal Bureau of Investigation, ca. 1991]. Large, photocopied bulletin, brad-bound with printed white wrappers. Unpaginated (around 100 pages), text on rectos and versos. Minor rubbing, occasional faint thumbsoiling. Fine. This bulletin discusses the Outlaws, with numerous mugshots and descriptions, including their legendary leader, Harry “Taco” Bowman (1949-2019). It has a brief list of the “1%” American and foreign motorcycle gangs, and a section of a review of the FBI's 1991 “Bike Week” intelligence. This report also has brief sections about other motorcycle gangs, including: the Pagans, the Warlocks, the Bandidos, the Grim Reapers, Iron Coffin, the Avengers, Rarebreed, the Bandana's, the Black Sheep, the Chosen Few, the Derelicts, the Desperados, the Devils Disciple, Fates Assembly, the Hell's Angels, the Highwaymen, the Jokers, the Liberty Riders, the Queensmen, the Rappers, the Riders, the Road Agents, and the Scorpions. The Outlaws, one of the two most famous motorcycle gangs in the U. S. (the other being the infamous Hell's Angels), were founded in 1935 in the Chicago suburb of McCook. For the group's first few years, they focused on motorcycle riding, drinking, and getting into fistfights. It was only after their founder, John Davis, was murdered in 1970 as part of a dispute between the original members and the new generation (most of the new generation were Vietnam vets), that the Outlaws became involved in organized crime. At various times, the Outlaws have served as muscle for the Chicago Outfit (the Chicago branch of the Mafia) and maintained close ties to them. The Outlaws currently have 441 chapters in 43 countries with more than 3,000 members. “Taco” Bowman was the club president from 1984 until 1999; he was convicted of several felonies and was sentenced to two life terms plus 83 years in prison (he died in custody in 2019). Because the Hell's Angels (the mortal enemies of the Outlaws) dominated the annual biker gathering in Sturgis, SD, the Outlaws made Daytona Beach their place for their own gathering (with attendance by other biker gangs they were friendly with). Approximately 11 x 8 ½”.

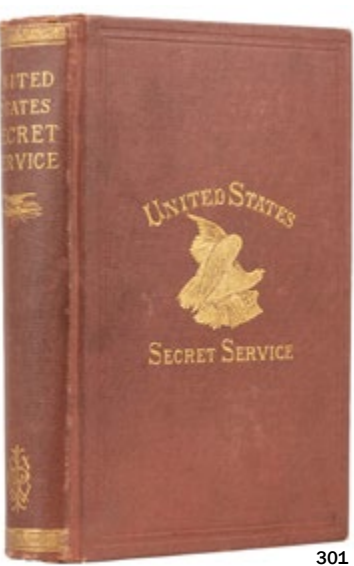
300/500



299



300



301



298



302

298. [MUGSHOTS]. **Album of California mugshots.** Oblong black cloth volume, approximately 55 leaves with pasted in photograph or photocopied mugshots with subjects holding San Francisco or California Prison identification placards (some mugshots appear twice within the book); and additional printed leaves without mugshots. Penciled note on front inside blank: “Dragnet TV prop.” It is unclear whether the mugshots are genuine or were created for entertainment purposes. Generally very good, one mugshot detached and laid in. Album: 9 x 16 x 1”.

100/200

299. WOOLDRIDGE, Clifton (1854-1933). **Vampires Exposed, or Ferretting Out the Woman Grafters.** Chicago: Max Stein, [1918]. 8vo. Illustrated. Original publisher's tan pictorial wrappers (short tear to upper cover). FIRST EDITION. Clifton Wooldridge was a Chicago police officer known for his passionate crusades against the forces of corruption, gambling, insurance scams, and human trafficking, with one commenter even calling him the “incorruptible Sherlock Holmes of America.” Over the course of a 20-year career he claimed 19,500 arrests, 3,200 criminals put away, and \$100,000 worth of recovered property.

250/350

300. **Robbers / Mass Meeting To-Night.** Chicago, 1900. Poster on thin cardstock, framed, for a public meeting regarding robbery and crime, organized by the South Side Property Owners & Business Mens Association, with a list of eight people scheduled to address the meeting which includes three aldermen. Corner creases and tackholes; rubbing with some ink loss. 12 ⅛ x 9”; framed, 14 ¾ x 11”.

150/250

301. BURNHAM, G.P. **Memoirs of the United States Secret Service.** Boston: Lee & Shepard, 1872. Publisher's brown cloth, spine lettered gilt. 8vo. xii, 436pp. Steel-engraved frontis under tissue. Heath's Counterfeit Detector ad bound in at front, [4]pp. publisher's ads at rear. Nice copy with slight fraying at extremities. 8 x 5 ½ x 1 ¼”.

100/200

302. **Charles Manson Pair of Signed Polaroid Photographs.** Corcoran, 2006. Color Polaroid photographs depicting Manson, with another man in one image, signed in the image and on the reverse. 4 ¼ x 3 ½”.

300/500



303



304



305



306

303. [TRUE CRIME]. SIMPSON, O.J. (Orenthal James Simpson). **I Want to Tell You: My Response to Your Letters, Your Messages, Your Questions.** Little Brown & Co., 1995. 8vo. Hardcover white over blue paper with gilt stamped facsimile signature to the front and titles stamped in gilt on the spine. Blue endpapers and blue clamshell case. SIGNED BY SIMPSON, NUMBERED FIRST EDITION (821/3000). Simpson is known for his trajectory from football Hall of Famer to movie star to double murder suspect. 9 x 6 ½".

200/400

304. [TRUE CRIME]. MANSON, Charles (1934-2017) **Charles Manson Candid Photographs.** Two candid shots of Charles Manson, the American criminal who led the cult-based Manson Family, responsible for multiple deaths (including the murder of Sharon Tate) and the subject of Quentin Tarantino's film *Once Upon a Time in Hollywood* (2019). Fine. Largest 4 x 6".

200/300

305. [TRUE CRIME]. GACY, John Wayne (American, 1942-1994). **Pale Rider.** 1986. Oil on canvas board. Signed to the lower right margin. Personal inscription and date to verso. Portrait oil painting done by serial killer John Wayne Gacy of the actor Clint Eastwood, a copy of the poster from Eastwood's 1985 American Western film, *Pale Rider*. Framed. Light scratches and abrasions. Good condition. Sight 28 x 22".

1,500/3,000

306. **Antique Fig 8 Handcuffs.** Circa early 20th century. Heavy "figure 8" design handcuffs with, with original plug and key. 5 x 3 x 1".

100/200



TOYS &
CURIOS



307



308



309



310



311

307. Aurora “The Mummy” Plastic Model Kit. West Hempstead: Aurora Plastics, ca. 1960s. Unassembled kit, with instructional booklet, and original box with illustration of a completed and painted model, 1963 Universal Pictures copyright on box side. 2 x 5 ¼ x 13”.

150/250

308. Steiff Scary Black Cat. Postwar black cat with arched back and raised tail. Button in the ear (no tag). Minor surface wear. 11 x 2 ¾ x 6”.

100/200

309. Katherine's Collection “Count Vampire” Life Size Doll and Antique Throne Chair. Includes Count Vampire, from the manufacturer's Vampire Collection, holding a staff, with attached original tag/certificate of authenticity; and a 19th century carved wooden throne armchair. *Third-party transportation required.* Seated dimensions: 51 x 20 x 20”.

400/600

310. [VAMPIRE SLAYING KIT]. JONES, Price and Melissa. **Vampire Slaying Kit in Framed Shadow Box.** [Sapulpa, OK: Dead End Hill, ca. 21st century]. 11 beautifully crafted items mounted onto a red velvet base in a glass-fronted shadow box, with a gilt wooden frame and small mallet on a chain (small mallet is related to legend at the bottom of the kit, “In Case of Emergency Break Glass”). Items include: a small gilt-framed mirror, a small Holy Bible, a small wax covered vial labeled “Garlic”, another small wax covered vial labeled “Holy Water” (this is empty), a small vial with wooden matches and a cork stopper, a crucifix with red beads, a small black candle, two carved wooden stakes, a mallet with leather accents and with a small metal crucifix, and a small red wax seal with a raven. Some wear, light chipping to frame. Fine. This kit is designed to hang on a wall and is ready to protect you and your family from vampires. Approximately 19 ½ x 16 ½ x 5”.

500/700

311. [HARRYHAUSEN, Ray (1920-2013).] **Medusa Figurine from Clash of the Titans in Original Box.** [China:] Gentle Giant, [2006]. Poseable resin figure of Medusa with bow and quiver, in original box with two display windows. Box approximately 8 x 8 x 10 ¾”. Box with some occasional wear and bumping, sunning, two of the three pieces of tape sealing the lid are broken. Fine. An uncommon figurine, difficult to find in the original box! Measurements: 8”L x 8”W x 11”H.

300/500



312

312. [HARRYHAUSEN, Ray (1920-2013).] **Pair of Signed Movie Stills from “Jason and the Argonauts.”** [Hollywood:] Columbia Pictures Corporation, 1963. Black and white stills, one featuring Jason facing the Hydra, and the other of Jason and his fellow crewmember fighting skeleton warriors. BOTH SIGNED BY HARRYHAUSEN IN BLACK INK. Both approximately 8 x 10”. Occasional toning, rubbing, one still with “From the Animation Collection of Jim Harmon” inkstamp on the verso. Fine. Measurements: 10 x 8 x 1”.

150/300

313. [HARRYHAUSEN, Ray (1920-2013).] **Trio of Figurines from “Jason and the Argonauts” and “20 Million Miles to the Earth.”** [V.p., ca. 2000s]. Poseable figures include: Harpy from Jason and the Argonauts by Columbia Heritage in the original box (box approximately 9 ¾ x 5 x 6 ½” – box with creases, wear, bumps), the Cyclops from Jason and the Argonauts (made by X-Plus) with club and an extra head (approximately 10 ½” high), and the Ymir from 20 Million Miles to the Earth (made by X-Plus), approximately 7 ½” high. Generally fine. Measurements: 10 x 12 x 11”.

150/300

314. [TRADING CARDS]. **Box of 36 Wax Packs of “Dark Shadows” Television Series Trading Cards.** [Imagine, Inc., 1993]. Manufacturer's opened pictorial countertop display box, with 36 wax packs in plastic packs (all packs are sealed except for one). 5 cards in each pack. Light wear to box. Fine. Measurements: 12 x 10 x 3”.

100/200

315. **Royal Bayreuth Devil & Cards Candy Dish.** With green Royal Bayreuth/Bavaria mark on underside. Lettered “Bermuda” at the devil's foot, an uncommon variation. 6 ¾ x 6 ¾ x 1”.

200/300

316. **Royal Bayreuth Devil & Cards Pitcher.** Green mark. Very good. 8 x 3 ½ x 7 ½”.

250/350

317. **Royal Bayreuth Devil & Cards Pitchers (2).** Blue marks. Very good. The larger 5 x 4 x 6”.

250/350



313



314



315



316



317



318



319



320



321



322



323



324

318. **Royal Bayreuth Devil & Cards Wall Match Holder.** Blue mark. Very good. 5 x 3 ½ x 1".

200/400

319. **Royal Bayreuth Devil & Cards. Group of 4.** Includes a stamp box, ashtray, mug, and covered sugar from the pattern. Two with blue marks, two green marks. All very good (stamp box with slight scrapes on horns). Size of largest 5 ¾ x 5".

300/500

320. **Royal Bayreuth Witch with Cards Creamer.** Marked underside MW Co. (Mitchell Woodbury), an American retailer; and Made in Germany. The handle is a coiled snake. Discreetly repaired chip at rim. 4 x 5 ¾ x 2".

200/300

321. **Group of 28 Clown Figurines.** Group of porcelain, ceramic, wood, and plastic figures of clowns. Includes sets of salt and pepper shakers, trinket dishes, and planters. Scattered shelf wear. Largest measures 7 x 4".

50/100

322. **Penca de Balangandan Amulet.** Afro-Brazilian, 20th century. Collection of 12 charms (metal, bone, carved wood) on cast metal body depicting perched birds 5 ½ x 7 x 1 ½".

150/250

323. [CANNIBALISM]. **Replica Fijian Cannibal Fork.** (Iculanibokola). Fiji Islands, 20th century. Hand-carved wooden replica fork with a three-dimensional Sea turtle relief at one end, center wrapped with twine, and a geometric floral motif at the other. "KOTO" carved into the staff. Four prongs to one end were used historically to eat the brains and flesh of tribal enemies. Near fine condition. 16 ½ x 2 ½ x 2".

500/700

324. [CEREMONIAL]. **Vintage Katsura Geisha Style Wig and Kimono.** Okayama City: Tatsumi Shokai Co., ca. early to mid-20th century. Human hair wig with netted lace hairline in the Takeshima style. Either a bride's traditional wedding ceremony wig or worn for performance. This Katsura comes on a wooden stand inside a faux reptile embossed carrying case. Includes a female-size kimono decorated in a cherry blossom design. Carrying case measures 14 x 16 ½ x 12".

200/400



325

325. **Vintage Cast Iron Dragon Pot or Steamer.** Cast iron pot with dragon-shaped lid, and handles. Painted black. Some light wear, interior shows signs of use and wear, occasional rust. Very good. Approximately 12 x 7 x 10 ½".

60/90

326. **Alexander McQueen Skull Handle Umbrella.** Made in Italy. Sturdy skull-handled cane with black lacquer body, polyester umbrella, and collapsing metal frame. With slip-cover marked by Alexander McQueen. Length 36 ¾". From Ken Klosterman's Salon de Magie.

250/350

327. **Antique Dog Head Sword Cane.** Carved horn dog head handle with inset mother of pearl, glass eyes, gold-filled collar with button which releases sword. Minor nicks to body. From Ken Klosterman's Salon de Magie. Overall length 35".

400/600

328. **Carved Skull Sword Cane.** Carved and polished wooden skull handle, with blade hidden in the body. Minor scrapes to wooden body. From Ken Klosterman's Salon de Magie. Length 35".

250/350

329. **Antique Dragon Sword Cane.** Bone dragon head handle with button to release sword/dagger insert; bronze collar engraved in ornate script "Henry Blake Hays," ebonized wooden shaft with swirl design, metal ferrule. Slight losses and scrapes to shaft. From Ken Klosterman's Salon de Magie. Length 34 ¼".

500/700

330. **Antique Figural Dagger Shoe Horn.** Carved and polished horn, figural hoof handle, with metal dagger/sword concealed. Old marking on blade, "CMS 447," (i.e. Circus Museum of Sarasota). Possibly connected to an equestrian performer. Chipping at end from use; stable crack in handle. From Ken Klosterman's Salon de Magie. Length 23".

200/300

331. **Wooden Sword Cane.** Black wooden cane with knob handle, brass collar and ferrule, with sword/dagger insert. From Ken Klosterman's Salon de Magie. Length 36 ½".

100/200



326



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334. **Nine Novelty and Souvenir Canes.** Circa early to mid-20th century. Includes four sword canes; two flask canes; a Chicago Century of Progress cane; clear acrylic cane with shredded U.S. currency in the body; and an antique walking stick. From Ken Klosterman's Salon de Magie. Size of longest 37".

400/600

335. **J.R. Gaunt American Military Officer's Sword.** Marked "A Regal Procut by Gaunt" with E Pluribus Unum and "U.S." on blade; with scabbard. From Ken Klosterman's Salon de Magie. Length 32 1/2".

100/150

336. **Bone Gumball Machine.** Circa 1980s. Mixed media assemblage with a Carousel brand gumball machine (Made in Taiwan) on stand filled with a combination of real and faux bones, on top of a footed base. Classic red with domed lid. Detachable footed base. Legs a little loose, with dust adherence. *Third-party shipping required.* 38 x 18 x 18".

200/400

337. **T. & H. Doublet Binocular Microscope.** London: T. & H. Doublet, 11 Moorgate St., late 19th century. Original lacquered brass, with coarse and fine focusing mechanisms, x/y stage, dual adjustable eyepiece, sub-stage mirror. Housed in a glass-fronted mahogany case with fitted accessories drawer housing additional lenses, prism, and two glass slides. Marked by Doublet on the base. Height of instrument approx. 17". Case 22 x 8 x 7 1/2".

400/600



336



337

332. **The Enchanted Negro's Head.** London, J. Bland [?], ca. 1890. A cane topped with a finely carved "Negro's Head" with inset glass eyes. The ferrule unscrews from the body of the cane, exposing a compartment in which is concealed a small knife. Amazingly, the knife can be passed through the neck of the carving without separating it from its mount. From Ken Klosterman's Salon de Magie. Overall length of 34 1/4".

2,000/3,000

333. **Brass Cannon Cane.** Circa 1900. Brass cannon-handled cane with rosewood shaft. The 4" brass cannon is loaded with a ball and powder, and a wick is placed in the small hole on top. Fine. Rare. From Ken Klosterman's Salon de Magie. Height 34".

400/600



338

338. **Globe Multi Nebulizer Patented.** Globe Manufacturing Co., Battle Creek Michigan. late 19th century. Steel, other metals, and glass. A nebulizer is a device that turns liquid medicine into a mist that can be easily inhaled. Thick vintage glass on table has break on one corner to center area where canister resides. One small globe has residue of unknown material. Metal canister has scratches, marks and scuffs overall. Area where glass globes are attached to air canister is somewhat loose but does attach. Large air canister is attached to metal table and does not separate. Top group of 6 canisters with larger feeder globe unscrews for transport. Metal holding globes is oxidized and has wear. Table with canister 38 x 24 1/2 x 24 1/2". Globe apparatus 11 1/2" square. *Third-party transportation required.* Overall 48 x 24 1/2 x 24 1/2".

800/1,200

339. **Group of 16 antique instruments and curios.** 19th/20th century. Including a red glass with filigree clasp box; a diminutive brass elephant-footed trinket box; an Asian brass inlaid jade ball; a silver (unmarked) trinket box with inlaid stone lid; and various instruments, most brass, including a sextant, compasses, a sundial, map measure, and others. A few with leather cases (several non-operational). Size of largest 2 1/2 x 3 x 3".

200/300

340. **Anton Laboratories CD V-700 Model 6 Geiger Counter.** Brooklyn, ca. 1960. Radiological survey meter, housed as-new in original box with instructional manual. Serial number 201094. With Civilian Defense label on side. [Together with]: Paul W. Tibbetts, *Return of the Enola Gay*, SIGNED in blue marker on the front photo leaf by Tibbetts, accompanied by a photo from the signing and visitor guide from the Museum of Aviation, where the signing took place. Larger 7 1/2 x 6 1/2 x 9".

200/300

341. **Pair of Matching Electronic Detonator Control Panels, "S-I EBW Ordnance Monitor".** Aluminum panels with die-cut holes for controls and displays. Both panels approximately 15 3/4 x 19". Wear, light soiling, scuffing. Very good. Some engraved text: "Status Reporter / On Schedule / Off / Ready to Fire / Hold", "Voltage Monitor", "Firing Unit Selectors", and more. It is unclear whether these detonator panels were for military or civilian use. Measurements: 16 x 19 x 1".

100/200



339



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342

342. **Oval dynamometer with scale.** Paris: Mathieu, mid-19th century. Oval device with central indicator used to measure muscle/grip strength. 5 x 2 1/4".

100/150



343



347

343. Group of Nearly 100 Glass Slides of Scientific Diagrams. [N.p., ca. 20th century]. Glass slides, many with captions affixed. Each slide approximately 4 x 3 ¼". All with neat taped margins. A few slides cracked, some wear, soiling; generally very good. All held in a wooden slide box with hinged lid. Some topics include plants biology, gardens, ornithology. Measurements: 11 x 9 x 5".

150/300



344

344. Group of Nearly 30 NASA Glass Slides of the Sun and Moon, Plus 9 Astronomical Negatives. [NASA, ca. 20th century]. Glass slides, many with typed captions. Slides approximately 3 ¼ x 4". Some wear, soiling. Very good. Negatives approximately 4 x 5". Some light wear. Very good. Housed in earlier (Keystone View Company) carrying case (worn, soiled). Measurements: 11 x 5 x 5".

150/300



345

345. Group of Nearly 32 Glass Slides of Genital Deformities. [N.p., ca. 19th – 20th centuries]. Glass slides of mostly male genitals with deformities or injuries. Slides approximately 3 ¼ x 4". Worn, soiled, several slides cracked, several with small blank stickers. Generally fair or better. Measurements: 4 x 4 x 1".

200/400



346

346. Group of Nearly 100 Dental Glass Slides, Several with Deformities. [N.p., ca. 20th century]. Several glass slides with captions. Some slides with diagrams, many with photographic images of dental imagery, including some deformities. Slides approximately 3 ¼ x 4". Some wear, soiling, some occasional cracking. Very good. Offered with 20 glass slides of hand and wrist images in addition to the dental slides. Offered with a sales portfolio of dental appliances (ca. 1930s-50s). Measurements: 4 x 4 x 1".

200/400

347. Group of Nearly 300 Glass Microscope Slides of Plants, Bacteria, and Other Samples. [V.p., ca. 19th century]. Glass slides with central samples (most in circular spaces), most with either printed or manuscript labels. Each slide approximately 1 x 3". Slides housed in small wooden box with carrying handle and 3 drawers (box approximately 10 ½ x 6 x 7 ¼"). Some wear, soiling, a few slides with samples or labels missing, some slides broken, box with some wear chipping, one drawer-pull is bent. Very good. Some slides include: Amphipleura pellucida, Fossil diatoms, Diatoms from the Challenger Expedition (Bacteriastrum Varians...), Recent Diatoms Virginia Nev., Raphoneris Turkey, Diatomacae, and many more. Measurements: 11 x 6 x 8".

150/300



348



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348. Miniature Copper and Brass Diving Helmet. 20th century. Copper and brass with glass windows. Scattered dents. 6 ½ x 7 x 7".

50/150

349. Abe's Axes advertising ax. Circa early 20th century. Wooden prop ax with wooden blade and handle, stenciled lettering on one side. 26 x 8 x 1 ½".

100/200

350. Nothing Available sign. Circa 1950s. Painted on thin board in red with gray shadow effect, in original painted wooden frame. Scattered paint chipping to frame. 11 x 25 ¼".

250/350

351. [FOLK ART]. Group of 7 Mexican Folk Art Masks and Figures. Mexico, early to mid-20th century. Objects made from polychrome-painted wood and papier mâché. Each piece features hand-done embellishments and stylized features indicative of the regional traditional culture. Expected matting of organic fibers and areas of wear consistent with age and use. Largest measures 21 x 18 x 5".

300/500

352. Group of 5 Vintage Decorative Glassware Bottles or Vials. [V.p., ca. early 20th century]. Bottles include: "Jersey's Friendly Demon..." green glass bottle with Jersey Devil decoration; "Whiskey 'Antique' Spring 1913 ¼ Pint 100 Proof..." brown bottle with spider-web design and stickers; "Eigendom Van" clear glass bottle with marble and with monster decoration as well as a Walt Disney World price sticker; and two brown glass "Poison" vials. The usual soiling; very good. Sizes range from approximately 3 ¾" high to 8 ¾" high.

100/200

353. Group of 7 Wooden Police Billy Clubs / Batons. [N.p., ca. 20th century]. Various turned wooden Billy Clubs. 3 clubs have leather straps, one has a leather holster (holster stamped "TCB"). One with a black tape repair near handle. The usual wear, scuffing, soiling. Generally very good. Sizes range from approximately 11" to 25" long.

200/400



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354. [HOBOS]. **The Hobo News**. New York, 1937. Spring 1937 Issue. The Hobo News was the second iteration of an early 20th century newspaper, "written by hobos for hobos," for homeless migrant workers. Published from 1936-1948. Usual wear, creasing, and soiling. 8 ½ x 11" folded.

150/300

355. [EARLY PHOTOGRAPHY]. **Sixth plate ambrotype of a musician with horn**. 19th century. Sixth plate, depicting a seated man with a horn held in both hands. In a pressed paper case (splitting along hinge). Spots of flaking and loss around edges at in image. 2 ½ x 3 ⅛".

200/300

356. [EARLY PHOTOGRAPHY]. **Sixth plate tintype of a policeman**. 19th century. Full-length portrait of a policeman in uniform, one hand on hip, wearing a belt with holster and pistol. Case frame weakly held; likely to require repair. 3 ¾ x 3 ⅛".

150/250

357. [EARLY PHOTOGRAPHY]. **Whole plate Niagara Falls ambrotype and ephemera**. 19th century. Depicting a couple posing in front of the falls, and a seated man at the edge of the image. Set in a later frame, tentatively identifying the couple as Luther and Delia Carter. Small spots of flaking in image, discoloration and losses around edges. [With]: two tourist/souvenir books on Niagara Falls, including *Table Rock Album and Sketches of the Falls and Scenery Adjacent*. Buffalo, 1862; and *Antiguas y Nuevas Vistas de las Cataratas del Niagara*. Photographs by J[ohn] Zybach; and an 1821 voucher for transportation from the Frontier Hotel, via Black Rock Ferry (S.H. Salisbury, Printer, Buffalo) A nice group of Niagara Falls material. Size of frame 6 x 10".

400/600

358. [CIVIL WAR – PHOTOGRAPHY]. **Sixth plate Civil War ambrotype**. Circa 1860s. Half-length portrait of a young soldier in uniform with bayoneted musket, revolver, and hat. Ruby tinted cheeks. Cased, but without cover. 3 ⅝ x 3 ⅛".

300/500

359. [CIVIL WAR – PHOTOGRAPHY]. **Sixth plate double portrait, with identification**. Seated portraits of a husband and wife, Union case, the man identified by a slip of paper originally tucked in the case: "Sgt. Tilman from Albany N.Y./Daddy's friend and comrade..." [With]: a Littlefield, Parsons & Co. daguerreotype case, retains manufacturer's paper label inside, cover with cannon, tent, and American flag. Size of larger 3 ½ x 3 ⅛".

250/350

360. [MODELING]. **Approximately 50 photographs of Boston "Hart Girls."** Boston, ca. 1950s. Collection of 50 promotional glossy photographs (8 x 10") of female models, and eight male models, by various Boston photography studios (but mainly Paul Winik). Majority stamped on the reverse "One of Boston's 'Hart Girls' available exclusively through Promotions, Inc.," with name and physical measurements. Photographs hole-punched, otherwise very good. Binder: 11 ½ x 10 x 1".

200/300

361. **Group of 12 Assorted Tintypes**. [N.p., ca. 19th century]. Tintypes range from approximately 2 ½ x 1 ¾" to 4 x 3", depicting men, women, and children. Wear, soiling, scuffing, some marginal oxidation. Fair or better, several with clipped corners. Measurements: 4 x 3 x 2".

100/200

362. **Group of 18 Photographs or CDVs Plus 16 Postcards of Various Subjects**. [V.p., ca. 19th – 20th centuries]. Black and white photographs, sizes range from approximately 4 x 2 ½" to 8 x 10". Some general wear, toning, soiling, creasing, some glue residue or wear on versos. Generally good or better. Some subjects include: 2 pornographic photos, CDV of the "Fairy Wedding Group" of little people, a cabinet card of Harry J. Overdurff the Ossified Wonder, postcard of sword swallower Capt. Don Leslie at Fisherman's Wharf, a photo of an African American G.I. with his Japanese wife, a morgue with numerous pieces of human corpses on multiple tables, a CDV of a baby coming out of an egg, a sheet of 3 images of an African-American nanny with three Caucasian children, an 8 x 10" photo of Charlie Chaplin with a blonde woman, two 8 x 10" photos of floral arrangements for a funeral, 9 color humorous postcards, 4 color postcards of African-Americans working in fields, an RPPC of an African-American woman picking cotton, and more. With 12 small film cels from *The Rocky Horror Picture Show*. Measurements: 8 x 10 x 1".

150/300



357



363. Untitled (Knife Penis) Sculpture. Circa 1970s. Welded steel, cast resin, leather and paint. Impressive overall construction on this aggressive sexualized sculpture. The phallus is the knife handle and the blade point is visually inserted into the base which is a sculpture of the frontal female groin. Unusual patterns, textures and marks inherent. Surface dirt. Cracking to paint and leather. General wear with scratches, marks and scuffs overall. At base small area with resin loss with some cracks. Good condition. Customer pick up or third party shipping required. 59 x 18 x 18".

600/800

364. Imperial Russian Silver Embossed Plaque with Scientific and Memento Mori Imagery and Cyrillic Inscription. 1916. Engraved sterling silver attached to leather. Silver has light wear and some tarnishing. Leather has wear and loss at edges. With the mark of Adrian Ivanov. Very good. 8 ½ x 5 ¼".

800/1,200

365. Group of Nearly 25 Assorted Oddities or Curiosities. [V.p., ca. 19th – 20th centuries]. Varied group of smaller curiosities (general wear, soiling, ownership markings, etc): Generally good. Some items include: a pair of vintage coffin handles, a small wooden model of an electric chair, small ceramic models of a toilet, a bathtub and a reclining woman (her breasts are salt and pepper shakers – bottoms missing from shakers), 2 head traction sets in manufacturer's boxes, a shoulder-mounted neck brace, a prosthetic arm with a hook attachment (hook is broken), a leather foot brace with plaster foot model, a partial plaster cast of a hand with an amputated finger, vintage rollerskates in box with Chicago stickers, 5 drum beater drumsticks, a large (8,000) ml. beaker without lid, and more. Measurements: 18 x 14 x 12".

300/500

366. LYONS, Arthur (1946 – 2008). **Group of over 30 titles.** V.p., ca. 1970s-80s. 36 volumes, 8vo. Includes first editions and uncorrected publisher's proofs of Lyons' works on satanism, various mystery novels by Lyons, and a few other non-fiction works. Lot also includes an invitation to Lyons' wedding (1986) addressed to Tom Blue. Fourteen volumes are either signed or inscribed and signed by Lyons, most to Tom (Blue), who Lyons calls his "best friend" in one inscription. Publisher's cloth or wrappers, dust-jackets as issued. Condition generally near fine. Collection of Tom Blue.

100/200



CIRCUS & SIDESHOW



367



368

367. MEAH, Johnny. **Nautical Nightmare**. Meah Studios, 20th century. Painted canvas sideshow banner, attached to wooden batten, showing a monster octopus pulling a boat underwater. Significant losses to left side; rips and tears around edges; patching and repairs. Sold as-is. *Third-party transportation required*. 68 x 96".

400/600

368. MEAH, Johnny. **Voodoo Mysteries**. Meah Studios, 20th century. Painted canvas sideshow banner, attached to wooden batten. Tear with loss at lower right; scuffs and scattered tears, some areas patched on reverse. *Third-party transportation required*. 68 x 96".

500/700



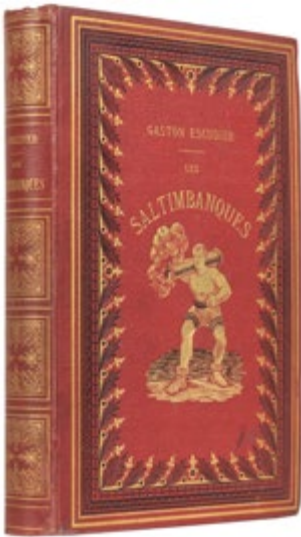
369

369. JOHNSON, Fred. **Sword Swallower / Fire Worshipper**. Chicago: O'Henry Tent & Awning. Painted canvas double sideshow banner. Signed by Johnson, and with O'Henry stenciled credit lower right. Scattered mildew stains to require cleaning or remediation; scattered wear from age and outdoor exposure. *Third-party transportation required*. Approx. 200 x 138".
1,000/2,000



370

370. JOHNSON, Fred (American, 1892 – 1990). **Nature's Mistake**. Painted canvas, metal, and leather. Signed by Johnson. Surface dirt; toning and staining overall, with several sewn and ironed patches on verso. 84 x 117".
1,000/2,000



371



372



374



376



377



378



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380

371. ESCUDIER, Gaston. **Les Saltimbanques**. Paris: Michel Lévy Freres, 1875. Publisher's red cloth stamped in gold and black. Profusion of illustrations by P. De Crauzat, including acrobats, bearded ladies, magicians, cups and balls, old playbills, circus acts, etc. All edges gilt. Tall 8vo. A solid, clean copy, with minimal wear. Bookplates of Jose Dugardein and G. Severeyns. 10 x 7 x 1 ¼".

200/300

372. HARVIE, Joseph C. **The History of the Convict Hulk "Success" and "Success" Prisoners**. Leeds: Petty & Sons, 1900. Color lithographed wrappers, stapled. Illustrated. 8vo. A history of the prison ship which later became a floating museum exhibited around the world. 8 ½ x 5 ½".

150/250

373. [SONGSTERS]. **Group of 5 circus songsters**. V.p., ca. 1890s. Including: Barnum and Bailey's Concert Songster; H.L. Leavitt's European Minstrels Songster; J.W. Kelly's Songster; Forepaugh's Songster; and John Lowlow, Great Talking Clown Songster. Original wrappers, three in color. Size generally 6 ¾ x 4 ⅞".

250/350

374. [FREAK]. **An Extraordinary Freak of Nature**. London: Printed by and for G. Smeeton, (1822). Etched portrait, with printed title and description below, of "a boy by the name of Jones." The description of Jones states that he was a boy about 13 years old discovered by an officer on London Bridge, a large crowd gathered around him, with "frightful" deformities to his arms, and the right foot, "which was in the shape of a hand, and wonderfully calculated to supply the want of those members." Old mounting tape applied verso, two mended closed tears top edge, small area skinned upper right. 13 x 8 ⅞".

250/350

375. [CIRCUS]. **Circus Gymnasticus. Lenore, oder Der Todtenritt um Mitternacht**. [Austria], 1838. Letterpress broadside/playbill, illustrated with a large wood-engraved illustration of "The Death Ride at Midnight," a woman on a horse held by death, hurtling toward a cavern with devilish men holding torches. Text in German, with early ink notations of the performance date and other details. Spots of soiling and staining throughout; scattered tears around edges. A rare, large advertisement for one of the earliest circuses established in Europe. 18 x 14 ¾".

700/1,000

376. **Gardner & Kenyon's Mammoth Menagerie combined with James Robinson's Champion Circus** broadside. American, ca. 1860–70s. Early circus broadside, double-sided, illustrated with engravings of equestrians acts and wild exotic animals, with letterpress text in various types boldly advertising the circus. In plastic encapsulation. Numerous short tears around edges; several spots of discoloration from old tape repair. 26 ¾ x 9 ½".

200/300

377. **The Wonderful Albino Family, Rudolph Lucasie, Wife & Children, from Madagascar**. New York: Currier & Ives, ca. 1870. Colored portrait of Lucaise and his family, captioned: "They have pure white skin, silken white hair, and pink eyes!! Have been exhibited at Barnum's museum, N.Y. for three years." Browned, spot of soiling at right edge, scattered chipping and small losses at edges. With an antique wooden frame (no glass). Curries & Ives, Catalogue Raisonne, No. 7310. Sheet: 16 x 12".

150/250

378. [CIRCUS]. Tom Thumb (Charles Stratton, 1838-1883). **General Tom Thumb Color Lithograph. Barnum's Gallery of Wonders**. New York: Nathaniel Currier, ca. 1849. Hand-colored lithograph, advertising the General. Central image after a daguerreotype by Plumbe. Mounted on cardstock; trimmed to image area. Clean and bright. 8 ½ x 12 ½".

100/200

379. [CIRCUS]. **Two Circus Aerialist Trade Cards**. NY: Hopcraft & Co. and Mayer, Merkel & Ottmann, circa late 19th century. Two trade/business cards advertising Zeo, the Air Queen, as they hang by their hair; and Lulu, the Man Bird, thrown across the big tops at Madison Square Garden. Largest 5 ½ x 3 ½".

100/200

380. [SIDESHOW / ODDITIES]. **Anatomical Oddities / Medical Autopsy Stock Poster**. Hamburg: Adolph Friedländer, [1913]. No. 6027. Color lithograph stock poster with a central image of a surgical autopsy performance; the surgeon holds a woman's heart in his hand. He is surrounded by anatomical oddities encased in glass including busts of a bearded lady, a sword swallower, a two-headed conjoined twin child, lion-headed boy, dismembered limbs, and various human musculoskeletal specimens. Above them is a scene of a war wounded soldier and a man facing amputation. Linen backed. Expertly repaired with inpainting and restoration along original folds; small areas of touch-up in the margins. B+. 28 x 37 ½".

800/1,200



381



382



384



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387



388

six of twenty

381. **Spuds Circus broadside.** Vryheid, [South Africa]: J. Atherton & Sons, ca. 1930s. Broadside printed in red and light bleu, advertising various attractions, with a text over-slip for the circus's appearance at Cartwrights Flats. Central illustration of performing sea lions. Old folds, spots of discoloration, and scattered short tears. 39 ½ x 15".

100/200

382. **Ringling Bros. And Barnum & Bailey. The Great Alzanas.** USA: Central Show Printing, ca. 1950s. Color half-sheet poster advertises the "world renowned high wire daredevils" as part of the Greatest Show on Earth. Design by Fred Freeland. Linen backed. A. 20 ¼ x 27".

150/250

383. **Ringling Bros. and Barnum & Bailey billboard poster.** 20th century. Six-sheet billboard poster advertising The Greatest Show on Earth with a leopard at center. Chartex backing. Losses in image and at edges; creases and wrinkling. Sold as-is. Approx. 81 x 80".

100/200

384. **Ringling Bros and Barnum & Bailey Work Shirt and Souvenir Top Hat.** United States, ca. 1980s/90s. Light blue button-up long-sleeve shirt with "Greatest Show on Earth" patch. Along with a souvenir top hat. Size tag has been removed from shirt. Fabric wear with scattered stains and discoloration. Fading and discoloration to felt hat.

100/200

385. **Collection of Al Golem Persian Acrobat Troupe photos and ephemera.** V.p., ca. 1900s. 12 pieces, including several personal effects belonging to the troupe including a name badge, National Vaudeville Artists card, advertising leaflet, and photographs (large cabinet photos with ink inscriptions). The troupe was billed as Persian Entertainers and their shows were described as including acrobatics, rope tricks, water juggling, dancing with tambourines, a display of Persian carpets and rugs, pantomime, multiple stage sets, food juggling, and dwarf tossing. A description of the troupe's New York performance appeared in *Variety* in 1915: "Programmed as the court artists to his Majesty, the Shah of Persia, the Al Golem Co., composed of 15 principals (including three women and two male midgets), present an acrobatic production that easily surpasses anything in its own line previously shown around here in many months. The real value lies in the versatility of the performers, who run through a length routine of various feats without a minute's rest from curtain to curtain." Several photos heavily worn, one trimmed; size of largest 14 x 11".

200/400

386. **An 1894 Circus Equestrian Engraved Pewter Trophy.** Engraved: "Won by Sampson Gwilt's Jenny/At/Messrs. Quagalin & Allen's Circus/May 1894 after a splendid race." Ornately engraved floral pattern. Expected wear commiserate with age. Height 8 ¾", cup diameter 4".

300/500

387. **Circus wagon decorations / toppers.** Circa 20th century. Painted plywood and Masonite decorative pieces, one with a lyre, the other an American eagle. Both with multiple broken or missing elements, worn and scuffed overall; sold as-is. *Third-party transportation required.* Size of larger 39 x 45 ½ x 2".

200/400



389



390

388. [LITTLE PEOPLE]. **Group of over 20 CDVs.** V.p., 19th century. 28 CDVs or similarly sized pictorial cards, including several of Tom Thumb (Charles S. Stratton) and Lavinia Warren (Mrs. Tom Thumb), The Fairy Wedding Group, Admiral Dot, Dudley Foster, Charles Decker, Che-Mah (signed on reverse), The German Midgets, Maj. S.E. Houghton, Charles and Eliza Nestel, Anna Swan (giantess), and some unidentified. Various studios, including six by Charles Eisenmann, New York. Condition generally very good. Size generally 4 ⅞ x 2 ½".

600/900

389. **CHANG & ENG** (Chang and Eng Bunker, 1811 – 1874)). **Two CDV portraits.** Circa 1870s. Two portraits on cardstock mount, one marked by W.L. Germon's Temple of Art, Philadelphia (with canceled two-cent stamp), the other blank, and with two of their sons in the image. Scattered spots of soiling. Each approx. 4 x 2 ½".

200/300

390. **TRIPP, Charles. Signed cabinet card and CDV.** Including a CDV portrait by Ray D. Chapman (ca. 1883); and a cabinet card portrait by Charles Eisenmann, New York (1891). Both inscribed and signed by Tripp on the mount versos, including his age, the CDV presented to Sina Bosworth, Shaytown, Mich. Both with light soiling, cabinet photo corner chipped. Size of larger 6 ½ x 4 ¼".

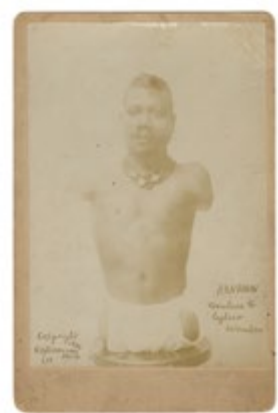
250/350



391



392



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396

391. [SIDESHOW]. **Collection of Photographs, Postcards, and Postcards.** [V.p., ca. 1910s-40s]. Includes approximately 30 images of American and European sideshow performers, including Baron Nowak, Little Lord Robert, Mlle. Coretta, the “Doll Family,” Buddy Wedin, Henry Hite, and more. Some general wear, curling, and soiling, with several ownership markings, ink stamps, and inscriptions. Binder measures 12 x 11 x 2”.

200/400

392. **Cabinet Photo of Amy Arlington, Snake Charmer.** New York: Charles Eisenmann, ca. 1890s. Full-length portrait of the performer in a cage, a snake coiled around her neck and arms and draped below. Studio mount, lettering in red. Signed by Arlington on the reverse. 6 ½ x 4 ¼”.

200/300

393. **Two cabinet photos of snake charmers.** Circa 1880s-90s. Photographs on studio mounts, on image hand-colored, depicting women with large snakes around their shoulders. One by Eisenmann (with partly trimmed mount), New York, the other by G.F. Sterling, Bay City. 6 ½ x 4 ¼”.

200/400

394. **Cabinet photo of Prince Randian, Armless & Legless Wonder.** Philadelphia: C.E. Ridenour, 1906. Photograph with title and copyright in negative, on cardstock mount with printed biography of Randian on the verso. Randian was a sideshow performer born in British Guyana and brought to the United States in 1889 by P.T. Barnum. He worked in carnivals and circuses for over 40 years, and appeared in Tod Browning’s *Freaks* in which he performed his routine of opening a matchbox, striking a match, and lighting a cigarette with his mouth. Slight creases at edges. 6 ¾ x 4 ¼”.

200/400

395. **Cabinet Photo of Performer in Bizarre Costume.** New York and London: Campbell, ca. 1890s. Sepia-tone full-length portrait of a circus or theatrical performer with mohawk, long goatee, and wild costume with boots. Studio imprint on mount. 6 ¾ x 4 ¼”.

200/300

396. **Cabinet Photos of a Snake and Alligator Handler.** Circa 1880s. Two cabinet card photograph, on cardstock mounts (one trimmed to image), one by Wendt and depicting a snake charmer seated with a large snake around her body; and another of a woman holding an alligator in profile. Larger 6 ½ x 4 ¼”.

200/300



397



398



400

397. **CDV of a two-headed calf.** Circa 1870s-80s. Sepia-tone photograph on card mount, depicting a taxidermy two-headed calf specimen. Stamped three times on reverse “Charlie W. Berry.” Light soiling. 4 x 2 ½”.

150/250

398. [SIDESHOW]. **CDVs of George Williams and Walter Stuart.** Circa 1880s-90s. Including CDVs of Williams, sometimes billed the “Turtle Boy,” by Charles Eisenmann (heavy central crease); and Walter H. Stuart, a legless/limbless wonder, signed by Stuart neatly in ink on the reverse. Size each 4 x 2 ¾”.

150/250

399. **Eight postcards and pitch cards of sideshow acts, most signed.** Circa 1940s-80s. Eight pieces, including signed cards of Daisy and Violet Hilton, Freda Pushnik, Frances O’Connor, Sealo (Stanislaus Berent), Loretta Fulkerson, and Estelline Pike; and others for Sealo and Robert Risinger (sword swallower). Sealo’s inscription fills the image and entire reverse of the card. Condition generally very good. Largest 7 x 5”.

200/400

400. [SIDESHOW]. **Cabinet photo of Adolph-Rudolph, fake conjoined twins.** Boonton: Wendt, ca. 1910s. Photograph on studio mount of the twin brothers with the appearance of being conjoined. In fact, one of the brothers had malformed legs and in performance was held by a harness to appear conjoined. Light soil to mount. Hand-stamp on reverse. 6 ¾ x 4 ¼”.

150/250

401. **Circus Performer card and pitch cards.** Including a cabinet card of General Tom Thumb and wife Lavinia Warren Stratton by Charles Eisenmann; and pitch cards of Artie Atherton, “The Human Skeleton,” and Sealo, the Seal Boy. 6 ½ x 4 ¼” and smaller.

100/200

402. **Nine CDVs of sideshow performers and curious people.** Circa 1870s-80s. Including two Circassian beauties (one with snake); an albino woman; Madam Milo, Queen of Hair; Annie Jones, bearded lady; Waino and Plutano “Wild Men of Borneo”; man with an 8 foot beard; Bunnell’s 3 Headed Songstress; and Michael Edwards Sr, “Oldest Son of York, Pa.” 103 years old. Size generally 4 x 2 ½”.

250/500



399



401



402



403



407

403. **Two cabinet cards of fat people.** Circa 1880s-90s. Including: Alice Cherry, identified on the mount as “world’s fattest girl, age 24 yrs.”; and a man seated on chairs, signed on the reverse, “Philip R Mills/weight 442.” Scattered wear to mounts, images generally very good. 6 ½ x 4 ⅛”.

200/300



404

404. **Four cabinet card photographs of sideshow subjects.** Circa 1880s. Including: a Circassian beauty (New York: Charles Eisenmann); The Little Esquimaux Lady, Moss Olof Krarer (Ottawa: Bowman); Miss Naomi Sutherland, one of the Sutherland Sisters (Columbus: L.M. Baker); and “Beauty,” a circus horse 18 ½ foot tail, 8 ½ foot mane, age 15 years (Boonton: Wendt). Krarer image with losses in image; scattered other wear on mounts. Size generally 6 ½ x 4 ¼”.

150/250



405

405. [LITTLE PEOPLE]. **Four CDVs, cabinet card, and an autograph.** Circa 1870s-1910s. Including: a signed cabinet card of Supromani, Burmese Pigmy, by Wendt (signed in graphite on verso with age, height, and weight); CDVs of Major Atom, Nellie Keeler, Mr. and Mrs. Tom Thumb, and Admiral Dot; and a clipped autograph of Admiral Dot, in ink, from an autograph album. CDVs all approx. 4 x 2 ½”.

200/400

406. **Cabinet photo and three CDVs of Eli Bowen, “The Legless Wonder.”** Circa 1880s-90s. Four images on cardstock mounts of Bowen and his family (and pet goat in one), two signed in graphite on reverse. Scattered wear to mount edges, some imperfections in images. Size of largest 6 ½ x 4 ¼”.

150/250

407. LENTINI, Frank (1889 – 1966). **Trio of pitch cards and book.** American, early to mid-20th century. Three pieces, including two pitch photo-cards; and a pitch book for the “three-legged wonder,” pink wrappers, illustrated, 8pp. Largest 7 x 4 ⅞”.

150/250



406



408

408. **Laloo and His Parasitic Twin Cabinet Photo.** New York: Eisenmann, ca. 1880s. Cabinet card photograph of the sideshow performer Laloo, and his parasitic twin. Mounted to cardstock with scallop edge. Light staining, otherwise very good. 6 ½ x 4 ¼”.

150/250

409. ARCARIS, Gustavo. **Gustavo Arcaris Knife-Thrower Cabinet Card Photograph.** Buffalo: J.J. Ginther, ca. 1890s. Portrait photograph on original studio mount of the knife thrower, Arcaris, and his female assistant with her body outlined in knives against a board. Studio mount, lettered in black. 6 ½ x 4 ¼”.

200/300

410. **Two photographs of amusement attractions.** American, ca. 1890s. Including a photograph of the interior of an anatomy museum, depicting a cabinet filled with human skeletons with sign above for the Natural Science Department, Department of Human Anatomy, Rochester, NY; and a photograph of the exterior of an attraction on the Hawaiian volcano Kilauea. Loosely inserted on opposite sides of a photo album leaf, 6 ½ x 5 ¾”.

100/200

411. [ACROBATS & GYMNASTS]. **Group of 20 CDVs and three cabinet cards.** V.p. (American and European), ca. 1870s-90s. 23 pieces total, including CDVs and cabinet cards of solo performers and troupes, many in gymnastic attire, and many of children. Includes one boy with juggling clubs, two images with gymnastic swings, three boys forming a pyramid, and various other poses. Various photo studios from the United States, Sweden, Germany, England, or unmarked. Condition generally very good. Largest 6 ½ x 4 ¼”.

400/600

412. **Cabinet photo of a strongman.** Circa 1880s-90s. Photograph on cardstock mount (lower edge trimmed), depicting a strongman holding an oversize barbell, surrounded by other weights, and wearing a leopard-skin leotard. 5 ¾ x 4 ¼”.

150/250



409



412



410



411



413



417

413. [BOXERS]. Six CDVs and cabinet photo portraits. Circa 1880s-90s. Including five CDVs of “young champion” men displaying their physique or fighting stance, including Jem Smith, John Knifton, Tom Sayers, John L. Sullivan, and Charley Mitchell; and a cabinet photo of an unidentified boxer. Scattered soiling and creases. Size of largest 6 ¾ x 4 ⅛”.

250/350

414. [SIDESHOW]. Group of 15 pitch cards, postcards, and a booklet. American, early to mid-20th century. Includes a real photo postcard and pitch book for Serpentina, The Serpent Lady (postcard signed on reverse); Midget Joe “world’s smallest xylophone entertainer” postcard (signed); postcards or pitch cards of Frances-Francis half woman/half man, Habu “the man with the iron tongue,” a troupe of circus equilibrists, Dolly and Rolly two-headed cow, “Jack & Jill” fat boxing duo, Sascha (strongman), and a few others; snapshots of Schlitzie and two unidentified; and a photo of a motordrome/wall of death motorcyclist. Largest 8 x 10”.

300/500

415. [CIRCUS & SIDESHOW]. Eight CDVs of performers. Circa 1870s-80s. Photographs on cardstock mounts with portraits of various acts, including: Annie Jones (bearded lady); Chang & Eng, with family; Waino and Plutano; Alonzo Hiwanda (iron jaw); Madam Milo, Queen of Hair; Madam Devere (bearded lady); a strongman; and Gen. Willis Carver (little person, posing with fat woman). Includes four by Charles Eisenmann, New York; one by a Berlin studio; the others unmarked. Size generally 4 x 2 ½”.

400/600

416. [NATIVE AMERICAN]. Group of 3 cabinet cards and 2 CDVs. Circa 1880s. Five images of Native American men, women, and children, including one family. One marked on mount by D.R. Brockman, Rockford, Wash.; one with rear advertising for Modoc Indian Oil, Oregon Indian Medicine Co., Corry, PA; and one marked in pencil on reverse “Blackfoot Indians.” Cardstock mounts. Condition generally very good. Largest 6 ½ x 4 ¼”.

200/400

417. [CYCLISTS]. Eleven cabinet photos and CDVs. V.p. (American and German), ca. 1880s-1910s. Nine cabinet card photographs, and two CDVs, of men, women, and children with bicycles. Includes two men with penny farthing bicycles, a CDV of two men with penny farthings, and various others. On mounts marked by various photo studios including in Allentown; Chicago; Mitchell, Dak.; Parker, SD; and Easton, PA. Size 6 ½ x 4 ¼” and smaller.

200/300



418



419

418. TOCCI, Giovanni and Giacomo. Portrait of The Tocci Brothers, Siamese Twins. New York: Obermiller [sic] & Kern, 1890s. Full-length cabinet card portrait of the famed conjoined twins. Scalloped photographer’s mount. 6 ½ x 4 ¼”.

200/300

419. [BEARDED LADY]. Five postcards. French, ca. 1900. Series of five postcards with images of various poses. Printed backs; not postally used. 5 ½ x 3 ¼”.

100/200

420. [CIRCUS & SIDESHOW]. Nine postcards of magicians, sword swallows, and other acts. European (German, Italian, Austrian), ca. 1910s-30s. Postcards for various entertainers including Harry Morton (regurgitator of mice and fish); Chevalier Cliquot (sword swallower); P. Widowski (sword swallower); Miss Sulima (snake charmer); Miss Gabrielle (half woman); Etiopa “the girl from Mars”; Prof. Kramer (magician with Spidora illusion and levitation); The Johnsons (magicians); and Abderam (magician). All with printed backs; two postally used. Largest 6 x 4”.

250/350

421. [JUGGLERS]. Two cabinet photos. Circa 1880s. Cabinet card portraits of a boy (Newark: Ludwig Schill), and a woman (St. Paul: Koester Bros.), both posing with clubs. 6 ½ x 4 ¼”.

150/250

422. Seven CDVs of curious subjects. American and European, ca. 1870-80s. Group of CDVs, including “All is Vanity” optical illusion; gargoyles; an Etruscan chariot displayed at the Vatican; ancient remains from Pompeii; and others. On cardstock mounts, five with studio imprints on reverse. Each approx. 4 x 2 ½”.

150/250

423. [SWORD SWALLOWER]. Cabinet photo of Victorina, Champion Sword Swallower. [Germany], ca. 1890s/1900s. Sepia-tone photograph on cardstock mount, imprinted in German. Inscribed in English on the verso: “Victorina/Champion lady sword swallower of the world.” 6 ½ x 4 ¼”.

150/250



420



six of twenty

422



423



424



425



two of three



426

one of two



429



430



432



427

424. **Millie–Christine “The Two-Headed Nightingale” Cabinet Card Photograph.** Boonton, N.J.: Wendt Studio, ca. 1890s. Cabinet card on studio mount depicting the Siamese twins, Millie and Christine McKoy, signed in pencil and dated 1896. Light spotting to edges of mount, else fine.

200/300

425. **CODY, William F. (Buffalo Bill). Three French postcards.** France, 1905/6. Two portrait postcards of Buffalo Bill, and another of two Indian chiefs on horseback, promoting Buffalo Bill’s Wild West. All postally used. Each 5 ½ x 3 ½”.

100/200

426. **Two 18th century curiosities halfpenny tokens.** Including: 1795 Sir Jeffery Dunstan Mayor of Garrat/To Be Had at the Curiosity House (NGC encapsulated); and To The Curious Observers of Natural Phenomena/T. Hall Preserver of Birds Beasts or Reptiles (1795), depicting a toucan. Diameter of larger 1 ⅛”.

150/250

427. [CIRCUS – FOLK ART]. **A Complete Folk Art Circus with Rides, Wagons, a Car, Concession Stands, and Ticket Booth.** Circa 1960s. 14 main pieces with some standing supplemental figures and other ancillary elements. Wood, paint and found objects with other mixed media. An anonymous artist created this charming dot-painted circus. Main features follow: King Kong in a towering cage pulled by elephants; Harvey inspired oversize rabbits on a cart and a car; Flying Trapeze Show; Ticket booth; and two concession stands. Rides include a Merry Go Round, Flying Chairs, Ferris Wheel and Airplane Ride. While the whole set is visually intact, there are many pieces that have broken or missing pieces, small breaks and splits, and other minor marks, scuffs or blemishes. Good overall. *Third-party transportation required.* Largest element is the Ferris Wheel, 21 x 22 x 8”.

600/1,200

428. **Cast Iron “Chinaman” Shooting Gallery Target.** Circa 1920s. Painted cast iron target depicting a figure with robe and holding a fan. Jointed head (head appears designed to spring up if target at center of fan is hit). Retains some original paint; oxidation overall. 12 ¼ x 6 x 2”.

2,000/3,000



428



431



433



434

429. **Carnival Gambling Wheel.** Circa early to mid-20th century. Painted wooden wheel with numbers around the rim on alternating black and white, red and yellow painted decoration at center. Metal spokes. Wood splintering and losses around edges, surface wear and scattered paint loss. *Third-party transportation required.* 48 x 48 x 3”.

200/300

430. **Carnival Game Wheel.** Circa mid-20th century. Painted wooden wheel with system of three-letter names/phrases around rim, and larger numbers and names inside as well as “One Win Choice” at center. Metal spokes. Dusty, scattered wear at edges and across surface. *Third-party transportation required.* 49 x 49 x 3 ½”.

200/300

431. **Four Carnival Knockdown “Punk” Figures.** Circa mid-20th century. Stencil painted heavy stuffed canvas with trim, leather straps at bases; all mounted on wooden blocks. Size of each approx. 13 x 7 x 4”.

300/500

432. [CARNIVAL]. **Bobo The Clown Bean Bag Game.** United States: Doubl-Jay Products Inc., mid-20th century. Classic carnival-style game where players aim to toss bean bags into designated holes to score points, with different point values assigned to various targets on the clown’s face. No bags included. 24 x 18”.

50/100

433. **Circus Horse Blanket and Hood.** 20th century. Matching set of decorated circus parade blanket and hood. Fabric with fringe and sequins (various losses, punctures, and fraying). Blanket approx. 49 x 72”; hood 39 x 24” (folded).

200/400

434. **Circus Elephant Blanket.** 20th century. Multiple old patches, fraying, and losses; scattered tears. Blanket area 91 x 138”; headpiece attachment length 60”.

250/500



435



436



437



440



441



438

435. **Dragon Carnival Ride Sign.** Painted wooden figural children's carnival ride sign with ride instructions. Label on verso for sign-maker Frank "The Painter," Brandon, Fla. 48 x 25".

200/300

436. **Children's Clown See Saw.** 20th century. Wooden see-saw riding tow, with carved clowns for seats. Clown's arm with stable cracks near back of seats (still quite solid), see-saw action a bit wobbly. Still, a very good, charming piece of folk art. *Customer pick-up or third-party shipping required.* Approx. 45 x 14 x 38".

200/300



442

440. **Painted Leather Clown Shoes.** Early or mid-20th century. Yellow painted leather clown shoes with painted red flower and accent. Leather cracking overall. 5 x 7 x 13 ½".

300/500

441. Chinese Silk Embroidered Foot Binding Lotus Shoes and Ear Muffs. Circa 19th century/early 20th century. Decorative embroidery on silk, the shoes embroidered on purple silk (mostly sunned to pale pink). Size of larger 5 x 1 ¾ x 3".

150/250



443

442. Group of 23 Circus Giant Souvenir Rings. Oversize rings, most pot metal, one plastic, issued as souvenirs by circus giants and "tallest men on Earth." Includes Johann Petursson (several different), J.G. Tarver "Texas Giant," Jack Earle (several), Gilbert Reichert, Tallest Married Couple on Earth, and George Auger. Largest diameter 1 ½".

200/300

443. Collection of sideshow and circus posters and ephemera. Including: Kar-Mi Prince of India (linen backed); De Marlo (contortionist); 'Seabee' Hayworth in the Big Tent; Circus Kirk; Wallace & Harney Circus; a photo and print of Johnny Fox (sword swallower); 24 copies of a Circus World Museum Barnum & Bailey sideshow poster (1960); (2) Giant's Fishing Camp labels; and approximately a dozen other posters and prints of mixed subjects (concert, rat extermination, theatrical, carnival). Condition varies; generally good or very good. Largest (Kar-Mi) 28 x 11". Collection of Johnny Fox.

200/400



439

438. **Sea Monster Sculpture.** Mixed media sideshow sculpture with fish skin, fins, and actual teeth, created by Juan Cabana. Hanging fixture on reverse. SIGNED by Cabana and dated. 15 x 18 x 7".

500/700

439. [ODDITIES]. **Miniature Fiji Mermaid.** 20th century. Sideshow gaff of a fetal mermaid skeleton, covered in fabric and epoxy with moving jaw (otherwise the skeleton is immobile). Some toning, wear. Very good. 10 ½ x 8 x 4 ½".

200/400



444



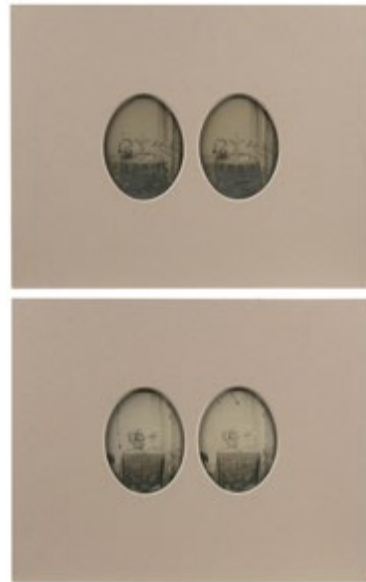
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446



447



448

FUNERALIA

444. **Reversible Victorian Hair Art Mourning Brooch.** 19th century. Large reversible gold-plated memorial brooch featuring human hair braiding, with swiveling centerpiece. 2 ¼ x 2".

200/300

445. **Memento Mori Victorian Memorial Hair Cross.** 19th century. Outstanding memento mori memorial cross pendant featuring intricate hair art. The gold filled cross features a center glass window housing delicately braided human hair, and the recessed body of the cross also features the delicate and intricate weaving of human hair. 2".

200/300

446. **Four Victorian Memorial and Hair Work Brooches and Watch Fob.** 19th century. Four pieces, including a silver and sea bean brooch engraved "In Memoriam/FHT"; a metal brooch with inset enameled mourning image of a tombstone and surrounding script: "In Memory of/My Dear Mother"; a braided hair work mourning watch fob; and a mourning pin, gold script on enamel surrounding a window with braided hair: "In Memory Of/My Mother (on reverse). Sizes vary; watch fob length 7 ½".

300/400

447. **Victorian Hair Work Wreath.** 19th century. Heart-shaped mourning wreath set in a period shadowbox-style frame lined with pink fabric. Well preserved. Later identification label on frame. 17 x 19 x 5".

300/500

448. **Antique photographs of funeral flower arrangements.** 19th century. Albumen stereoview photographs of memorial flower arrangements on a table and cabinet; both taken in the same room. Images: 4 x 3". Mat sizes: 11 x 14".

200/400



449

449. **Two antique Christian prayer and penance items.** Circa 19th/early 20th century. Including a cilice (instrument of penance), metallic wire band with barbs on the side worn against the skin or sewn into a garment as a reminder of Christ's pain (length with clasp 9", probably for wrist or ankle); and a Virgin Mary ex-voto, black wooden frame with bubble glass, chalk figure, leather backing (several old cracks), 3 ¾ x 3 ¼".

200/300

450. [SALESMAN SAMPLE]. **Burial Vault Salesman's Sample.** [Illinois: Eagle Burial Vaults, ca. 20th century]. Painted wooden box with elaborate decorations, with two plaques: "John Doe 1961" and "Eagle Triplex" (the Eagle Triplex has three inner walls to secure the contents). With lift-off lid. Interior of box is lined with a reflective metal. Worn, soiled. Very good. Measurements: 18 x 9 x 11".

150/300

451. [FUNERALIA – AFRICAN AMERICANA]. **Three Funeral Hand Fans.** American, mid-20th century. Collection of three paper hand fans with color images, including Martin Luther King Jr., from three different funeral homes in South Carolina and Kansas. Damage and creasing to paper; one handle chipped. Approx. 12 x 7 ¾".

50/150

452. [FUNERALIA]. **Funeral Guest Book for Pilot and World War II Veteran.** Sampson County, North Carolina, mid-20th century. Tooled faux leather covers filled with pages of mounted cards offering sympathy and condolences to the surviving family members of two deceased WWII veterans who perished in a plane crash. Wear to book edges; toning; detached pages throughout. 14 ½ x 12 ¼.

100/200

453. [FUNERALIA]. **Funeral "Please No Parking" Folding Sign.** Cleveland: Superior Funeral Supply Corp., ca. early 20th century. Double-sided Masonite sign on metal stand. Significant surface wear with areas of paint loss. Tape is present on the underside. Folded measurements: 23 x 14 x 3".

80/150



450



451



452



453



454



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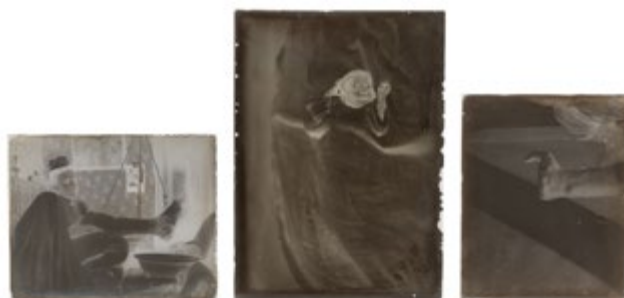
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461

454. [RELIGION – AFRICAN AMERICANA]. **Untitled (Couple in Embrace)**. 20th century. Sculpted plaster relief depicting two figures, pictured with nooses around their necks and rope-bound wrists, grasping a holy bible, being set free as hands cut their restraints. Initialed to the lower right margin. Discoloration and chipping to the finish throughout. 24 x 21 x 10".

150/300

455. [FUNERALIA]. **Holland Brass Works Ornate Funerary Stand**. Chicago: Holland Brass, early 20th century. Red velvet upholstered tray on cast metal with ornate relief designs throughout the base and stand. Crucifix reads "INRI" signifying "Jesus of Nazareth, King of the Jews". 48 x 17 x 13".

150/300

456. [RELIGIOUS OBJECTS]. **Group of Crucifixes and Shrines**. Late 19th/early 20th century. A lot of five devotional objects, including: a wooden crucifix mounted on a small painted shrine with hinged doors depicting angelic figures; a tramp art-style standing crucifix and shrine constructed of chip-carved wood; and three wall crucifixes in various materials, including brass, wood, and cast metal, each featuring a detailed corpus of Christ. Surfaces with wear, rubbing, and patina consistent with age and use. Largest shrine 18 x 10 x 6".

150/300

457. [FUNERALIA]. **Two Framed Memorial Lithographs**. U.S., late 19th/early 20th century. Two black and white mourning lithographs memorializing Loyd J. Vinson, who died September 11, 1902, age of 7 months, 3 weeks, and Susan Neiderhouse, died August 2, 1887, age 64 years, 4 months, 8 days. Both lithographs with traditional mourning imagery, including doves, anchors with flowers, wreaths, and markers. Lot also includes two cream velvet and metal casket handles. Largest frame measures 33 x 21".

200/300

458. [FUNERALIA]. **Group of Postmortem and Funeral Items**. American, late 19th/early 20th century. A collection of memorial objects reflecting mourning practices of the turn of the century. Includes two lithographic "In Loving Remembrance" prints decorated with angels, doves, and floral motifs surrounding inscriptions for departed family members, along with framed, engraved memorial plaques and postmortem infant photograph. Condition varies but overall good. Largest measures.

200/400



462

459. **Three Glass Photo Negatives (Postmortem and Deformities)**. Circa early 20th century. Three glass photograph negatives. Two images depict leg and foot injuries/deformities, and the third depicts a postmortem photograph of an infant. Overall condition, good. Largest negative measures 4 x 5".

150/250

460. [FUNERALIA]. **Mourning Hair Art**. N.p., late 19th century. Ink and human hair depicting a memorial monument on cemetery grounds, in frame with bubble glass. Very good. 10 x 8".

200/300

461. [FUNERALIA]. **Velvet Infant Casket**. American, early 20th century. A small casket for an infant or child, constructed with a metal frame and upholstered in cream-colored velvet with decorative trim. Interior lined in matching fabric with padded lid and sides, retaining original metal hardware. Wear and age toning to fabric; oxidation and patina to metal elements. *Third-party transportation required*. 13 x 40 x 15".

200/400

462. [RELIGIOUS OBJECTS]. **Catholic Last Rites Prayer Shadow Box**. Early 20th century. Wooden frame with enclosed glass front. Encased is the exposition of Mary holding Jesus after being brought down from the cross. The box has a compartment in the bottom showing a scene of the Last Supper and holds necessary items for the priest to administer the Sacrament of the Anointing. Contains a black wooden crucifix, a small stainless-steel plate, and two candle holders. Used by Catholic priests to administer the last rite, which is the Sacrament of the Anointing of the Sick. In many Catholic homes, a last rite box was made available to a priest visiting a sick or dying person. 24 x 13 ½ x 3".

100/200



463



464



465



466



467

463. [FUNERALIA]. **“In Memoriam” Stained Glass Windows.** American, late 19th century. Two stained glass panels, which read “In Memory of D. B. Ketcham” centrally across the two panes. Missing a cut piece of glass in the lower right. Losses to painted details, scattered cracks across the design, areas of rust to verso. One pane measures 28 x 16 ½”.

200/400

464. [FUNERALIA]. **Leaded Stained Glass Memorial Window Panels.** American, late 19th century. Two, colored stained glass panels reading In Memory of Mr. Harvey Bruner and Willis & Jane Nichols, with hanging eyelets and chains to the top corners. Some wear, a few small cracks. Very good. Both 9 ¼ x 18 ¼”.

150/250

465. [FUNERALIA]. **Victorian Floral Cross Memorial Shadowbox.** American, 1886. Feather flower cross displayed with a printed backing “In Memory of our Loving Mother,” celebrating Johannah Crowley (1842 – 1886), with a poem from the surviving husband and children, encased in a wooden frame. Moderate wear to frame with scattered chipping to the wood finish, minor paint losses to gilt lining, and dust adherence. Yellowing to flowers, overall, in good condition. 23 x 19 x 3”.

200/300

466. [FUNERALIA]. **Antique Adolescent Mourning Shadow Box.** United States, 1902. Wooden shadow box containing teeth, hair locks, and portrait photograph of the deceased (Jessie Moix, age 6). Engraved silver-plate plaque to the center. Minor surface scratches and wear to frame. 10 ½ x 22 ½ x 2”.

150/300

467. [FUNERALIA]. **Infant Casket.** American, mid-20th century. White-painted metal infant casket with hinged lid. Utilitarian style casket with ivory satin lining. Scattered scratches and marks to the exterior with small areas of paint loss; some discoloration to the lining. 8 x 30 x 11”.

200/400



468

469

470

WAXWORK

468. [KREWSON SR., Martin (1912-2012), sculptor]. **Mark Twain / Samuel L. Clemens.** [N.p., ca. 1970s]. Lifesize wax figure of an older Mark Twain, standing. Figure is dressed in custom-made white cloth suit, after Twain’s signature style. With small wooden leaning display sign. Light rubbing, minor soiling. Fine. This figure, like all the other figures offered in this sale, has a sculpted wax head (with real human hair on his head) and hands. Like all the figures offered in this sale, the body is on a mannequin base (arms, torso, legs - the head and hands are sculpted upon plain mannequin head and hands). The eyebrows on this figure were obtained from Krewson’s arms or legs (eyebrow or facial hair were similarly obtained for all figures). The eyes are ophthalmologist-grade glass eyes, like all the figures offered. One figure (“Tom Sawyer,” see below) has real human teeth, donated from a child who had dental surgery. Of note, these figures even have fingerprints (most likely from Krewson). These figures were displayed in Hannibal, MO’s “Haunted House on Hill Street Wax Museum” for years (Hannibal is Twain’s birthplace). The sculptor, Martin Krewson Sr., was a master wax sculptor, who created wax figures for the “Hall of Presidents Wax Museum” in Gettysburg, PA (purportedly, President Lyndon B. Johnson was so pleased with his figure, that he personally reached out to Krewson to congratulate him), and “The Lochrie Wax Museum” in New Orleans, LA. This figure comes with two framed display items about Krewson. Approximately 70 ½” high. *Third-party transportation required.*

600/800

469. [KREWSON SR., Martin (1912-2012), sculptor]. **Orion Clemens, Samuel L. Clemens’ Older Brother.** [N.p., ca. 1970s]. Lifesize wax figure of Orion Clemens in gray suit. Standing figure is dressed in custom-made 19th century-style clothing. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Small wooden display sign. Some wear, occasional soiling, some scuffing to head, figure’s right shoulder joint is loose and requires repair. Good example of master wax sculptor Krewson’s art. Orion Clemens published a newspaper in Hannibal, MO. Figure approximately 72” high. *Third-party transportation required.*

150/300

470. [KREWSON SR., Martin (1912-2012), sculptor]. **Henry Clemens, Samuel L. Clemens’ Younger Brother.** [N.p., ca. 1970s]. Lifesize wax figure of Henry Clemens in dark brown suit. Standing figure is dressed in custom-made 19th century-style clothing. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figure approximately 72” high. Some wear, occasional soiling, cloths with moth damage, both hands missing some fingers. Fair example of master wax sculptor Krewson’s art. Henry tragically died at 20 years old when the steamship he was working on exploded. *Third-party transportation required.*

150/300



471. [KREWSON SR., Martin (1912-2012), sculptor]. **Langdon Clemens Waxwork Bust Figure.** [N.p., ca. 1970s]. Lifesize bust of Clemens' son who died at the age of 2. This is the only figure in this collection that is a bust – the rest are full figures. Bust from the shoulders-up, mounted on a pole, in upper portion of a shirt and ribbon tie. This appears to be an older version of Langdon, who never reached past age 2. With small wooden display sign. Figure with human hair and ophthalmologist-grade glass eyes. Figure approximately 47" high. Some wear, occasional soiling. A fine and unusual example of Krewson's art, and the most tragic of all these figures. Langdon was the first and only son of Samuel L. Clemens and his wife, Olivia. He was born prematurely, and his health was weak throughout his short life. After riding with his father, he came down with a cold that developed into diphtheria, which eventually took his life. Clemens blamed himself for his son's death, and he never fully recovered. *Third-party transportation required.*

200/400

472. [KREWSON SR., Martin (1912-2012), sculptor]. **John Quarles, Clemens' Favorite Uncle.** [N.p., ca. 1970s]. Lifesize wax figure of Clemens' uncle, with whom the young Sam Clemens spent several summers at his Fordham, MO farm. Standing figure is dressed in a custom-made 19th century-style gray suit. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figure approximately 72" high. Some wear, occasional soiling, missing right hand. Good example of master wax sculptor Krewson's art. *Third-party transportation required.*

150/300

473. [KREWSON SR., Martin (1912-2012), sculptor]. **Pair of Wax Figures: John Marshall Clemens and Jane Lampton Clemens; Samuel L. Clemens' Parents.** [N.p., ca. 1970s]. Lifesize wax figures of Clemens' (Mark Twain's) parents, both figures seated on chairs. Small wooden display signs. Both figures dressed in custom-made 19th century-style clothing. Both figures with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figures approximately 51" and 53" high. Some wear, occasional soiling, John is missing his left arm. Jane is near fine, John is fair. These seated figures originally sat at a desk with various prop papers at the "Haunted House on Hill Street Wax Museum" for years. *Third-party transportation required.*

300/400

474. [KREWSON SR., Martin (1912-2012), sculptor]. **Susy Clemens, Samuel L. Clemens' Daughter.** [N.p., ca. 1970s]. Lifesize wax figure of Susy Clemens as an adolescent in dress with blue frill. Standing figure is dressed in custom-made 19th century-style clothing. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Small wooden display sign. Figure approximately 61" high. Some wear, occasional soiling, figure is missing both hands. Fair example of master wax sculptor Krewson's art. Susy died young at age 24 of meningitis. *Third-party transportation required.*

150/300



475. [KREWSON SR., Martin (1912-2012), sculptor]. **Ossip Gabrilowitsch, Clara Clemens' First Husband.** [N.p., ca. 1970s]. Lifesize wax figure of Gabrilowitsch in black suit and bowtie. Standing figure is dressed in custom-made 19th century-style clothing. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figure approximately 71" high. Some wear, occasional soiling, one eyelash is loose, some chipping to hands. Good example of master wax sculptor Krewson's art. Gabrilowitsch was of Jewish descent and was a famed pianist and composer. *Third-party transportation required.*

150/300

476. [KREWSON SR., Martin (1912-2012), sculptor]. **Nina Gabrilowitsch, Clara Clemens' Only Daughter, and Samuel L. Clemens' Only Grandchild.** [N.p., ca. 1970s]. Lifesize wax figure of Gabrilowitsch in blue dress with white blouse and collar. Standing figure is dressed in custom-made 20th century-style clothing. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figure approximately 66" high. Some wear, occasional soiling, face is cracked, hands are missing. Fair example of master wax sculptor Krewson's art. Nina was Twain's last living direct descendant. *Third-party transportation required.*

150/300

477. [KREWSON SR., Martin (1912-2012), sculptor]. **Jean Clemens, Samuel L. Clemens' Daughter.** [N.p., ca. 1970s]. Lifesize wax figure of Clemens' fourth child. Seated figure (on chair) is dressed in custom-made 19th century-style blue dress. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figure approximately 51" high. Some wear, occasional soiling, left arm a bit loose, left hand missing some fingers. Good example of master wax sculptor Krewson's art. Jean tragically died young at age 29. *Third-party transportation required.*

150/300

478. [KREWSON SR., Martin (1912-2012), sculptor]. **Sam Bowen, Samuel L. Clemens' Lifelong Best Friend.** [N.p., ca. 1970s]. Lifesize wax figure of Clemens' best friend in black suit and beard. Standing figure is dressed in custom-made 19th century-style clothing. Small wooden display sign. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. With small wooden display sign. Figure approximately 73" high. Some wear, occasional soiling, character is missing a thumb and an eye. Fair example of master wax sculptor Krewson's art. *Customer pick-up or third party shipping required.*

150/300



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479. [KREWSON SR., Martin (1912-2012), sculptor]. **Trio of Wax Figures: “Doc Robinson,” “Mr. Dobbins,” and “Muff Potter”** from *“The Adventures of Tom Sawyer.”* [N.p., ca. 1970s]. Lifesize wax figures. Standing figures, Potter in custom-made 19th century-style clothing and top hat, Robinson in burgundy suit, Dobbins in blue suit. Two figures with small wooden display signs (not Robinson). Figures with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figures approximately 74”, 70” and 74” high, respectively. Some wear, occasional soiling, figures with some missing fingers. Generally good examples of master wax sculptor Krewson’s art. *Third-party transportation required.*

300/500

480. [KREWSON SR., Martin (1912-2012), sculptor]. **“Jim” Figure from “Adventures of Huckleberry Finn.”** [N.p., ca. 1970s]. Lifesize wax figure of Huckleberry Finn’s companion from his travels down the Mississippi. Standing figure is dressed in custom-made 19th century-style clothing, broom and straw hat. This is one of the few smiling figures in this collection. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figure approximately 63” high. Some wear, occasional soiling. Fine example of master wax sculptor Krewson’s art. Legend has it that this figure was originally the Devil from one of Krewson’s religious-themed exhibitions, and that he re-worked it to create “Jim,” but this rumor isn’t confirmed. *Third-party transportation required.*

300/500

481. [KREWSON SR., Martin (1912-2012), sculptor]. **“Miss Watson” Figure from “Adventures of Huckleberry Finn.”** [N.p., ca. 1970s]. Lifesize wax figure of “Jim’s” cruel owner. Standing figure is dressed in custom-made 19th century-style clothing of a long sleeve gray dress with white collar and spectacles. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. With small wooden display sign. Figure approximately 71” high. Some wear, occasional soiling, some chipping to face, hands. Very good example of master wax sculptor Krewson’s art. Twain had based her character on slave owners he had known earlier in his life. *Third-party transportation required.*

200/400

482. [KREWSON SR., Martin (1912-2012), sculptor]. **“Widow Douglas” Figure from “Adventures of Huckleberry Finn.”** [N.p., ca. 1970s]. Lifesize wax figure of Huck’s guardian and teacher. Standing figure is dressed in custom-made 19th century-style clothing of a blue dress. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figure approximately 65” high. Some wear, occasional soiling, right hand missing some fingers. Good example of master wax sculptor Krewson’s art. *Third-party transportation required.*

150/300

483. [KREWSON SR., Martin (1912-2012), sculptor]. **“Tom Sawyer” Figure from “The Adventures of Tom Sawyer.”** [N.p., ca. 1970s]. Lifesize wax figure of a juvenile Tom Sawyer. Standing figure is dressed in custom-made 19th century-style clothing that an adventurous boy trying to dress up would wear. This figure’s mouth is open to reveal his teeth, (with one missing, as sculpted) which are real human teeth, donated from a local child who had undergone oral surgery. With small wooden display sign. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figure approximately 57” high. Some wear, occasional soiling, one arm a bit loose, figure’s bare feet are chipped with loss of wax. Good example of master wax sculptor Krewson’s art. Because of the teeth, this is one of the more famous figures in this collection. *Third-party transportation required.*

300/500

484. [KREWSON SR., Martin (1912-2012), sculptor]. **“Injun Joe” Figure from “The Adventures of Tom Sawyer.”** [N.p., ca. 1970s]. Lifesize wax figure of the villainous character. Standing figure is dressed in custom-made 19th century-style clothing in vest. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figure approximately 72” high. Some wear, occasional soiling, figure had been holding a knife in one hand, which is now missing. Near fine example of master wax sculptor Krewson’s art. This character is indicative of Twain’s prejudice against Native Americans (which is difficult to reconcile with his sympathetic treatment of other minorities, namely African-Americans and Jews). *Third-party transportation required.*

300/500

485. [KREWSON SR., Martin (1912-2012), sculptor]. **“Becky Thatcher” Figure from “The Adventures of Tom Sawyer.”** [N.p., ca. 1970s]. Lifesize wax figure of Tom Sawyer’s friend and love interest. Standing figure is dressed in custom-made 19th century-style clothing in floral dress and ribbons in her hair. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. With small wooden display sign. Figure approximately 58” high. Some wear, occasional soiling, figure’s arms are chipped with some loss of wax. Good example of master wax sculptor Krewson’s art. Thatcher is one of the most important characters in *The Adventures of Tom Sawyer*, and has been depicted in several films by various actresses (including Jodie Foster in 1973). *Third-party transportation required.*

200/400



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486. [KREWSON SR., Martin (1912-2012), sculptor]. **"Pap Finn" Figure from "The Adventures of Tom Sawyer" and "Adventures of Huckleberry Finn."** [N.p., ca. 1970s]. Lifesize wax figure of Huckleberry Finn's abusive father. Seated figure on chair is dressed in custom-made 19th century-style ragged clothing. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Small wooden display sign. Figure approximately 49" high. Some wear, occasional soiling, missing some fingers. Good example of master wax sculptor Krewson's art. Pap Finn is a vagrant and drunkard who frequently beats Huck when Huck tries to better himself through education. *Third-party transportation required.*

200/400

487. [KREWSON SR., Martin (1912-2012), sculptor]. **"Aunt Polly" Figure from "Adventures of Huckleberry Finn."** [N.p., ca. 1970s]. Lifesize wax figure of Huckleberry Finn's aunt and guardian. Seated figure is dressed in custom-made 19th century-style clothing. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Small wooden display sign. Figure approximately 45" high. Some wear, occasional soiling, left hand is loose but present (damaged at base), right hand has missing fingers. Good example of master wax sculptor Krewson's art. Aunt Polly is one of the few smiling figures. *Third-party transportation required.*

200/400



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488. [KREWSON SR., Martin (1912-2012), sculptor]. **"Huckleberry Finn" Figure from "Adventures of Huckleberry Finn."** [N.p., ca. 1970s]. Lifesize wax figure of a juvenile Huck Finn, with corncob pipe in his mouth. Standing figure is dressed in custom-made 19th century-style clothing that an adventurous boy would wear, and floppy hat. With corn cob pipe and small wooden display sign. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. Figure approximately 60" high. Some wear, occasional soiling, some chipping to arms, hands, and figure's bare feet. Good example of master wax sculptor Krewson's art. A charming and unique depiction of one of the most enduring characters of American literature. *Customer pick-up or third party shipping required.*

200/400

489. [KREWSON SR., Martin (1912-2012), sculptor]. **Clara Clemens, Samuel L. Clemens' Daughter.** [N.p., ca. 1970s]. Lifesize wax figure of Clara Clemens in blue and white floral dress. Standing figure is dressed in custom-made 19th century-style clothing. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. With wooden display sign. Figure approximately 61" high. Some wear, occasional soiling, figure is missing both arms. Fair example of master wax sculptor Krewson's art. Clara was the only of Clemens' daughters to out-live him and the only to marry. *Third-party transportation required.*

150/400

490. [KREWSON SR., Martin (1912-2012), sculptor]. **Pamela Clemens, Samuel L. Clemens' Older Sister.** [N.p., ca. 1970s]. Lifesize wax figure of Pamela Clemens in white polka-dot blouse and green skirt. Standing figure is dressed in custom-made 19th century-style clothing. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. With wooden display sign. Figure approximately 64" high. Some wear, occasional soiling, one hand missing fingers. Good example of master wax sculptor Krewson's art. Pamela was a talented pianist. *Third-party transportation required.*

150/300

491. [KREWSON SR., Martin (1912-2012), sculptor]. **Olivia Langdon Clemens, Samuel L. Clemens' Wife.** [N.p., ca. 1970s]. Lifesize wax figure of Olivia Clemens in burgundy dress and hat. Standing figure is dressed in custom-made 19th century-style clothing. Figure with human hair, ophthalmologist-grade glass eyes, and fingerprints, as all figures in this collection. With wooden display sign. Figure approximately 59" high. Some wear, occasional soiling, figure missing one hand, the other missing two fingers. Good example of master wax sculptor Krewson's art. Olivia Langdon came from a wealthy family, who had gifted the Clemens' with a mansion in New York. *Third-party transportation required.*

200/400

492. **Louis Armstrong Wax Bust.** 20th century. Life-size wax head of the famous jazz musician, with real hair and glass eyes. 12 x 7 x 7".

200/400

493. **Calvin Coolidge Wax Bust.** 20th century. Life-size waxwork bust of the 30th President of the United States, with real hair, glass eyes. Scattered surface wear and imperfections. 13 x 7 x 7".

200/400

494. **Prince Charles Life-Size Bust.** 20th century. A wax/synthetic life-size bust of Prince Charles (now King Charles), with real hair, glass eyes. Left eyelashes partly detached; scattered surface wear. 12 x 7 ½ x 8".

200/300

495. **ARTIST UNKNOWN. Male Life-Like Wax Head.** N.p., early to mid-20th century. Smiling figure. Areas of discoloration/yellowing to skin; dust and debris accumulation in hair with some tangles and areas of hair loss. No discernible maker's mark. 15 x 8 ½ x 6 ½".

200/400



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POSTERS & ARTWORK

496. **The Silence of the Lambs.** Orion, 1990. One-sheet advance poster promoting the theatrical release of the horror-thriller starring Jodie Foster and Anthony Hopkins. Rolled. Minor corner wear. A-. 39 ¾ x 27".

150/250

497. **Jaws.** Universal, R-1979. One-sheet poster for the classic Steven Spielberg horror film starring Roy Scheider, Robert Shaw, and Richard Dreyfuss. Artwork by Roger Kastel. Original folds; short tear in the right margin. A-/B+. 40 ¾ x 27".

300/500

498. **Zombi 2.** Irfan Film, 1979. Turkish poster for the zombie horror film, adapted from a screenplay by Dardano Sacchetti as a sequel to *Dawn of the Dead*, released in some countries as *Zombi*. Framed, 44 x 31 ¼".

100/200

499. **Boston Theatre / Last Night of Mazlum, or The Night Owl.** 1859. Letterpress broadside on salmon paper, illustrated with a wood-engraving at center, advertising comic pantomimes by Gabriel and Francois Ravel. Lengthy description of The Night Owl scenery including "a cemetery by moonlight," "ghosts of the dead," a peasant girl who "turns to a skeleton," and more. The bill also advertises a troupe displaying "exercises of strength and agility" on perpendicular ropes. "Mazlum" was revived later in the 19th century, as a larger production, by P.T. Barnum and Imre Kiralfy. Linen backed. Scattered light creases; faint center fold. 18 ½ x 6".

200/400

500. GOREY, Edward (1925 – 2000). **Dracula.** New York, 1977. Poster for the 1977 production at the Martin Beck Theatre, New York. Unbacked/rolled. Fine. 22 x 14".

100/200

501. **11th Annual Half Moon Bay Art & Pumpkin Festival.** 1982. Poster advertising the annual festival in Half Moon Bay, California, which originated in 1971. Rolled. Near fine (slight creases to upper right). 22 x 16 ½".

100/150

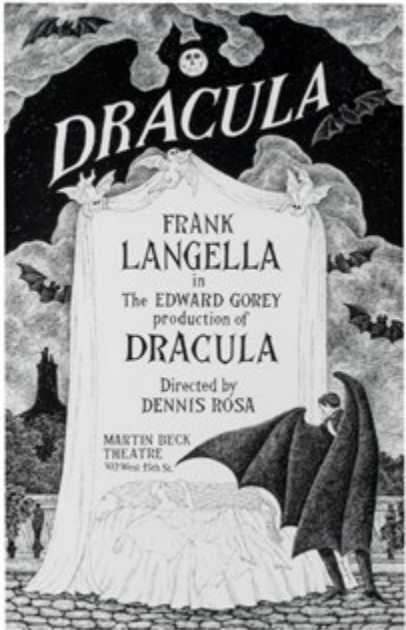
502. NEES, Gerald (1938 – 2000). **Adjustment. (Painted by mouth).** N.d. Oil on canvas. Signed lower right and verso. Inscribed: "Painted by Mouth, Gerald L. Nees. Cory Ind." Nees is an artist who was paralyzed in a diving accident at the age of 15. A dentist created a device that allowed him to paint with his mouth. The is a small tear slightly open tear of a ½" lower center and a bulbous dent upper right quadrant. 20 x 20".

400/600

END OF SALE



499



500



501



502

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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.

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