

THE GOLDEN AGE OF MAGIC POSTERS



THE NIELSEN COLLECTION

Part I • June 25, 2016

POTTER
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AUCTIONS

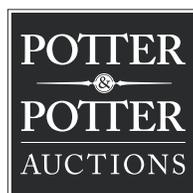
THE GOLDEN AGE OF MAGIC POSTERS

THE NIELSEN COLLECTION
PART I • JUNE 25, 2016

TEXT: Gabe Fajuri

PHOTOGRAPHY: David Linsell

DESIGN: Stina Henslee





THE NORM NIELSEN POSTER COLLECTION PART I

INTRODUCTION: Lupe Nielsen

I first met my husband Norm at Hank Lee's Cape Cod Conclave in 1989. From what I knew then, he was both a magic manufacturer and a busy performer, traveling across Europe and jetting to various magic events around the world. Like all the youngsters at the conclave, I was in awe of the perfection and grace of his Floating Violin Act. Plus, he was a really nice person. He didn't have a big ego and was accessible to anyone who tapped him.

We kept in touch through the years, but it wasn't until I began working for Collector's Workshop, where my own interest in magic posters was kindled, that I became aware of Norm's reputation as a serious collector of magic.

In 1995, I moved to Las Vegas and visited Norm, viewing in person his exquisite poster collection for the first time. I dated him and helped with his business, Nielsen Magic, and in 1998 we were married. As his wife and friend, I saw the collection double in size since those early days, always supporting him in his passion. Some years, we saved every penny we could spare in anticipation of the next acquisition at auction.

What you see in this catalog is roughly half of that collection, which took nearly 25 years to assemble. The second half will be offered early next year. While the origins of the collection are humble – Norm's first posters were brittle Fu Manchu pieces that took considerable splicing together to make presentable – it all blossomed thanks to the concentrated hunting and networking with fellow collectors and magicians that produced many of the rare pieces included. Norm recalls taking out a newspaper advertisement that brought out from an elderly collector and former acquaintance of Hardeen's a portrait lithograph of Leon Herrmann, and Houdini's "Buried Alive."



Photo: Kari Hendler

Of course, Norm's most significant bulk acquisition was from Jay Marshall, a mentor whom he loved like a big brother. Pieces from the Marshall Collection form the core of our own, but other collections, including the Cabot Collection of New Zealand, are also incorporated. Other pieces were acquired from Swann Auctions, Christie's, Magic Circle Auctions, Chartres, and individual collectors.

After years of thrilling finds and dealings, toward the end of 2014 Norm began to contemplate the eventual sale of the collection. He made this decision based on his age, recent retirement from the magic business, and the desire to see the posters go to owners who will proudly display them. In time he struck a deal with Potter & Potter Auctions, whose expertise was best suited to bring the material to market.

Norm and I retain a loving attachment to the collection, so much so that in letting it go we feel we are selling pieces of our lives and souls. Every one of these posters was carefully taken care of by Norm and me: when a new piece arrived, Norm himself made a frame and backing for it and soon had it on display, often on the same day it was received. Until recently, over six hundred posters were on display for friends to see and enjoy. Now in catalog form, readers have in their hands a valuable piece of history. We hope that the new owners cherish these pieces as much as we did during our stewardship, and that they may be passed along for future generations to enjoy.

Boulevard des Italiens

TOUS LES SOIRS



APITÉ RÉCALCITRANT

Vintage Poster Grading & Condition

By their very nature, posters were produced with a short lifespan in mind. Typically printed on cheap paper and plastered to billboards or the sides of buildings, most of these pieces – vivid and important as they may now be – were never meant to last for more than a few weeks, or months at the most.

As such, a system of grading the condition of vintage posters has been developed to accurately represent their current state. The system used in this catalog has been widely accepted by most poster dealers. The designations that follow are frequently amended with (+) or (–) symbols, where appropriate. Every effort has been made to describe flaws and issues.

Condition A: A poster in much the same state as when it was printed. Colors are bright and crisp, and there is no significant paper loss or tearing. There may be slight blemishes, creases, or scuffs.

Condition B: These posters are in good condition, with some restoration (including repaired tears and slight overcoloring), but this is not readily apparent. There may be some discoloration and/or fading.

Condition C: A poster that is showing the effects of time and or heavy restoration. Fading and discoloration may be more pronounced, restoration, folds, creases and flaking may be visible, and there may be paper losses or significant areas of restoration.

We have done our best to describe any flaws, defects, and restoration – whether apparent or not. However, the above condition ratings are subjective. Prospective bidders should inquire of our specialists with specific queries. We encourage all bidders to examine the posters personally or have them examined by a personal representative.

All posters listed in this catalog are linen-backed unless otherwise noted.

AUCTION

Saturday, June 25, 2016 • 10:00 AM

EXHIBITION

June 22 - 24 • 10:00 AM - 5:00 PM

INQUIRIES

info@potterauctions.com

Phone: 773-472-1442





1. ALBINI, HERBERT (ABRAHAM LASKI).

The Incomparable Albini.

Milwaukee: American Showprint, ca. 1910. Billboard half-length portrait poster of the famous Polish-born magician who performed stage filling illusions (here advertised as costing \$15,000), but made his reputation with small effects including card tricks and the Egg Bag. 79 x 106". Minor scrapes and abrasions, scattered restoration in image; B. RARE.

3,000/5,000



2. ALEXANDER (CLAUDE ALEXANDER CONLIN).

Alexander. Crystal Seer.

Bombay: Av Yaga, ca. 1915. Striking lithograph shows Alexander's turban-clad head staring in to a crystal ball held by a disembodied skeletal hand. 14 $\frac{3}{8}$ x 41 $\frac{3}{8}$ ". Minor abrasions; A-.

600/700

Though most of Alexander's posters carry an imprint of "Av Yaga" of Bombay, so far as research has been able to determine, no such printer existed. It is more likely that the duplicitous (and highly successful) Alexander invented the exotic printer to further beguile patrons at his shows.

GRAND PRESENTATION ENTERTAINMENTS!
FARRAR HALL.

THREE NIGHTS ONLY!!
 Commencing Friday, December 13th, 1867.

GRAND COMBINATION OF TALENT!
 The People's Favorite, the celebrated and well-known Prestidigitateur and Magician,

ANDERSON

100 COSTLY AND



USEFUL PRESENTS

TO BE DISTRIBUTED TO THE AUDIENCE EACH EVENING.
 Read the list of Gifts below.

Prof. ANDERSON, the original and well-known Magician, will present his entirely new Entertainment,
THE WORLD OF MAGIC!
 Consisting of the following acts, which will be selected from all the latest Theatres.
THE BIRD CAGE OF LEAH! MARABOUT MOKA!
EGYPTIAN MISER! PRINCE'S PLUMES!
CASKET OF KING ORCUS! FEAST OF LANTERNS!

Mr. Anderson will be accompanied by
EMILIE ANDERSON AND KATE HACKETT!
 Who will appear in the wonderful experiment,

THE DAVENPORT SPIRITUAL CABINET.

THE VISION
Of the Inward Eye;

A NEW VERSION OF SECOND SIGHT,
 Emilie Anderson.

THE PRESENTS!

FULL SETS OF FURNITURE, SOFAS, LOUNGES, TONS OF COAL, COOKING STOVES, SILVER PLATED TEA SETS, DRESSING BUREAUS AND MIRRORS,
 Live Stock of all kinds, Groceries, Paintings, Glassware, Clothing, Wooden Ware, Lamps, Dry Goods, Groceries, Buffalo Robes, Ladies Sets of Furs, &c., &c.

The above list of Presents are useful to all, and purchased from the **MERCHANTS OF THIS CITY.**

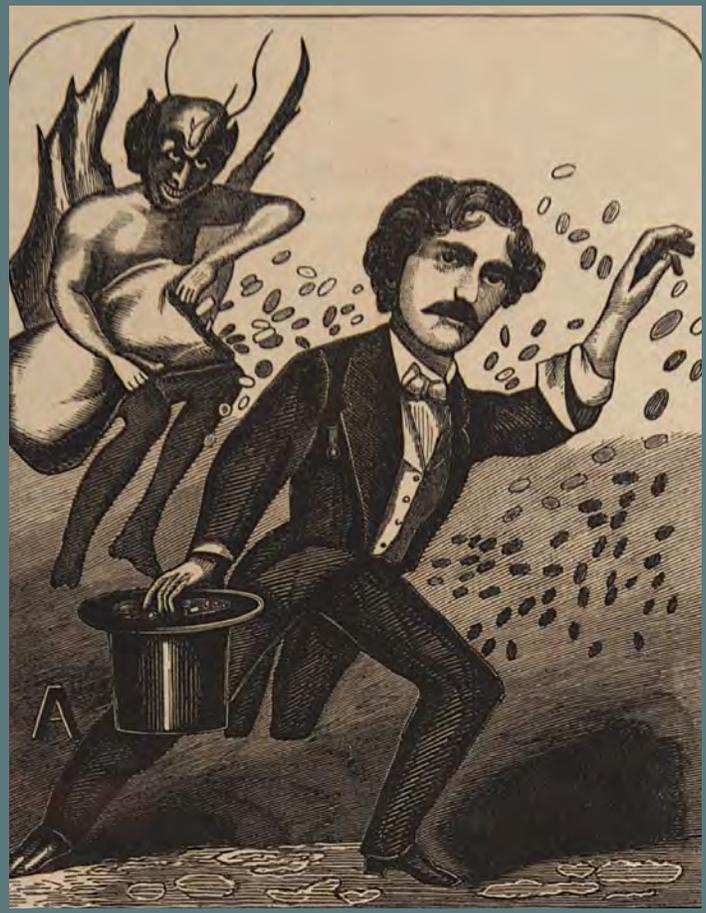
BE-SPECIAL AND IMPORTANT NOTICE.

NO BRASS OR PLATED JEWELRY will be distributed to any one. Nothing but Useful and Valuable Articles will be given; and to show the public at large that we mean precisely what we say, and will do what we advertise, we challenge any party or parties for **3,000**, to prove that the statements in regard to the Gifts are not acted up to, or that we give out Presents in parties who return them to us again. The long-earned reputation of Professor ANDERSON is a sufficient guarantee that he will deal fairly with all who favor him with their patronage.

TICKETS, 25 CENTS.
FAMILY TICKETS, Admitting six persons, \$1.00.
NO HALF PRICE.
Doors open at 7 P. M. - - - Commence at 8 P. M.
R. J. ROSECRANS, Manager.

USE DR. STOEVER'S STOMACH BITTERS.

USE DR. STOEVER'S STOMACH BITTERS.



detail

3. ANDERSON, PROFESSOR (JOHN HENRY ANDERSON).
Anderson. 100 Costly and Useful Presents.
 Philadelphia: The Leisenring Printing House, 1867. Striking pictorial broadside bearing a bold woodcut of the famous Scottish magician catching coins in mid-air in the upper third, and depicting the "Spiritual Cabinet" feat. Flowery language fills the bill, most of it describing the gifts Anderson promises to distribute as part of his show. "No brass or plated jewelry will be distributed to any one." The margins of the broadside advertise Dr. Stoever's Stomach Bitters, 9 3/4 x 28 1/2". Old folds, faint tide mark at upper left; A.

3,000/4,000

USE DR. STOEVER'S STOMACH BITTERS.

GREAT NATIONAL

STANDARD THEATRE,

OPPOSITE THE EASTERN COUNTY RAILWAY, SHREDDITCH PROPRIETORS ——— JOHN DOUGLASS

Secured at an Expense of **MANY HUNDRED POUNDS!**

PROFESSOR ANDERSON

FOR A FEW NIGHTS LONGER,

In consequence of the rush to see him being greater every Night, and more application for booked seats than the Great National Standard Theatre—
Large as it is—can possibly accommodate.

MONDAY, July 13th, 1857, and Every Evening.

N. B. Professor Anderson cannot but feel gratified by the extraordinary patronage which has been bestowed upon him, and although the prolongation of his stay entails serious inconveniences to himself personally, even to breaking faith with provincial managers, yet acquiescing to the public demand of thousands, who have been unable to see him, he has arranged for

ANOTHER WEEK OF MAGIC & A SUPPLEMENTARY SERIES OF
SIX MORE REPRESENTATIONS OF A

NIGHT in WONDER-WORLD

THE PRIZE MAGICAL DRAMA, 16 ACTS AND 71 SCENES,
WITH ENTIRELY NEW ATTRACTIONS.

COMEDY,
Melo-Drama!
BURLESQUE,
MIRTH,
FARCE,
EXTRAVAGANZA,
FAIRY DRAMA!
MYSTERY!



Latest Success of THE
HERCULES TRACTION TRICK!
WITH
100 PERSONS ON THE STAGE
A Cup of Coffee FOR EVERYBODY!
MADE
NIGHTLY by MAGIC

The GREAT WIZARD OF THE NORTH

Will present in the PALACE OF ENCHANTED DEATH, his new MAGICAL WIZARDRY, embracing the following secrets:

LAND OF BEWILDERMENT
IN THE COUNTRY OF INCOMPREHENSIBILITY.
MANAGEMENT OF SPIRITS AND GHOSTS.
TRIP OF KING CREEPS.
SOME OF THESE SECRETS ARE ALSO
THE PORTFOLIO OF MYSTERY IN THE CHAMBER OF MAGIC.
LORD OF THE RAVEN IN THE CASTLE OF FORTUNE.
MAGNIFICENT VIEW OF WONDER-LAND.
GRAND FISH PONDS & HUGE INK RESERVOIRS.
A DEAD MAN'S EYES CREEK!
ILLUSTRATED WITH MAGICAL ILLUSTRATIONS OF WIZARDRY.

The Hills of Feather Bed, in the Regions of CHAMPAIN.
Appearance of the ORACLE on the WEIRD TABLE.
GRAND BALLET of the SPIRITS.
LAKE OF WHISKY!
And a Glorious View of the GREAT CATACT OF THE BOTTLE.
TRANSMUTATION OF THE WOOD TABLE.
PERPETUATING PYRAMID
Perpetuating and Suspending DISTRIBUTION OF GOOD THINGS.
THE CHAIR OF ENCHANTMENT
IN THE CHAMBER OF DEATH OF DEATH.

Mr J. G. FORDE, the Prince of PATER-VOCALISTS
Will cause an Eruption of his COMIC VOLCANO OF WIT, Every Night.

SIX NIGHTS ONLY!!!

NO CHILDREN IN ANY ADMITTANCE.

TWO NIGHTS ONLY!!!

MR. ANDOE,
THE GREAT SOUTHERN WIZARD.

On **THURSDAY and FRIDAY, the 28th & 29th JANUARY 1841,**
At **Mr. Furlong's Large Room,**
OPPOSITE THE MARKET-BUSSE, CASHY—ENTRANCE, NEXT DOOR TO MR. WALPOLE.
N.B.—There will be a DAY PERFORMANCE on Friday, at two o'clock, for the convenience of those parties who cannot attend in the Evening.

An Hour of Modern Magic, a La Parisienne,
Including Cabalistical, Theomagical, and Mechanical Experiments!
THE SEVEN GIGGLES OF THE BEAST'S RECK.
THE EMPEROR NAPOLEON'S FEAT!!!

Magical Tricks, or Phenomenal Facts. Don't get the BIRD,
CONFECTORY, or SMOKE OF KISSER (Indicated to the Ladies)
ALL PACHA, THE TURKISH AUTOMATON!

Magical Letter Carrier, or Herald of Cheap Passage?
THE CANINE WONDER!!!

PART SECOND.
THE RINGS OF PEKIN, OR GRAND CHINESE PUZZLE!

Shedding Extraneous Matter. *Twisting in a Hat.*

SAUCE TO COUP—A LESSON TO WITTY PLAYERS.

THE BEAUTIFUL LEARNED CANARY.

MENAGERIE IN A HAT!!

A NUMBER OF QUADRUPEDS ALIVE!

GUN DELUSION!!

GALLERY. THEREPENCE

WITH HIS MYSTIC CABINET, HAS ARRIVED.

4. ANDERSON, PROFESSOR. (JOHN HENRY ANDERSON)

Professor Anderson for a Few Nights Longer.

[London], 1857. Striking two-color letterpress broadside bearing a central woodcut of Anderson holding a magnet over the head of a young boy. The balance of the poster is filled with humorous and descriptive text. 20 x 30". Repairs to left margin not affecting text, old central fold; A-

3,000/4,000

Arguably the greatest self-promoter in the history of magic, Anderson (1814 – 1874) found innumerable ways to keep his name before the public and advertise his show. He frequently used the medium of the gift show – as advertised here – to draw patrons to theatre, but he also had pats of butter with his portrait on them distributed to homes and taverns near where he was appearing, among other promotional devices. When necessary, he fictionalized stories of his accomplishments, but more often found clever ways to word his advertising, or create a startling happening in the towns where he performed. He also fancied himself an actor, though his prowess as a thespian was considerably less than his ability as a conjurer. He frequently performed the lead role in Robb Roy, and built two theaters which he hoped to operate in perpetuity, but both of them cost him his fortune. Known far and wide as the “Great Wizard of the North,” Anderson was Scottish by birth, toured the British Isles constantly, and also brought his show to Canada, America, and Hawaii around the time of the Civil War.

5. ANDOE, F.

Two Nights Only!!! Mr. Andoe, The Great Southern Wizard.

Drogheda: Kelly, 1841. Letterpress broadside filled with elaborate claims and wild descriptions of the amazing feats to be presented by Andoe, including the “Rings of Pekin, or Grand Chinese Puzzle!” “The Emperor Napoleon’s Feat!” and the not-to-be-missed “Canine Wonder,” a learned dog that will display his “Arithmetical, Grammatical, Classical, and Political Knowledge ... he will divine the Secrets of Futurity.” 15 x 20". A.

500/800



6

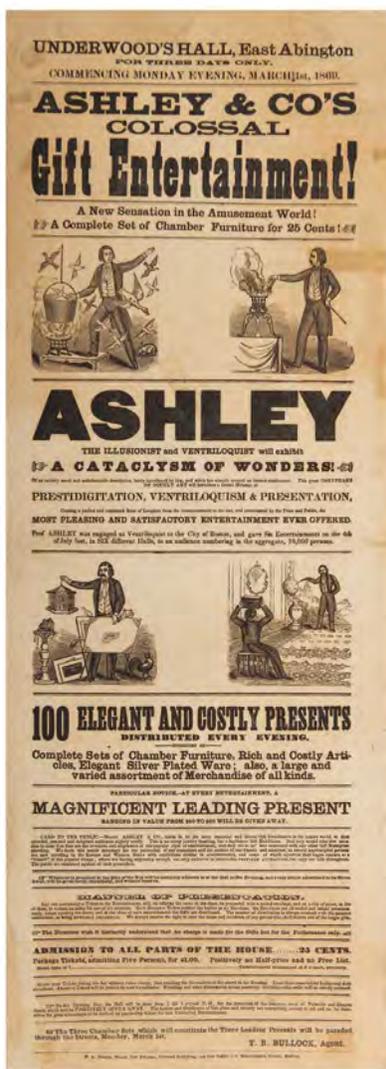
6. ADDRESS, CHARLES.

54TH Year of Pleasure Making. Address And His Novelty Gift Shows.

Cincinnati: The Strobridge Litho. Co., ca. 1900. Full-length color portrait of the great magician and circus owner on a bright yellow background, standing over a lengthy "creed" that is signed "Yours for a good time, Chas. Address." 9 1/2 x 41 1/2". Minor restoration to chips in borders; A-

700/900

Address was an inventor, circus impresario, ventriloquist, and magician. This poster advertises his "gift" show; he claimed to distribute "75 to 100 valuable presents at each performance." The creed reproduced on the poster, reads, in part, "This world, without amusement, would not be worth living in and, to live long and be happy, amusement is as necessary as the bread we eat. So leave all your troubles at home and come to the fountain-head of pleasure-making, and when you return home to your regular routine of work or business you will have it to say that you not only had an evening of innocent fun and many a good laugh, but that you saw something new, rare, and popular, with nothing to offend and all to please; and – who knows? – maybe you will carry home a present worth many times more than the trifling cost for the enjoyable pastime you had."



7

7. ASHLEY & CO.

Ashley & Co's Colossal Gift Entertainment!

Boston: F.A. Searle Steam Job Printer, 1869. Attractive pictorial broadside illustrated with woodcuts – some bearing a distinct resemblance to Professor Anderson the Scottish magician – heralding the "Cataclysm of Wonders" of this little-known illusionist. In addition to presenting the "most pleasing and satisfactory entertainment ever offered," the bill advises that he will distribute "100 elegant and costly presents" to the audience. 9 1/2 x 25". Minor restoration to upper third, mostly at edges. B.

400/600



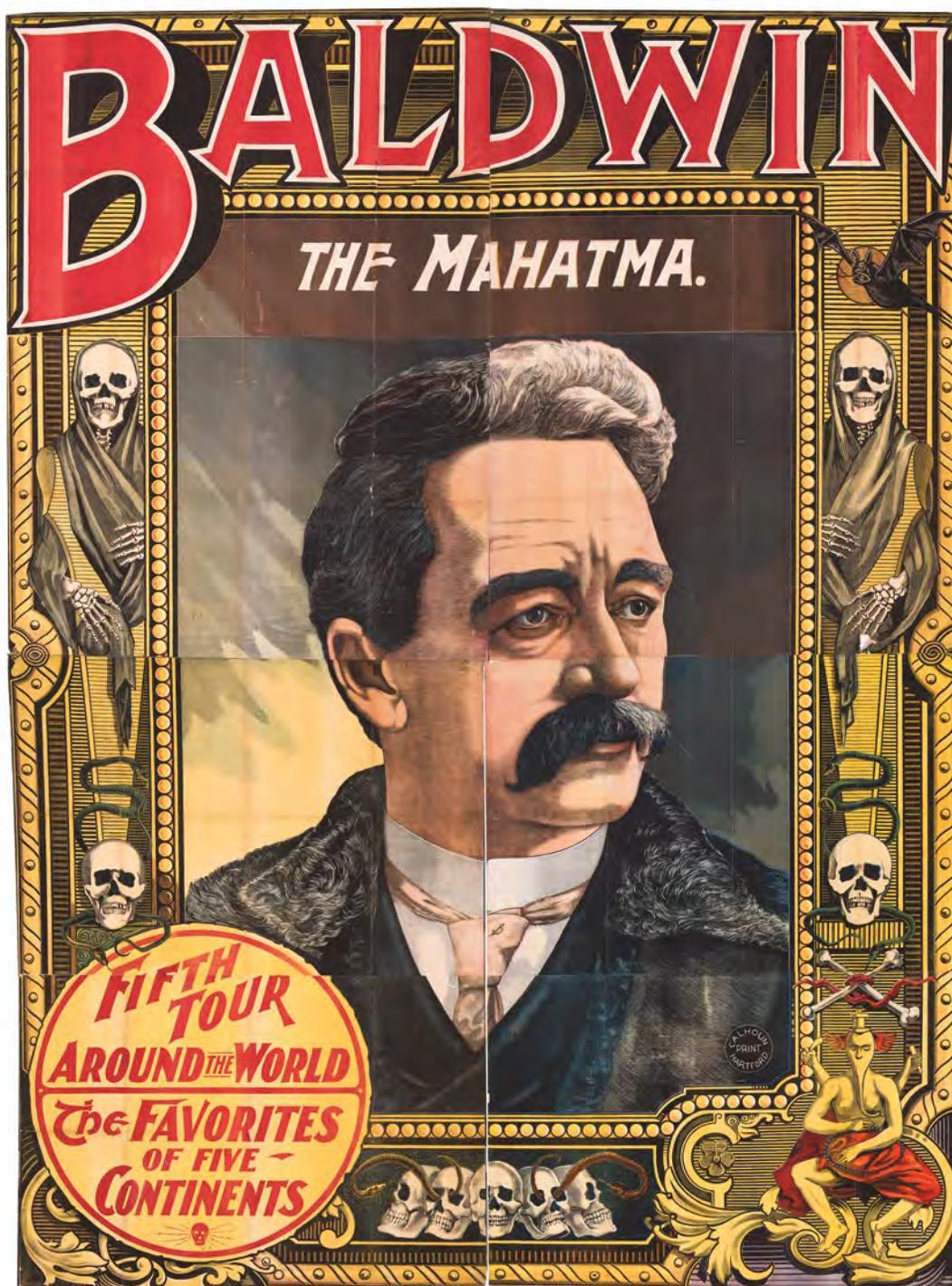
8. BALDWIN, KITTIE.
Kittie Baldwin. A Modern Witch of Endor.
 Cincinnati: The Enquirer Job Printing Co.,
 ca. 1898. Handsome full-length portrait of
 Mrs. Baldwin surrounded by demons, dragons,
 skeletons, and other ghastly beasts. 13 ½ x 41
 ½". Minor restoration in image; A-.

2,000/3,000



9. BALDWIN, SAMRI
 (SAMUEL SPENCER BALDWIN).
Samri Baldwin. The White Mahatma.
 Cincinnati: The Enquirer Job Printing Co.,
 ca. 1898. Foreboding full-length portrait of
 Baldwin surrounded by bats, a burning brazier,
 and holding a staff strung with multiple human
 skulls. A monkey sits at his feet. 13 ½ x 41 ½".
 Minor restoration in image; A-.

2,000/3,000



10. BALDWIN, SAMRI (SAMUEL SPENCER BALDWIN).

Baldwin The Mahatma.

Hartford: Calhoun Print, ca. 1898. Detailed and attractive multi-color woodcut portrait poster of the famous mind reader, his image surrounded with an elaborate frame incorporating skulls, devils, snakes, and bats. A medallion of text in the lower left states, "Fifth tour around the world. The favorites of five continents." 79 x 106". Mounted to four sheets of foam core; old folds prominent; chipped and worn, but attractive and well-preserved; B.

2,000/3,000

Baldwin was one of the first magicians to perform a handcuff escape on stage, and to present a "question and answer" act. Known for most of his career as "The White Mahatma" (as opposed to the billing given here, as, simply, "The Mahatma"), he made numerous world tours with a show focused mainly on spiritualism-related effects like those of the Davenport Brothers and mind-reading and mental-type tricks.



11

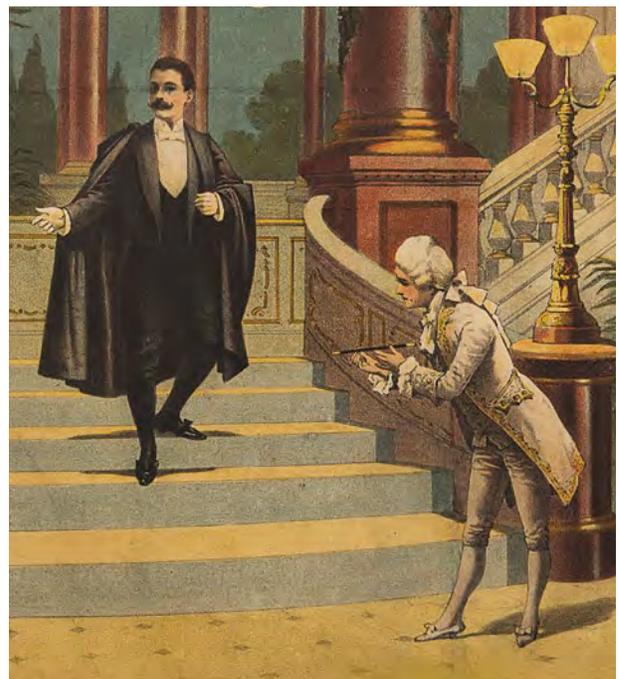
11. BANCROFT, FREDERICK.

Bancroft the Magician. The Magical Palace.

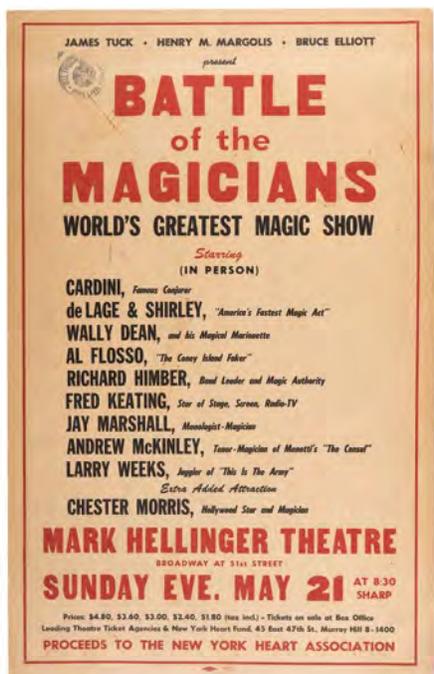
Cincinnati: The Enquirer Job Printing Co., ca. 1896. Magnificent color lithograph shows Bancroft descending a staircase in a royally appointed palace attended by servants and outfitted with elephant head tables and several props from his magic show. 41 ½ x 28 ¾". Restoration at old folds and at edges, borders recreated. B. RARE.

5,000/7,000

Bancroft began his career as an entertainer after attaining no small amount of success with insurance and real estate businesses. His performing career, which never quite measured up to the standards he set for himself, or those set by the public, was cut short by typhoid fever, which took his life in 1897, when he was just 31 years old.



detail



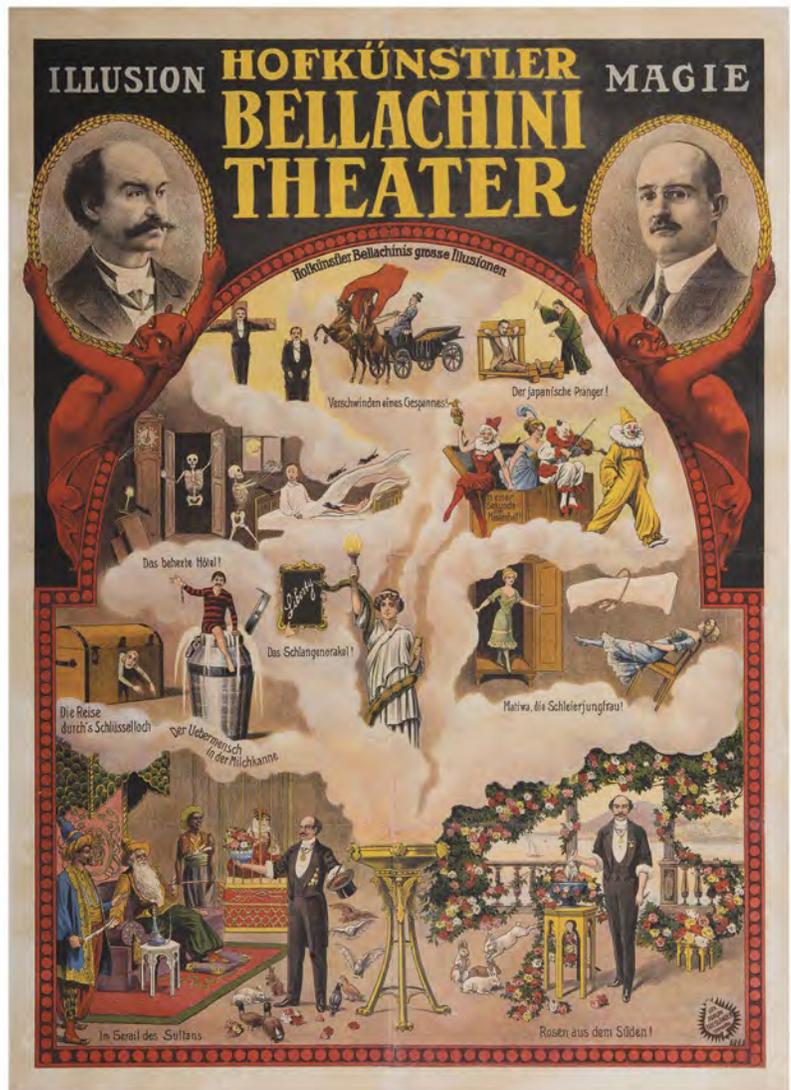
12. **Battle of the Magicians.**

World's Greatest Magic Show.

New York, 1950. Two-color window card advertises a magic show produced by Bruce Elliott and features an impressive cast: Jay Marshall, Richard Hember, Cardini, Fred Keating, Al Flosso, Al de Lage, Al Flosso, Chester Morris, and others. 14 x 22". Bill-poster's stamp, minor wear and pinhole; A-. UNCOMMON.

200/300

This impressive show was presented at the Mark Hellinger Theatre in Manhattan where, years later, Doug Henning would stage his own magic show.

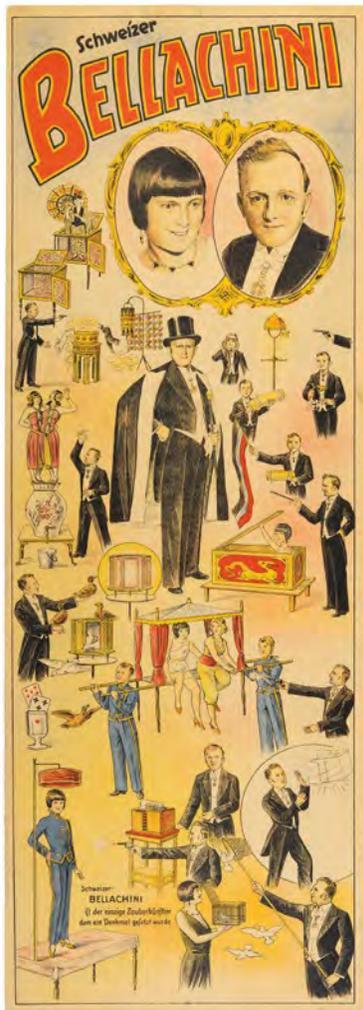


13. **BELLACHINI.**

Hofkünstler Bellachini Theater. Illusion. Magic.

Hamburg: Adolph Friedlander, 1914. Attractive lithograph bears scenes from Bellachini's magic show, including his trunk and milk can escape, flower production, levitation, spirit cabinet, and more. Medallion portraits of the magician and (presumably) the theater manager flank the scene. 27 ¼ x 38". Old folds restored; A-. UNCOMMON.

2,000/3,000



14



15

14. BELLACHINI, FREDO.

Schweizer Bellachini.

Frankfurt: Maingau Drucherei, ca. 1915. Panel-size poster bears vignettes of various illusions and tricks performed by Bellachini and his wife, including the Vanishing Gramophone, Rising Cards, and Palanquin illusion. 11 3/8 x 32 3/4". A.

250/350

15. BENEVOL (LUIGI MARIA BENEVOLO).

Le Coupeur de Têtes.

Paris: Tournées Benevol, ca. 1910. Ghastly full-color lithograph depicts the signature illusion of this Italian magician who found his greatest fame in France. On stage, he presented a fake medieval beheading at the hands of an executioner in a menacing costume wielding an equally menacing axe. 24 x 33 1/2". A.

400/600

16. BENYON, EDGAR.

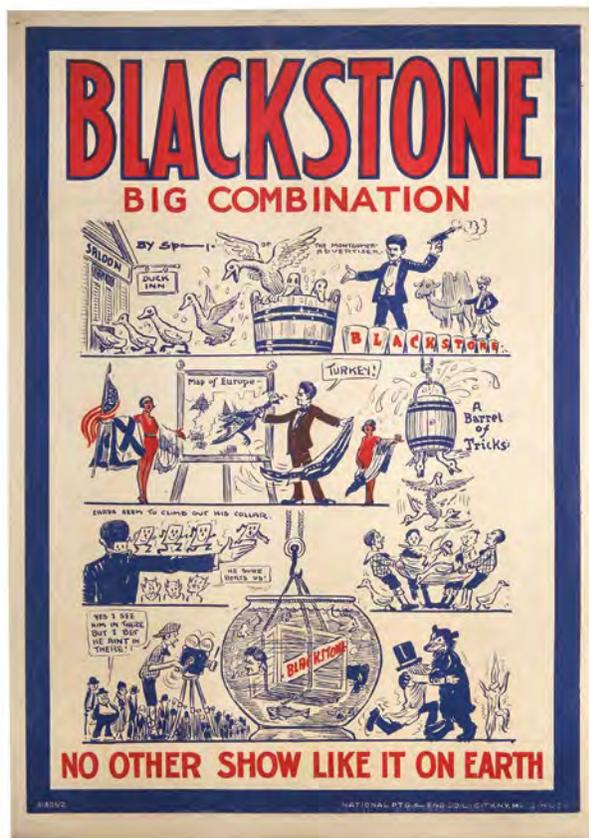
The Original Bam-Boo-Zalem.

New Zealand: Benyon Printing, 1950. Two-color letterpress broadside heralding the "bewildering sensations" of this Kiwi magician, supported by variety acts. 19 1/4 x 28 1/4". Restoration to corners and margins; A-

100/200



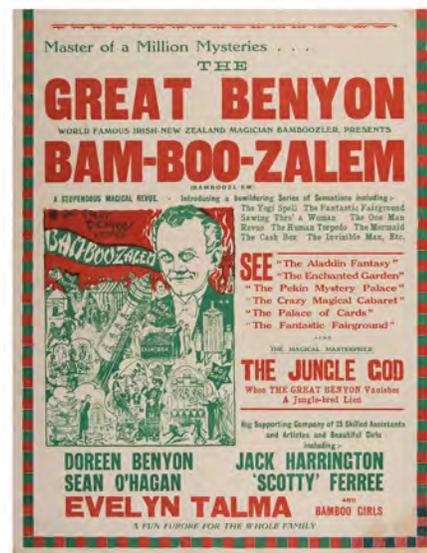
16



18



19



17

17. BENYON, EDGAR.

The Great Benyon. Bam-Boo-Zalem.

[New Zealand], ca. 1950. Two-color pictorial poster bearing a vignette illustration of Benyon and cartoonish representations of his magic show, surrounded by descriptive text. 20 x 25 ¾". Closed tears, chips, lower right corner restored. B+.

150/250

Many of Benyon's posters were produced by his father, who was a printer by trade.

18. BLACKSTONE, HARRY (HENRY BOUGHTON).
Blackstone. Big Combination.

New York: National Printing and Engraving, ca. 1928. Two-color poster filled with comical cartoons representing highlights from the Blackstone magic show, including his "Duck Inn" effect, Who Wears the Whiskers?, and his overboard packing box escape. Illustrated by the staff artist of the *Montgomery Advertiser*. 28 ¼ x 40 ¼". Scattered minor restoration in borders; A-.

1,000/1,500

19. BLACKSTONE, HARRY (HENRY BOUGHTON).
Blackstone Crowned "King of Magicians."

Erie: Erie Litho., 1934. Attractive profile portrait poster of Blackstone surrounded by a regal purple border. 27 ¾ x 42 ½". Borders and old folds retouched; B+.

3,000/4,000

Blackstone was crowned "King" of magicians by an organization he was already the head of—the International Magic Circle. The title was conferred on him at the short-lived magic club's annual convention, held in Detroit in 1934. Publicity photos taken at the event showed Blackstone on bended knee, a crown about to be placed on his head.



20. BLACKSTONE, HARRY (HENRY BOUGHTON).

Blackstone the World's Master Magician.

Erie: Erie Litho., ca. 1922. An early poster depicting a young Blackstone, net in his hands, the scene filled by imps, roosters, doves, and rabbits. Mephistopheles looks over his shoulder. On stage, Blackstone used the net to apparently catch live doves from the air. 20 ½ x 26 ½". Two folds over-colored; A-. The only known example of this poster.

8,000/12,000



22. BLACKSTONE, HARRY (HENRY BOUGHTON).

Blackstone Colossal Combination. Burned at the Cross.

Erie: Erie Litho., ca. 1930. "The Epitome of Sensationalism" is the billing this poster gives to Blackstone's cross escape, which in reality looked nothing like what the artwork makes it out to be. Here, the magician is tied to a thick wooden cross while a fire at his feet is stoked by imps and nautch girls. The theatrical version was significantly more tame, but entertaining nevertheless. 27 x 41 1/4". Significant restoration at one old intersecting fold, other minor scattered restoration; B. SCARCE.

3,000/4,000



23. BODIE, DR. WALFORD.

The Great and Only Dr. Walford Bodie.

London & Birmingham: James Upton, ca. 1910. A court scene in which Bodie passes 30,000 volts through his body in front of wig-clad judges and "an expert electrician" at the High Courts, London. The scene is complemented by vignettes of an electric chair, x-rays, a "cage of death," and "electric bombs." 27 1/2 x 19". Remargined, minor restoration in image at old folds. B. SCARCE.

3,000/5,000

Nearly equal parts conjurer and con man, Scottish-born Bodie was undoubtedly a great showman. He practiced hypnotism, ventriloquism, and presented electrical experiments on stage as well as demonstrations of "bloodless surgery." This poster, commemorating the great "Bodie Trial," in which he was sued and lost a case for misrepresentation of his credentials, bears a striking resemblance to the famous 1902 Houdini poster advertising the escape artist's triumph in a Cologne courtroom.



24

24. BROWN, WILLIAM B.

That Comical Brown!

Boston, F.A. Searle Steam Job Printer, 1865. Letterpress broadside advertising the variety show of this “great comic genius of the age” and including a performance of educated dogs. Wood-engraved portrait of Brown at top. 7 ½ x 21". A.

400/600

25. BRAZIL JACK (CARL RHODIN).

Circus Kungen. Brazil Jack.

Stockholm: J. Olsens Lithografia, ca. 1941. Handsome portrait poster of this Swedish circus impresario and performer who modeled his show after Buffalo Bill's. Founded in 1899, the circus that bears his name is still in operation. 27 ¾ x 39 ¼". A.

700/900



25

26. BRUSH, EDWIN.

Brush the Mystic. The Hindu Basket.

Chicago: Goes Litho, ca. 1920. Attractive poster shows dozens of items conjured from an urn on the table in front of Brush, while a performance of the Hindu Basket trick is seen in the background. 21 ¼ x 28 ¼". Over-coloring at old folds and in margins; B.

1,000/1,200



26



27. BUCKLEY, ARTHUR.

Buckley. The Man Who Knows.

[Australia], ca. 1915. Imposing half-length portrait poster picturing Buckley in a turban adorned with a feather, on a green background. He stares intently at the viewer. 40 x 87". Over-coloring at old folds, tears, and in margins; B. The only known example of this poster.

1,000/1,500

Best-remembered today as a manipulative and close-up magician who authored three important books on magic, Arthur Buckley first rose to prominence in his native Australia as a mind reader. Together with his wife, Helene, he presented a two-person code act. Later, after settling in Chicago, he became an engineer, but always maintained his love of sleight-of-hand.



28

28. CAGLIOSTRO.

Circus Busch. Cagliostro. Der Zauberer Von Paris.

Hamburg; Adolph Friedlander, 1926. Three miniature offset full-color panel-style posters bearing different surreal images of this French magician appearing at the famous Circus Busch. Possibly a proof, uncut sheet, or part of an elaborate souvenir program. 18 ½ x 14". Considerable restoration to left margins; over-coloring in image; B. UNCOMMON.

500/700

29. CALVERT, JOHN.

Search for Danger.

American, 1949. One-sheet movie poster featuring Calvert in the starring role of this "Raw, savage, soul-searing story" in which he reprised his role as the action hero, the Falcon. 27 x 41". Minor over-coloring at central fold, scattered tiny pinholes; A-.

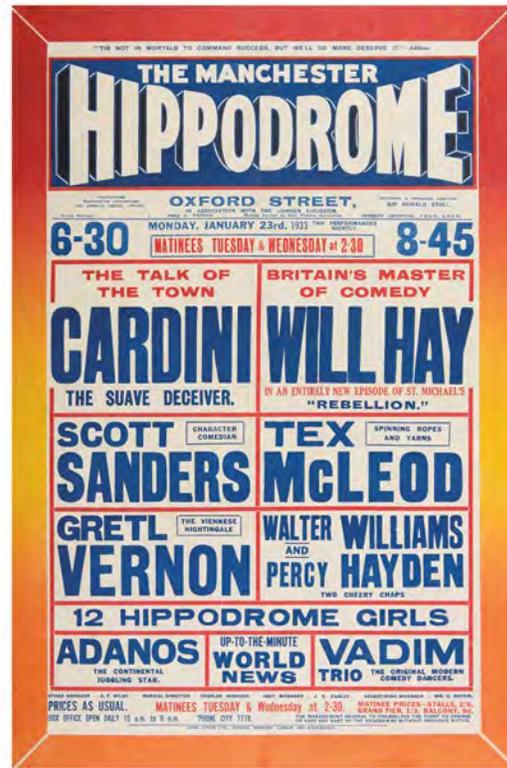
250/350



29



30



31



32

30. CALVERT, JOHN.

Sensational! Hollywoods King of Magicians John Calvert.

Three-color offset panel poster advertising the magic show of this evergreen illusionist accompanied by the "merry maids of magic." 15 x 37". Minor restoration at corners and two small chips; A-.

150/250

31. CARDINI (RICHARD VALENTINE PITCHFORD).

Cardini the Suave Deceiver.

London and Birmingham: James Upton, 1933. Four-color letterpress playbill includes Cardini on a variety bill at the Manchester Hippodrome. He shares the stage with jugglers, comedians, a rope spinner, and newsreels. 19 3/4 x 29 3/4". Minor restoration in margins; A-.

300/500

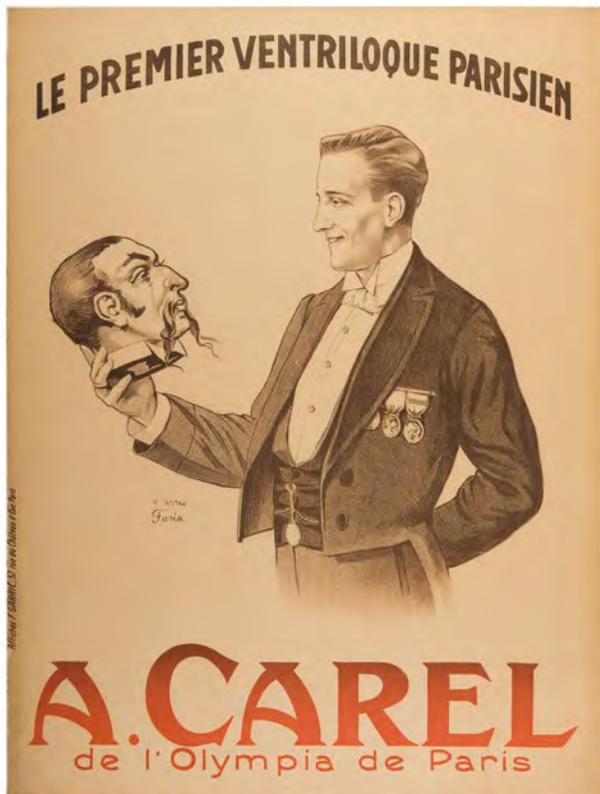
32. CARDINI (RICHARD VALENTINE PITCHFORD).

Cardini. A Deft Manipulator.

[Kenton: The Scioto Sign Co., ca. 1928]. Offset window card bearing a portrait of the "Suave Deceiver" who was perhaps the most finished manipulative magician of the twentieth century. 14 x 22". Pinholes and minor scuffs; B.

300/500

Cardini posters of any sort are uncommon; pictorial posters advertising his shows are harder to locate. This window card was created to advertise Cardini's appearance at an early convention of the International Brotherhood of Magicians, and was printed by the organization's president, W.W. Durbin, who owned the sign company that produced the card.



33. CAREL, A.

Le Premier Ventriloque Parisien. A. Carel.

Paris: Affiches F. Garril, ca. 1915. Slightly macabre poster lithographed in two colors showing the French ventriloquist holding a head in his outstretched hand. 23 ½ x 31". A.

500/600



34. CARTER, CHARLES.

Carter the Great. The Lion's Bride.

Chicago: Illinois Litho, ca. 1918. Three-color window card advertising Carter's most spectacular illusion, a transposition illusion presented as a magical play, involving Carter as the hero saving a damsel in distress from a ferocious lion. 14 x 22". A. RARE.

800/1,200

While the posters produced for Carter by Otis Litho of Cleveland are relatively common, early posters like this one, printed by Illinois Litho are relatively scarce. This is the only known example of this window card.



35. CARTER, CHARLES.

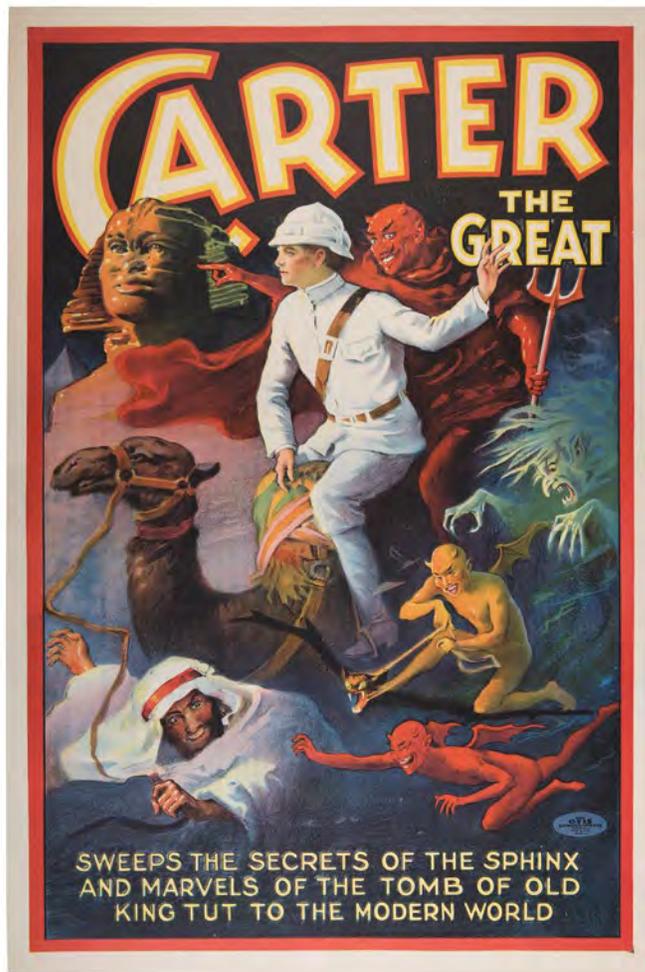
Carter. Impersonating the Great Chinese Magicians.

Chicago: Goes Litho, ca. 1905. Carter appears in Chinese costume along with his wife, Corinne, performing various feats including the production of a giant bowl of water. 21 x 28". Two corners restored, minor wear in image; A-. SCARCE.

3,500/4,500



36



37



38

36. [CARTER, CHARLES]

With "Carter". Abigail Price. The Psychic Marvel.

Sydney: The Swift Printing Co., Ltd., ca. 1910. Two-color offset poster bears a central bust portrait of Corinne Carter – here under the stage name of Abigail Price – who appeared as a psychic marvel in her husband's stage-filling illusion show. 16 x 22 1/2". Old folds; A-. The only known example of this poster.

500/800

37. CARTER, CHARLES.

Carter the Great. "Carter on the Camel."

Cleveland: The Otis Lithograph Co., ca. 1930. Carter and a devil sit on the back of a camel, with the head of The Sphinx in the background. Demons and witches fill out the scene. 27 x 40 1/2". Bright, crisp, and vibrant. A.

1,500/1,800

38. CHAFFEE, PROF.

Prof. Chaffee / Cadwell Broadside.

Boston: F.A. Searle Steam Job Printer, 1860. Attractive letterpress broadside depicts Chaffee and his partner, the "Mesmeric Illusionist" (Hypnotist) Caldwell, on a "mixed bill" including clairvoyance, tight rope walking, automaton or wax figures, song and dance by the "miniature comedian Little Commodore Mills," and countless other unusual entertainments. 9 1/2 x 25". Old folds, minor restoration at right margin. A-.

400/600



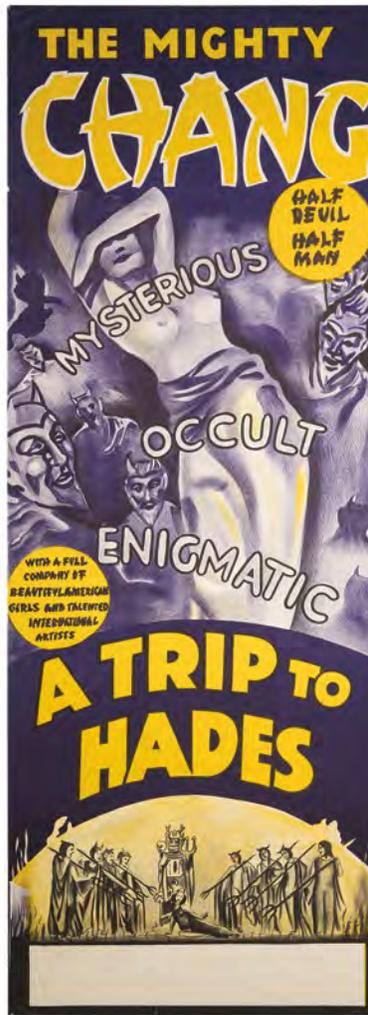
39

39. CHANG (JUAN JOSÉ PABLO JESORUM).

Chang. Half Devil Half Man.

Australia [?], ca. 1930. Three-color panel poster bearing a charcoal-type bust portrait of the Panamanian illusionist at its center. 14 5/8 x 40". Minor edge chips and old folds; A-.

300/500



40

40. CHANG (JUAN JOSÉ PABLO JESORUM).

The Mighty Chang. Trip to Hades.

Australia [?], ca. 1930. Three-color panel poster bears a background of devils and a bare-breasted woman above a scene from Chang's illusion show. 14 5/8 x 40". Minor wear over-coloring in corners; A-.

300/500



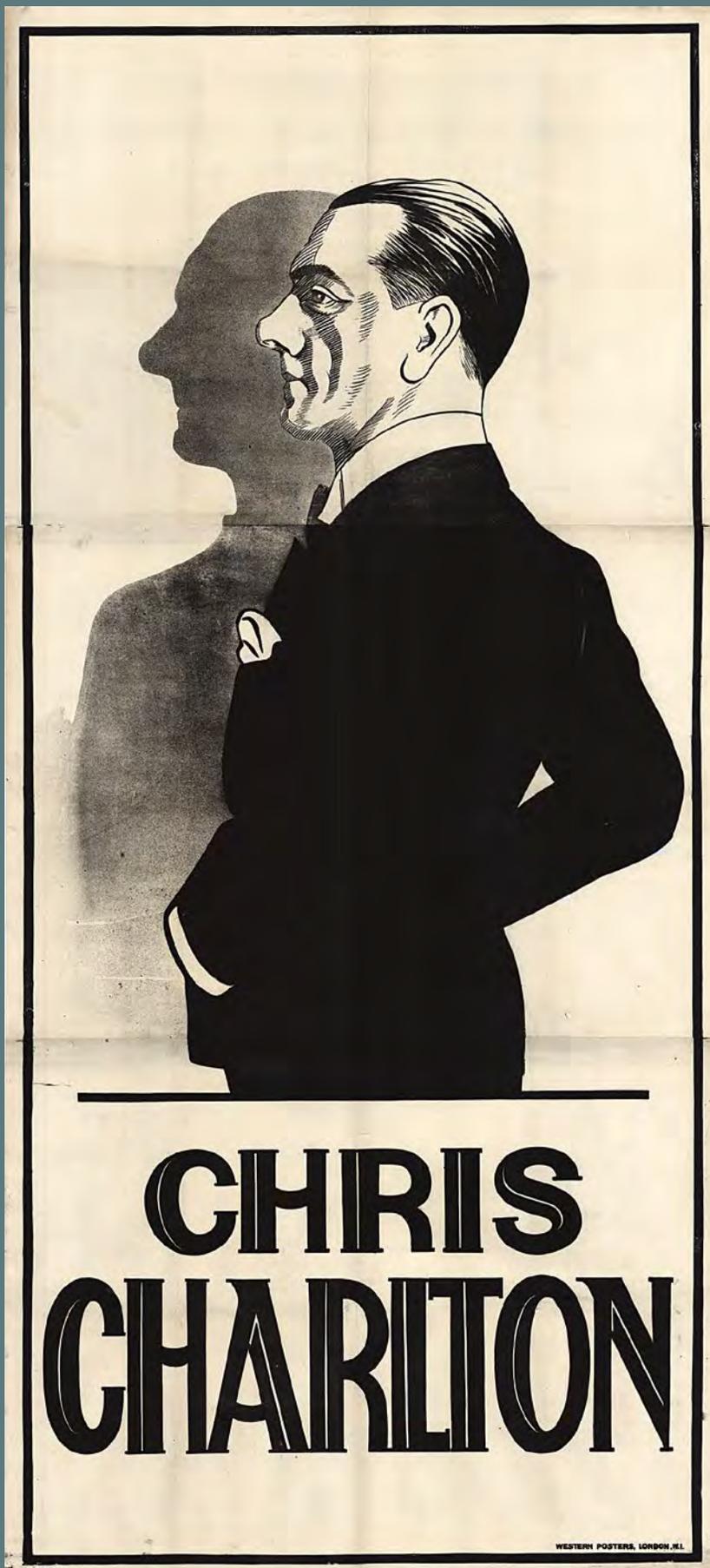
41

41. CHANG (JUAN JOSÉ PABLO JESORUM).

The Mighty Chang. Thrilling Spectacle. Trip to Hades.

Australia [?], ca. 1930. Three-color panel poster with fanciful text floating over a bust portrait of the famous Panamanian magician. 14 5/8 x 40". Minor wear over-coloring in corners; A-.

300/500



42. CHARLTON, CHRIS.

Chris Charlton.

London: Western Posters, ca. 1915. Simple yet handsome three-quarter length portrait of Charlton, the famous British magician, who looks off in the distance. Charlton's name appears in large, bold letters under the portrait. 39 ½ x 87". Minor restoration to old folds and chips in border; A-. The only known example of this poster.

2,500/3,500

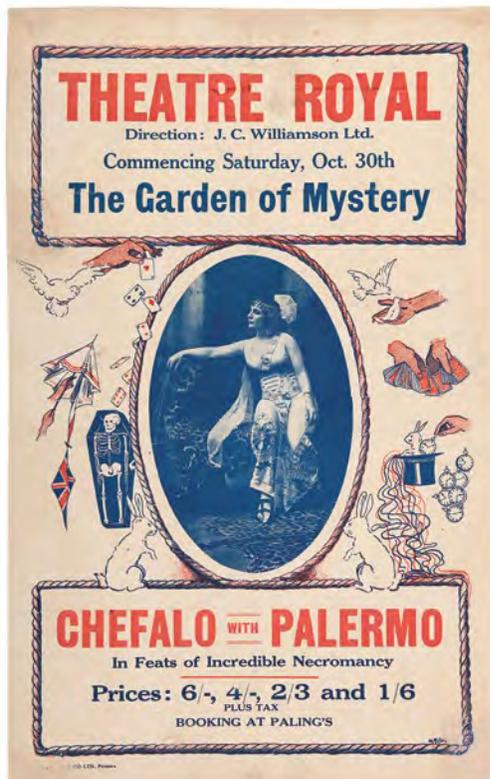
Billed as "The Royal Magician," Charlton performed for British royalty on many occasions. In addition to large stage illusions, he made intimate effects, like the "Any Drink Called For" routine his signature feats. He was an ardent collector of magic-related literature and periodicals, and bequeathed his library to London's famous Magic Circle.



43



45



44

43. CHEFALO (RAFFAELE CHEFALO).

Gastspiel Chefalo.

[Berlin], ca. 1942. Three-color poster with an abstract design depicting a magician in a cape beside a smoking cauldron. Chefalo heads the bill at the Olympia Theatre, Dortmund. 19 x 13 1/2". Corner pinholes. A-.

300/400

44. CHEFALO (RAFFAELE CHEFALO).

The Garden of Mystery. Chefalo with Palermo.

Australia, ca. 1930. A central offset photograph of Palermo is surrounded by vignettes of various magic tricks. 11 1/2 x 18 1/2". Restoration in margins and small portions of image; B.

200/250

45. CHEFALO (RAFFAELE CHEFALO).

Chefalo & Co.

[Blackpool]: Ayre & Senior, ca. 1940. Three-color broadside on which Chefalo and his illusion show tops a variety bill featuring singers, dancers, and comedians. 12 x 23 1/2". A-.

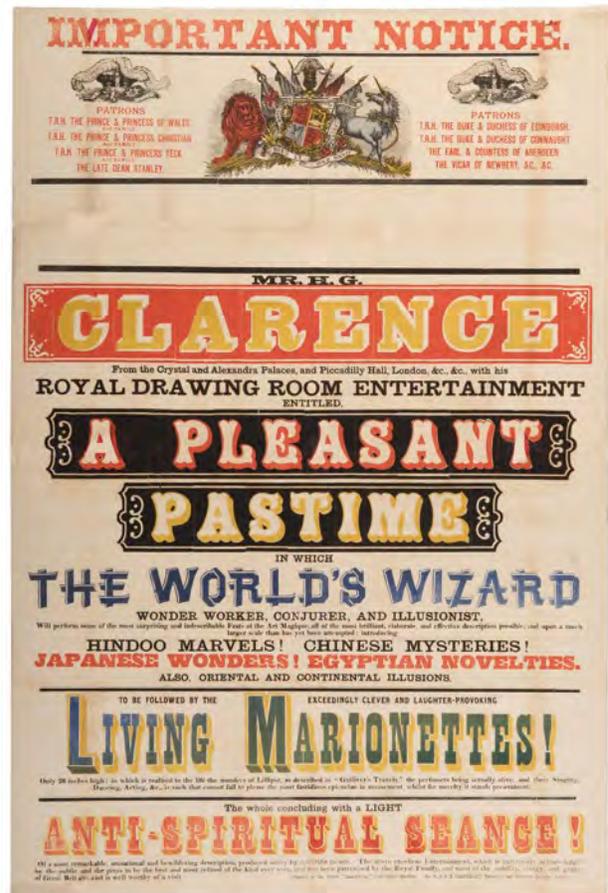
200/300



46



47



48

46. CHEFALO (RAFFAELE CHEFALO).

Chefalo.

Dutch, ca. 1935. Two-color offset playbill advertising the Italian magician's appearance in Amsterdam and bearing a handsome bust portrait at its top and a montage of images from his show near the bottom. 11 ½ x 36 ¼". Old folds, pinholes and chips; B+.

200/300

47. CHEFALO (RAFFAELE CHEFALO).

Mdlle. Palermo with Signor Chefalo.

London [?], 1911. Palermo and Chefalo top the bill with their "Garden of Mystery" at the New Exeter Hippodrome on a mixed program that includes musicians, acrobats, singers, and comedians. 10 x 29 ¼". Minor restoration in upper and lower margins. A-.

150/250

48. CLARENCE, H.G.

A Pleasant Pastime.

Darwen: R. & H.T. Timperley, ca. 1880. Attractive four-color letterpress poster heralding the "wonder worker, conjurer, and illusionist" who will present "Hindoo Marvels! Chinese Mysteries!" along with living marionettes and an anti-spiritual séance ("solely by scientific means"). A royal coat of arms appears at the top of the poster. 20 x 30". Over-coloring primarily not affecting text; B.

200/300



49. CLIVETTE, MERTON.

The Great Clivette Co.

New York: Miner Litho, ca. 1900. Bust portrait of "The Man in Black" with four colorful imps and an owl looking on, one imp writing into a memorandum book "Clivette/The leading Magician of the World." 28 x 42". Borders, small losses and tears in image expertly restored; B. RARE.

4,000/5,000

Born in Wisconsin in 1868 and raised in the Wyoming Territory, instead of running away with the circus, Clivette's first exposure to show business was as an acrobat, juggler, and magician touring with a Wild West show. A performer in early vaudeville, he toured the Orpheum circuit in the 1890s, and later co-edited the periodical Artist-Era with George Little. In addition to a magic act consisting primarily of sleight of hand with coins and cards, he presented masterful shadowgraphs.

Clivette left the stage in the early years of the twentieth century, and became a well-regarded and widely exhibited artist. Considered one of the early Ashcan School artists and a well-known expressionist, he painted in America, then traveled to Europe where he studied with the famous sculptor, Auguste Rodin, and painted what some claimed is the "greatest of all portraits of the sculptor." Other subjects included American Indians and women in burlesque attire. Throughout the 1920s, his work was frequently exhibited both in America and abroad. Even in death, Clivette remains a mysterious figure, as no known date of death has been reported for the original "Man in Black."

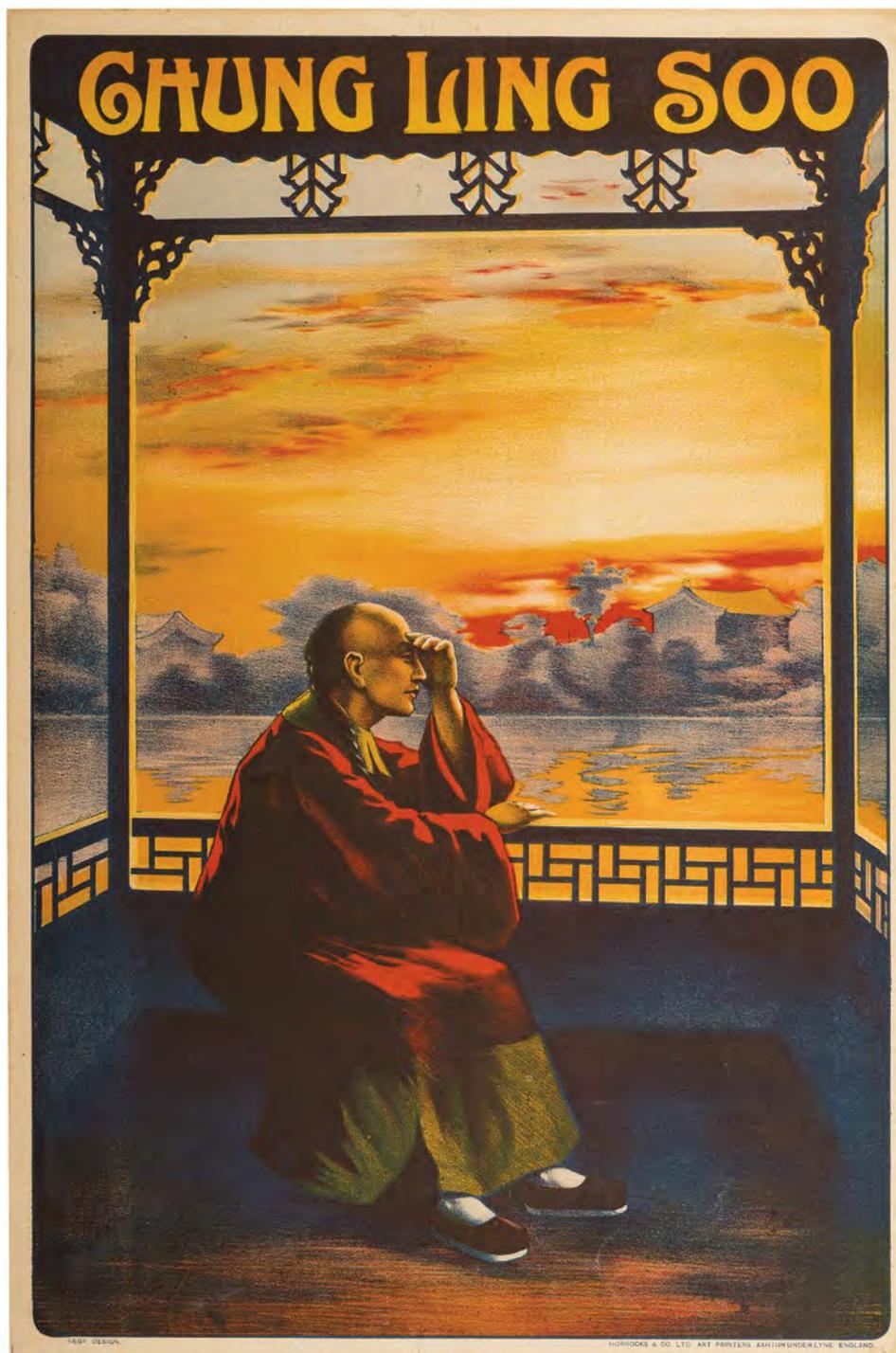


50. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).

Chung Ling Soo. From the Land of the Peacock.

London: J. Weiner Ltd., ca. 1908. Striking portrait of Soo at the center of a Chinese lantern, with a peacock below, surrounded by text and a thick black border. 19 3/4 x 29 3/4". Minor restoration in image; A-.

8,000/12,000



51. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).

Chung Ling Soo.

Ashton-Under Lyne: Horrocks & Co., ca. 1910. A simple and elegant poster for the Marvelous Chinese Conjuror, here seen in a pensive pose, one hand to his brow while seated in a pagoda, looking out on a tranquil lake scene. 19 ⁷/₈ x 29 ⁷/₈". A.

5,000/6,000



52. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).

Chung Ling Soo. Marvellous Chinese Conjurer.

Birmingham: James Upton, ca. 1908. Handsome color lithograph shows Soo on stage performing an illusion of his own invention, the Crystal Lantern. 22 ¼ x 30". Over coloring throughout image; B.

5,000/7,000

Though he found great success as Chung Ling Soo, William Ellsworth Robinson was, before assuming the role of a Chinese magician, an assistant to some of the greatest magicians of the twentieth century, working behind the scenes for Kellar and Herrmann. He died on stage in London at the Wood Green Empire while performing his version of the Bullet Catch feat. Instead of catching the bullet on a plate in his hands, it caught him in his chest. He died soon thereafter.



53

53. COLIN.

Colin. Danseur A Transformations.

Paris: Imp. Bourgerie, ca. 1915. A central bust portrait of Colin, quick-change artist and dancer, is surrounded by full-length images of the various characters portrayed in his quick change act. 24 x 32". One closed tear; A.

400/600

54. CRAWFORD, MILTON.

Bits of Everything. Vaudeville and Modern Revue.

Auckland: Wright & Jacques, ca. 1915. Two-color letterpress broadside bears four photographs of Crawford and his cast and a Brownie in the upper banner; the variety show includes "The Handcuff King. Tie him with ropes; handcuff him; place him in a straightjacket; and he will escape before your eyes." 14 3/4 x 46 3/4". Old folds and chips at borders; B+.

150/250



54



55. CUMBERLAND, STUART.

The Chevalier Stuart Cumberland.

London: The Clement-Smith Printing Company, ca. 1892. Monochrome bust portrait of Cumberland, a prominent “thought reader” and close personal friend of Harry Houdini who wrote several books on the subject. 20 x 31 ¾". Margins likely cropped close, minor restoration in image; A-. RARE.

5,000/7,000

Cumberland was a mentalist best known for his blindfold work and muscle reading, and disavowed both spiritualism and claims that genuine telepathy and mind reading existed.



56

56. DANTE (HARRY AUGUST JANSEN).

Dante Empire Finsbury Park.

[London], 1938. Three-color pictorial broadside bearing a central bust portrait of the Danish-American illusionist and describing his most famous illusions, including Fountania, Broadcasting a Woman, and Backstage with a Magician. 9 3/4 x 29 3/4". Minor restoration in margins; A-

150/250



57

57. DANTE (HARRY AUGUST JANSEN).

Dante Big International Company.

[London?]: Evening Post Printing, ca. 1935. Attractive offset broadside bearing a central portrait of Dante, the lower third filled with images from his stage-filling illusion show. 15 x 40". A.

200/300



58

58. DANTE (HARRY AUGUST JANSEN).

Dante. 50 Mysteries.

Melbourne: Renwick Pride, ca. 1930. Bold panel-size lithograph depicts a half-length portrait of Dante with a devil looking over his shoulder. Overprinted for an appearance at a Grand Opera House, likely in New Zealand. 14 x 38 1/2". Unevenly trimmed, pinholes and minor restoration; B+.

400/600



one of two

59

59. DANTE (HARRY AUGUST JANSEN).

Two Dante Lobby Cards. Circa 1935. Offset artwork mounted to stiff cards, hand-lettered with Spanish text. 21 ¾ x 17 ¾". Minor edge wear and pinholes; A-. UNIQUE.

400/500

Handmade for appearances in South America, the artwork on these cards was likely lifted from Dante's famous "Trunk Book," a souvenir sold in the lobby of the theater after his performances.



60

60. DANTE (HARRY AUGUST JANSEN).

Dante. Di Mysteriöse Revue.

Berlin: Offsetdruck Paul Grasnack, ca. 1939. Horizontal poster advertises Dante at the Scala, Berlin, on a bill shared by the famous German clown, Noni. Designed by Traut. 18 ½ x 13 ¼". Central fold restored, closed tears. B.

200/300

61. DANTE (HARRY AUGUST JANSEN).

The Great Dante. Théâtre Variété.

Prague: K. Kriz, ca. 1937. Striking minimalist poster bears a bust portrait of Dante over his name in yellow and orange flaming letters. 12 x 17". Minor repairs to margins and corners, A-.

200/300



61



62



63

62. DANTE (HARRY AUGUST JANSEN).

Dante with Moi-Yo Miller.

Circa 1948. Offset window card advertising an appearance of the Dante magic show in Detroit, printed in three colors and featuring portraits of an older Dante and his co-star, "Australia's Most Beautiful Woman," Moi-Yo Miller. 14 x 22". Minor chips and wear; B+.

100/200



64

63. DANTE (HARRY AUGUST JANSEN).

Dante Dutch playbill.

Holland, ca. 1929. Letterpress broadside printed in blue bears a central offset portrait of Dante. 12 ¼ x 17 ½". Pinholes, one corner clipped. A-.

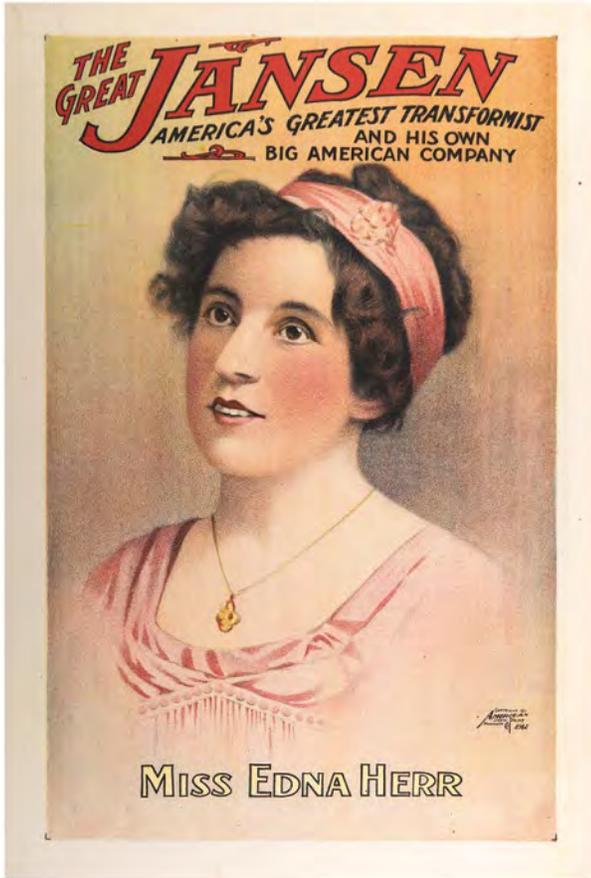
100/200

64. DANTE (HARRY AUGUST JANSEN).

Dante. 50 Mysteries.

[Australia], ca. 1930. Bold panel poster bears a bust portrait of Dante flanked by two devils, floating above flames. 13 ⅝ x 38 ¾". Minor restoration in borders; A-.

300/400



65. JANSEN, HARRY.

The Great Jansen. Miss Edna Herr.

Milwaukee: Great American Show Print, 1911.

Lithographed bust portrait of Jansen's wife, Miss Edna Herr. 14 x 21". Two long closed tears; A-. UNCOMMON.

1,500/2,000



66. JANSEN, HARRY.

The Great Jansen.

Milwaukee: Great American Show Print, 1911.

Lithographed bust portrait of Jansen's "America's Greatest Transformist." He would go on to international fame under the stage name of Dante. 20 ¾ x 28". Two borders restored, A-. UNCOMMON.

2,500/3,000



67. JANSEN, HARRY.

The Great Jansen. America's Greatest Transformist.

Milwaukee: American Show Print, ca. 1912. Horizontal poster depicts vignettes from Jansen's illusion show in various soap bubbles blown by the magician, including the Asrah levitation, Modern Cabinet, Crystal Casket, and more. 42 x 28 1/4". Borders recreated, old folds and chips expertly restored. UNCOMMON.

4,000/6,000

After Jansen left the stage to work for Thurston, the design of this poster was re-used (with artwork of a lesser quality) as a stock image by at least one other printing company. Most of the illusions depicted in this poster were built by Jansen himself.

ALHAMBRA
LEICESTER SQUARE, W.C.2.
Chairman & Managing Director: Sir OSWALD STOLL - General Manager: GEORGE F. REYNOLDS

More amusements
MONDAY MAR. 23 **DAILY 2.30-6.10-8.45** PROGRAMME CHANGED WEEKLY

HARRY TATE
"SELLING A CAR"

JACK HYLTON
THE GREAT MASTER OF RHYTHM
AND HIS **BAND**
(FROM THE PICCADILLY HOTEL)
AN ENTIRELY NEW PROGRAMME

FRANK LEVESON & DOREEN READ
FROM THEIR CAFE DE PARIS
CABARET SONGS
IN MODERN DRESSING

LEWIS DAVENPORT
WITH A SERIES OF SENSATIONAL ILLUSIONS
DRESSED BY WENTFIELD, WYMAN!

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HARRY THURSTON
PRESENTS "SARNO TYPES OF THE THAMES ENDS" -
THE GREAT ENDS

KENNA BROTHERS
THE FUNNY AIRMEN

NATIONAL SUNDAY LEAGUE CONCERT EVERY SUNDAY at 7 p.m.

BOXES: 30/-, 20/-
STALLS: 5/-, 3/-, 2/-
CIRCLE: 3/-, 2/6
BALCONY: 1/6, 1/-
GALLERY: 9d.

PHONE 5064 5065

70. DAVENPORT, LEWIS.

Lewis Davenport Broadside.

London: Haycock, Cadle & Graham, ca. 1930. Attractive four-color broadside featuring a wide range of variety acts, among them the famous British magician, magic shop owner, and manipulator Lewis Davenport "in a series of bewildering novelties." 9 1/2 x 29". A.

150/250

1000 salaisuuden mies

Ainoastaan muutamia vierailunäytöksiä maailmankuululta ja kaikkialla tunnusteltua

De 1000 hemligheternas man

Endast några gästuppträdanden av den världsberömda och överallt beundrade

PROF. SAN MARTINO
De-KASTROZZA

esittäen uusimmat ja jännittävämät talkatempot. Illusionia ja ihmeitä. Tibetin Lama-salaisuuksia. Joukko suggestioita.

Joka ilta 2½ tuntia kestävä sisällörikas ohjelma 2:ssa osassa.

Liput Smk. 25:-- , 20:-- , 15:-- & 10:-- Fmk Biljett pris

Ensi-ilta yhdistyksen „Arbetets Vänner'in" juhlasalissa Annak. 26 keskiviikkona lokak. 22 p:nä ja seuraava näytäntö torstaina 23 p., alkaen näytännöt klo 20 (8) i. p.

med sina nya och exklusiva experiment. Fantastiska illusioner och under. Tibet's Lama-mysterier. Mass-suggestion.

Varje afton 2½ timmes rikhaltigt program i 2 avdelningar.

Första uppträdande i Arbetets Vänner's festsal Anneg. 26, onsdagen den 22 okt. samt följande föreställning torsdagen den 23 kl. 20 (8) e.m.

Lippöe ikään ja seuraaville näytöksille myydään Yleisessä Seuramiehien salissa P. Esplanadint. 33 sekä näyttösalin ovella. Lähemmin saamelähtöohjelmassa.

Biljetter till denna och följande dagars föreställningar säljes hos Allmänna Pressbyrå N. Esplanad. 33 samt vid ingången. Närmare genom tidningsannonser.

71. DE-KASTROZZA, PROF. SAN MARTINO.

Professor San Martino De-Kastrozza.

Circa 1935. Portrait of the Finnish magician surrounded by text in his native language and Swedish describing his show. 18 1/2 x 24 1/2". A.

100/200



72. DE BIERE, ARNOLD.

De Biere.

London: Dangerfield Printing Co., Ltd., ca. 1910. Striking half-length portrait of the well-known Polish-born magician in an elaborate turban and costume. De Biere made the Egg Bag, Vanishing Bird Cage, and Thumb Tie his trademark effects. 20 x 30". Central folds prominent, minor restoration in borders. A-. RARE.

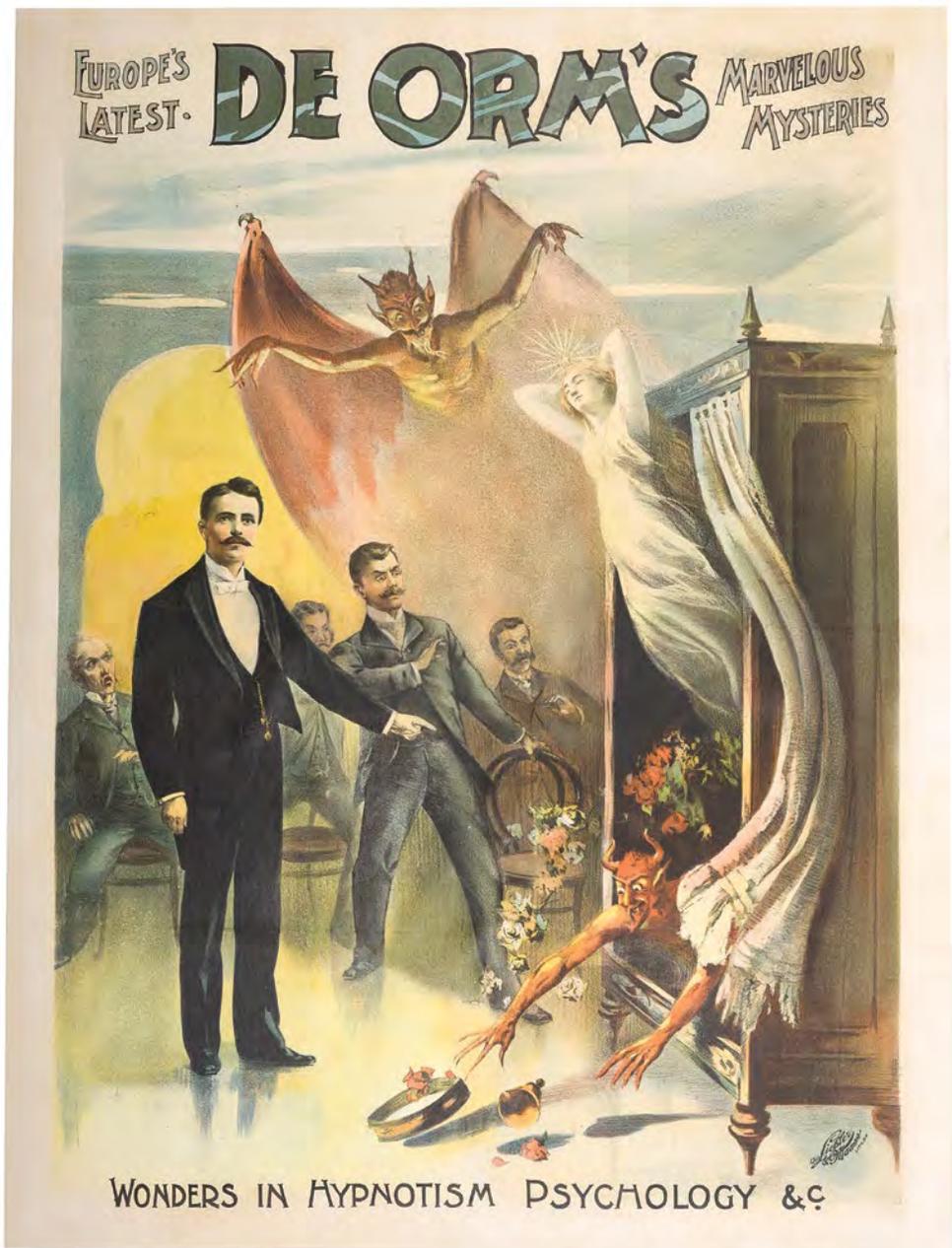
2,500/3,500



73. DE LA MANO.

De La Mano's Chamion Exhibition.
 New York: Great American Engraving and Printing Co., ca. 1880. Letterpress broadside advertising the magic show of De La Mano, "autocrat of the world of magic," and listing the many feats in his program. 9 x 24". Minor toning; A-.

100/200



74. DE ORM.

Europe's Latest Marvelous Mysteries. De Orm's Wonders in Hypnotism Psychology &c.
 New York: Liebler & Maass, ca. 1900. Striking depiction of the famous Spirit Cabinet effect in which ghostly manifestations emanate from a curtained cabinet in which the performer sits. Even though he is bound with rope inside the cabinet, tambourines ring, objects appear, and other manifestations take place on cue. Here, two devils and a ghostly female form spring from the cabinet. 30 x 40". Borders and old central folds restored; B+. RARE.

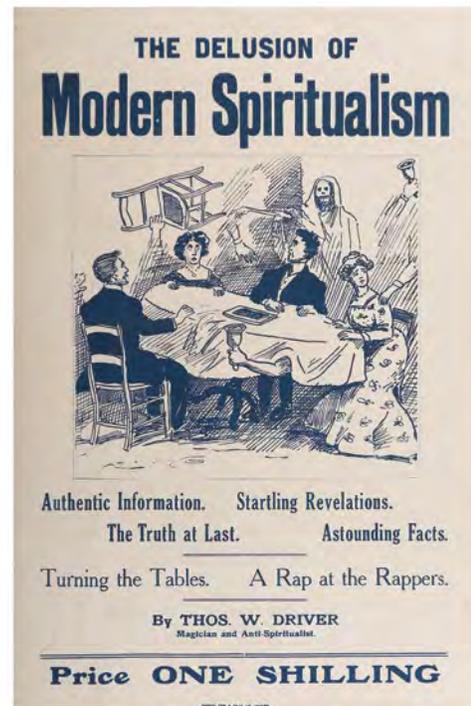
2,000/3,000



75



76



77

75. DEBISCHOP.

Ph. Debischop. Illusionniste Moderne.

Antwerp: T. Felt Brothers, ca. 1905. Four vignettes from this Belgian magician's show surround a central bust portrait, the balance of the poster filled with flowers and foliage. 24 ½ x 34 ¼". Two pinholes. A.

400/600

76. DELSON.

Delson Le Mystérieux.

Paris: Benevol, ca. 1920. Sharp bust portrait of a turban-clad Delson, his head encircled by a glowing green question-mark. Reminiscent of the posters of mind reader Alexander, "The Man who Knows." 24 x 33 ¼". A.

300/500

77. DRIVER, THOMAS.

The Delusion of Modern Spiritualism.

Warking: Tver & Tolan Ltd. Printing, ca. 1916. Pictorial letterpress poster advertising this book exposing the tricks of fraudulent mediums. The strong central image shows a scene from a séance room in which a table floats and ghostly hands ring bells and terrorize sitters. 10 x 15". A.

200/300

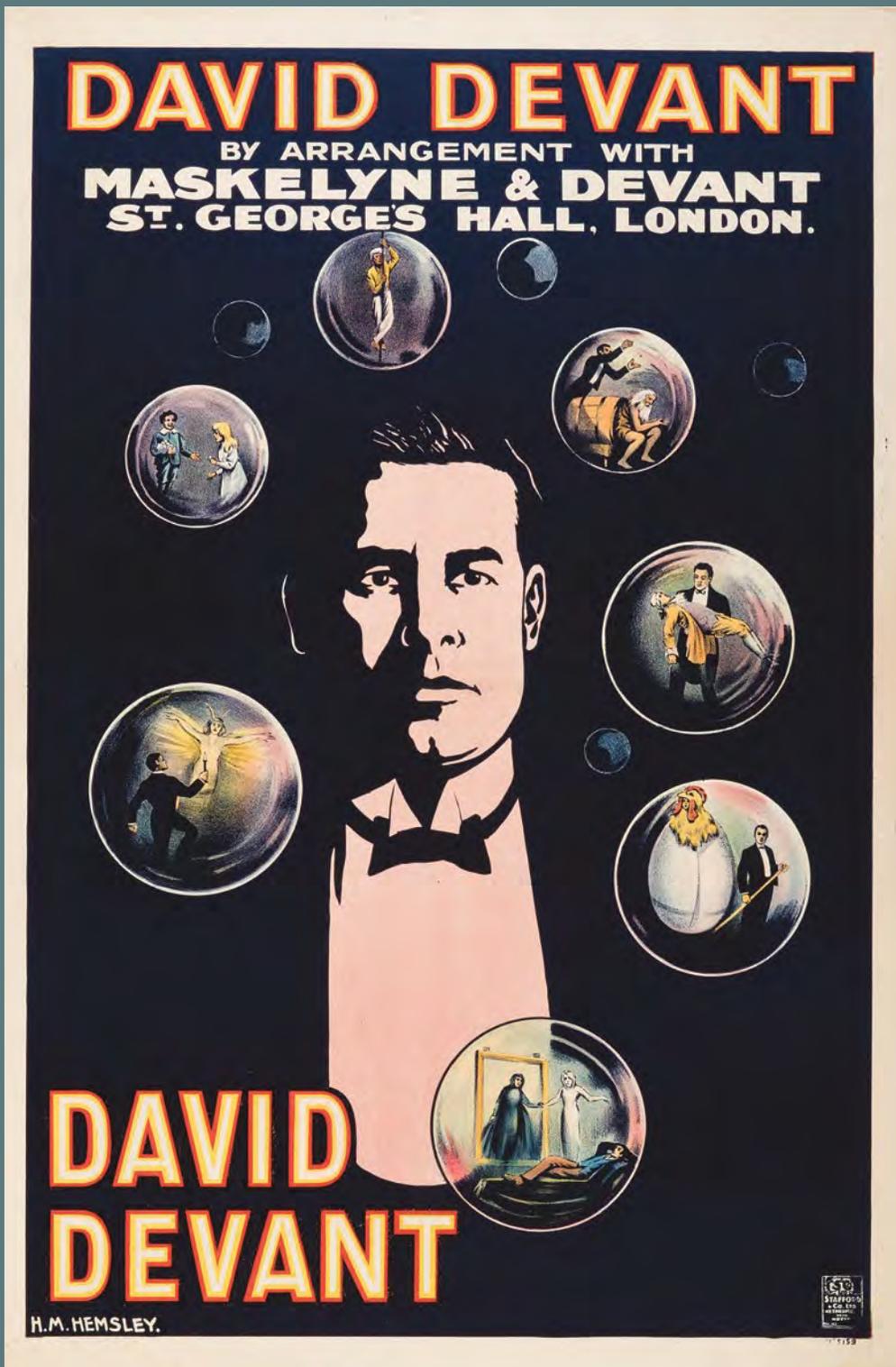


78. DEVANT, DAVID (DAVID WIGHTON).

David Devant. Royal Magician and Shadowgraphist.

London: Canning & Co, ca. 1885. Early poster for the man who would become England's best-known and best-loved stage magician, and managing partner of Maskelyne's magic business. In this poster, a medallion bust portrait of Devant at the apex of the design is complemented by scenes of him producing a rabbit from a hat, tricks with cards, and various hand shadows Devant was known for producing. 21 x 32". Outer margins and portions of poster expertly recreated; sold as-is. SCARCE.

2,000/3,000



79. DEVANT, DAVID (DAVID WIGHTON).

David Devant by Arrangement with Maskelyne & Devant.

Netheridge: Stafford & Co., ca. 1910. Handsome half-length portrait of Devant surrounded by bubbles in which some of his most famous illusions are depicted, including the Artist's Dream, Mascot Moth, and Beau Brocade. 20 x 30". Minor restoration in margins; A-. UNCOMMON.

4,000/6,000



80. DOWNS, T. NELSON.

T. Nelson Downs. King of Koins.

Chicago: Carqueville Litho, ca. 1905. Magnificent color lithograph bears a central bust portrait of Downs, surrounded by vignettes of his coin manipulation act, ribbons of silver coins, and soft red flowers. 28 ½ x 42". Over-coloring in image and margins to repair old tears. B.

10,000/12,000

Born and raised in rural Iowa, Downs reportedly learned how to manipulate coins while working as a cashier in a telegraph office. He was one of the first magicians to devote his entire vaudeville turn to a single effect – in his case, the “Miser’s Dream” of catching handfuls of coins from mid-air, hence his lifelong moniker, the “King of Koins.” While the effect was nothing but an illusion, soon enough, Downs was a highly paid and well-known variety artist. A contemporary and close friend of Houdini, he rose through the ranks of vaudeville in America and Europe at nearly the same time as his escape-artist friend.

Downs retired from the stage having achieved considerable success and after amassing a sizeable bankroll, which allowed him to return to Iowa where he operated a small movie theatre and continued to present magic shows. He remained an avid if not fanatic magician for his the rest of life, endlessly seeking out subtle sleight-of-hand moves and magic secrets, constantly practicing and corresponding with other like-minded men all the while. He died in 1938.



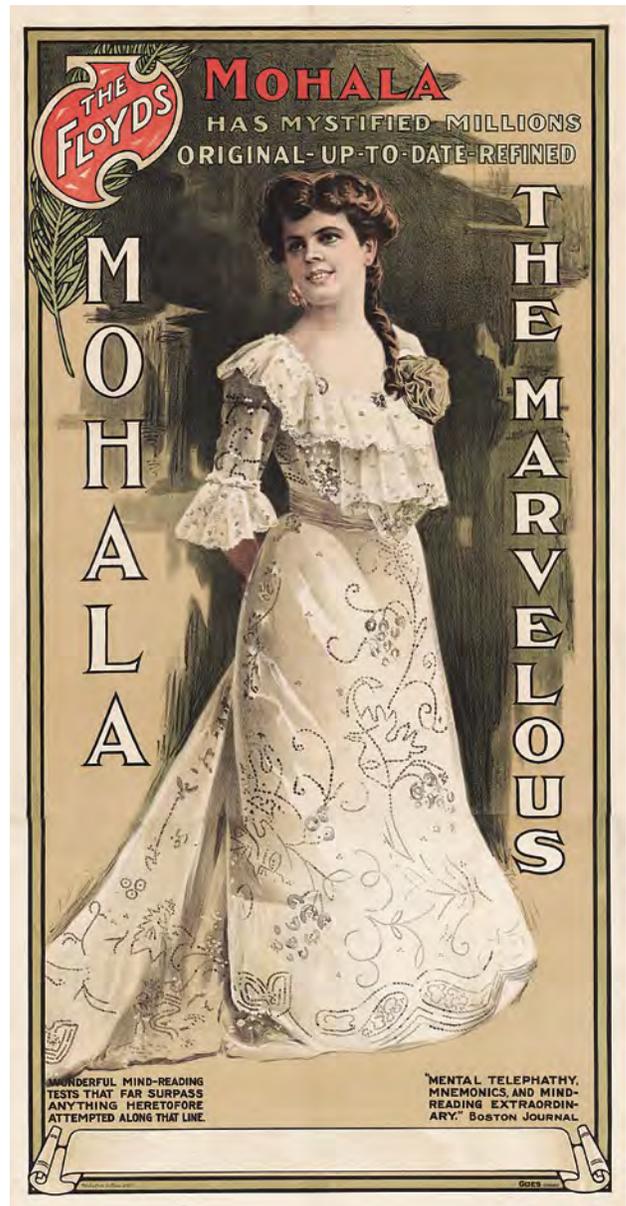
85. FLOYD, WALTER.

Floyd. King of Magic.

Chicago: Goes Litho, ca. 1910. Handsome full-length portrait poster of this popular Chautauqua and Lyceum magician on a pastel background with a magic wand held between his hands. 42 ½ x 81 ½". Minor restoration in upper third at old folds; A-. SCARCE.

4,000/6,000

Born in Chelsea, Mass. in 1861, Walter Floyd was a pioneer in the Lyceum entertainment field and served his apprenticeship as an assistant to another well-known East Coast magician, Robert Nickle. Over the course of his career, he performed some 5,000 shows in a wide variety of venues. On Aug. 21, 1940, at the age of 79, while giving a show for approximately 100 men at a banquet in his hometown, Floyd collapsed and died of a heart attack. He was performing his version of the Miser's Dream, in which coins are caught in mid-air. His wife Mohala later discovered that several coins used in the trick remained palmed in Floyd's hand when he died.



86. [FLOYD, WALTER]

Mohala The Marvelous.

Chicago: Goes Litho, ca. 1910. The companion to the previous lot. Mohala, Walter Floyd's wife, worked for years in his magic show and as the "medium" in their two-person mind reading act. 42 ½ x 82". Minor restoration at old central fold and at intersection of sheets; A-. SCARCE.

4,000/6,000

An unembellished banner at the foot of the poster would have been over-printed with information about their show.



87. FOX, IMRO (ISIDORE FUCHS).

Imro Fox and His Own Co.

The Alchemist's Power.

New York: The Miner Litho Co., ca. 1900. Striking poster shows a wizard in a conical hat levitating a woman in front of him, with lightning rays radiating from his fingertips. 27 ½ x 40 ½". Borders trimmed, minor retouching and wear in image; B+. The only known example of this poster.

5,000/7,000

Fox, German by birth, was working as a chef in a Washington, D.C. hotel when he stumbled – literally – into a career before the footlights. According to various biographies, when asked to fill in for a magician who, thanks to his penchant for “flowing bowl” could not meet his engagement, Fox stepped in though only an amateur magician at the time. He was so nervous that he fumbled through many of his tricks. The lesson learned, however, was that clowning got laughs, and the tricks got gasps. And so he set out on a successful career as a vaudeville magician and – as advertised in this poster – as a solo artist with his own company of performers.

This poster does not depict Fox – who was bald, and wore a thick mustache – but likely shows a scene from his show which was probably some sort of magical playlet, presented as part of a longer show. Perhaps Fox played the role of the wizard depicted here. The trend toward mini-dramas filled with magic tricks and stage illusions like the levitation was established by the Maskelyne family of London, who made a career out of short plays featuring miraculous stage illusions.



88. Francozi.

Munich: Albert Ebner, ca. 1940. Handsome pastel portrait poster of Francozi with his bold signature in purple underneath his picture. Designed by Karv. 32 ½ x 47". Restoration at central folds and several closed tears; B.

300/500



89. FRENCH, HENRI.

The Great Henri French & Phil Percival Co. Circa 1915. Pictorial letterpress broadside advertising the “star vaudeville players” presented by French, himself a magician and sometime imitator of The Great Lafayette. Acts include The Great Razor Trick, “The Wonderful Escape of Ned Kelly,” a quick change act entitled “Dr. Jekyll and Mr. Hyde,” sharp shooting, and more. 13 ¾ x 23 ½". Over-coloring in upper left and other corners; B.

100/200



90. [CHERET, JULES. FRENCH, 1836 – 1932]. FRIKELL, WILJALBA.

Frikell de Carlowka. Illusionniste.

Paris: Chaix, ca. 1890. Magnificent montage of magical images including a headless clown, skeletons, skulls, cards, rabbits, and roses cascading from a hat. 23 ½ x 30". Upper margin replaced, other minor restoration; B+.

4,000/6,000



91

91. FU MANCHU (DAVID BAMBERG).

Syko con sus Sombras Chinescas.

Letterpress handbill advertising an early performance of Bamberg as Syko. Three part program includes hand shadows, a war film titled *Mons*, and an exhibition of *Isis*, the scarab with the human mind. Spanish text. 5 x 14 3/4". Minor restoration in left margin; A-

200/300

At the time of this performance, Bamberg was 23 years old and had yet to develop his world-famous Fu Manchu character.

92. FU MANCHU (DAVID BAMBERG).

Fu Manchu Chinese playbill.

Circa 1935. Offset playbill advertising the show of the famous Dutch magician who found his greatest fame as Fu Manchu, "The Devil Doctor." Chinese text, with a central photograph of Fu Manchu's show and the famous Si-Di caricature of Fu. 8 1/4 x 12 7/8". A.

100/200



92

93. FU MANCHU (DAVID BAMBERG).

Fu Manchu Teatro La Comedia.

Rosario: Sarmiento, 1952. Pictorial playbill bears a bust portrait of Fu Manchu in the upper left and describes the 28 scenes in his magic show. Spanish text. 6 x 23". A.

150/250



93



94

94. FU MANCHU (DAVID BAMBERG).

Fu-Manchu. Teatro Municipal.

Argentina, ca. 1940 [?]. Monochrome offset poster filled with photographs of Fu Manchu's stage show, including pictures of his famous Pit and the Pendulum illusion, a giant mechanical robot, and a portrait of Fu together with his father Okito (here named "Ming Toy"). 27 x 35". Old folds visible; A-. UNCOMMON.

400/600

95. GEORGE, GROVER.

George The Supreme Master of Magic.

Cleveland: Otis Lithograph Co., ca. 1926. Handsome lithograph depicts the Ohio-born magician with cards cascading from his hand over a scene filled with demons and a large Buddha. 20 x 26 3/4". A.

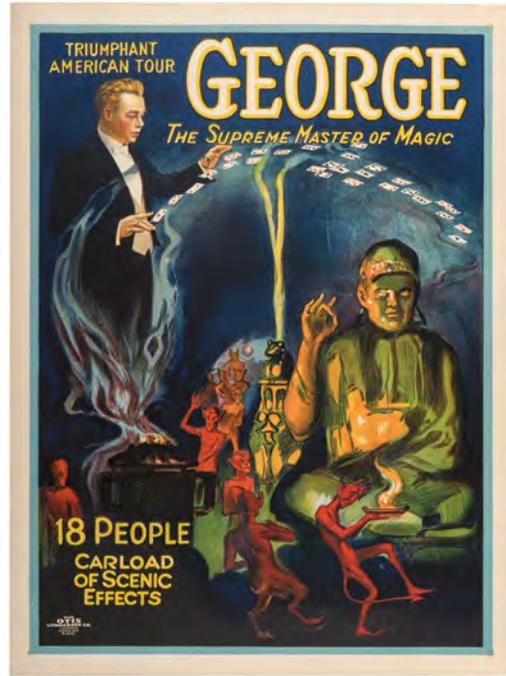
300/400

96. GEORGE, GROVER.

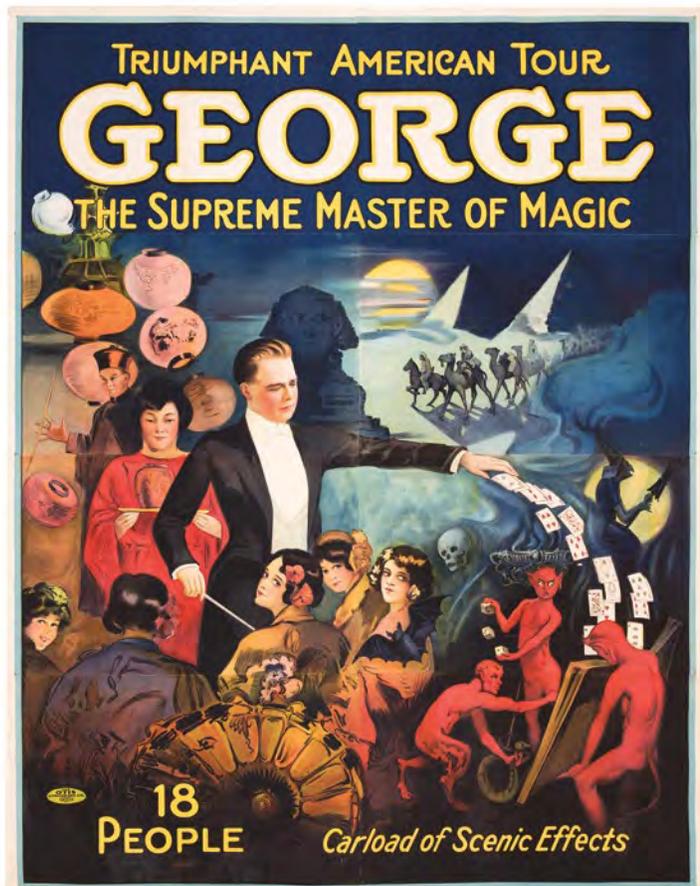
Triumphant American Tour. George. The Supreme Master of Magic.

Cleveland: Otis Litho., ca. 1928. Striking billboard-size poster in bright colors depicts the magician with cards flying from his fingertips as demons and geisha girls look on – some of them directly at the viewer. 81 x 101". Restoration at old folds and intersection of sheets; B+.

500/800



95



96

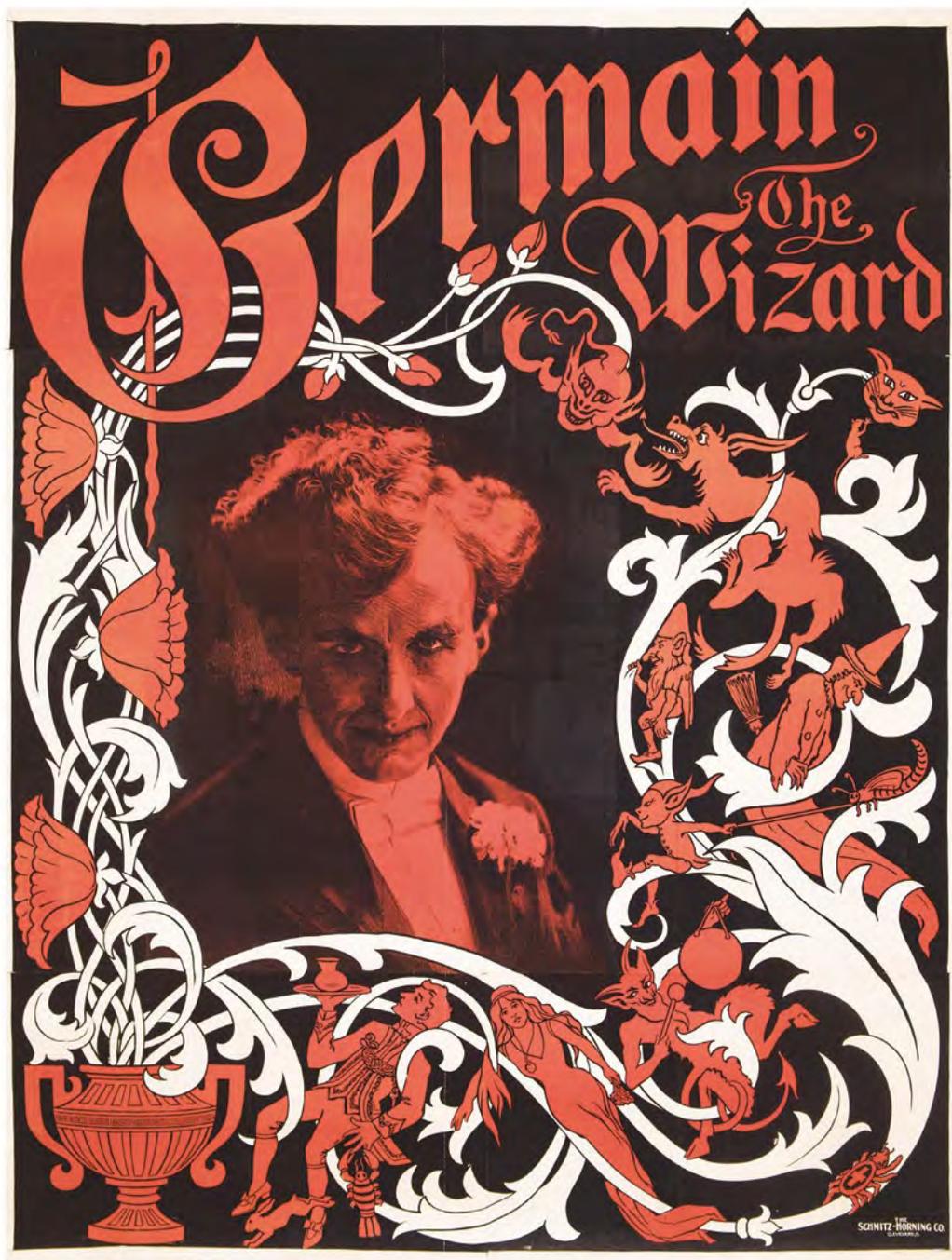


97. GERMAIN, KARL (CHARLES MATTMULLER).

Germaine The Wizard.

Cleveland: J. Morgan & Co. Litho., 1903. Magnificent full-color portrait of this artistic and inventive magician surrounded by fairies, gnomes, pillars, and banners that support his name. A crow silhouetted by the moon perches near the top of the image, lending a hint of mystery to the image. 27 x 40 3/4". Outer edges including small portions of the image recreated; B.

10,000/15,000



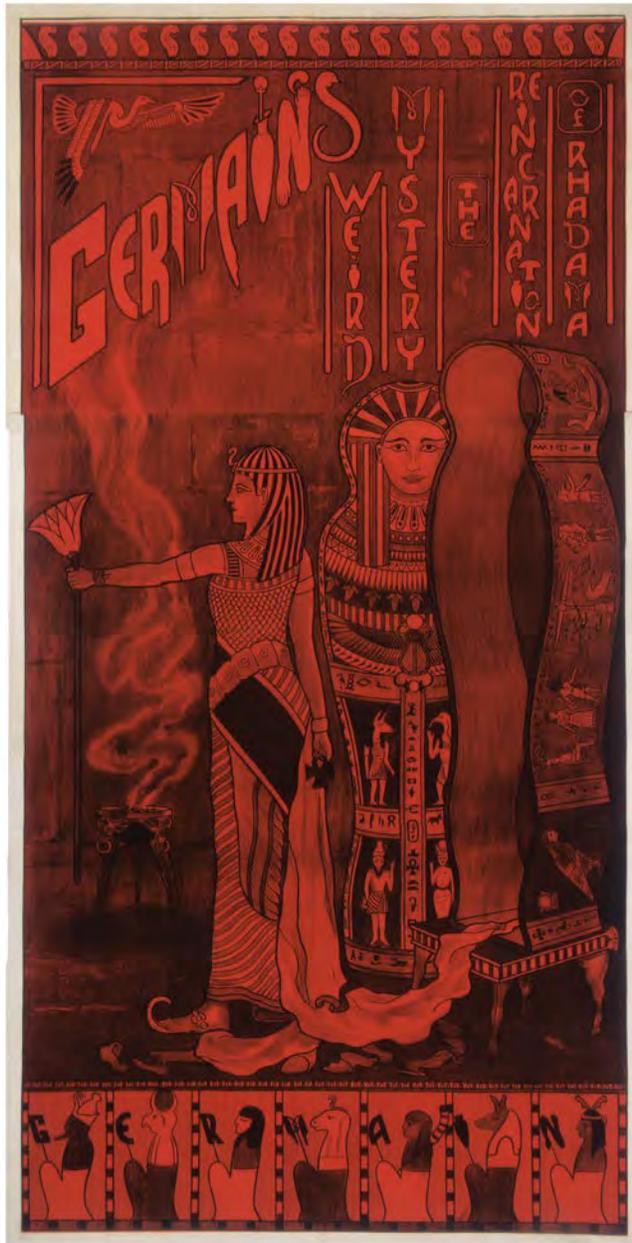
98. GERMAIN, KARL (CHARLES MATTMULLER).

Germain the Wizard.

Cleveland: Schmitz-Horning, ca. 1910. Magnificent and decorative billboard-size poster bearing a portrait of Germain at the center in red, surrounded by liveried attendants, cats, and demonic figures in a swirling mass of red and white vines and flowers. 78 x 104". Over-coloring and restoration at old folds and at intersection of sheets; B. One of two examples of this poster known.

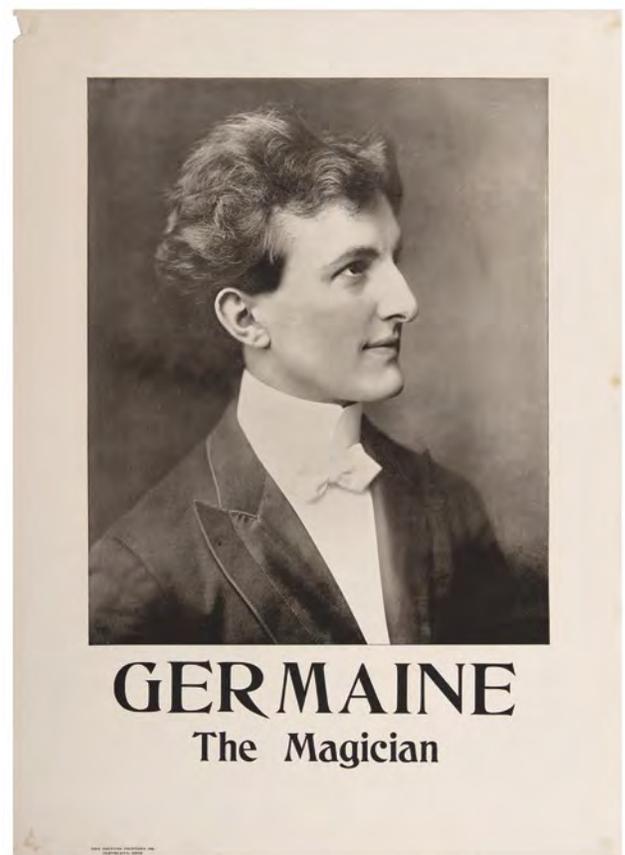
5,000/7,000

The design of this poster is based on Germain's Lyceum brochures, which were used to advertise his shows for years.



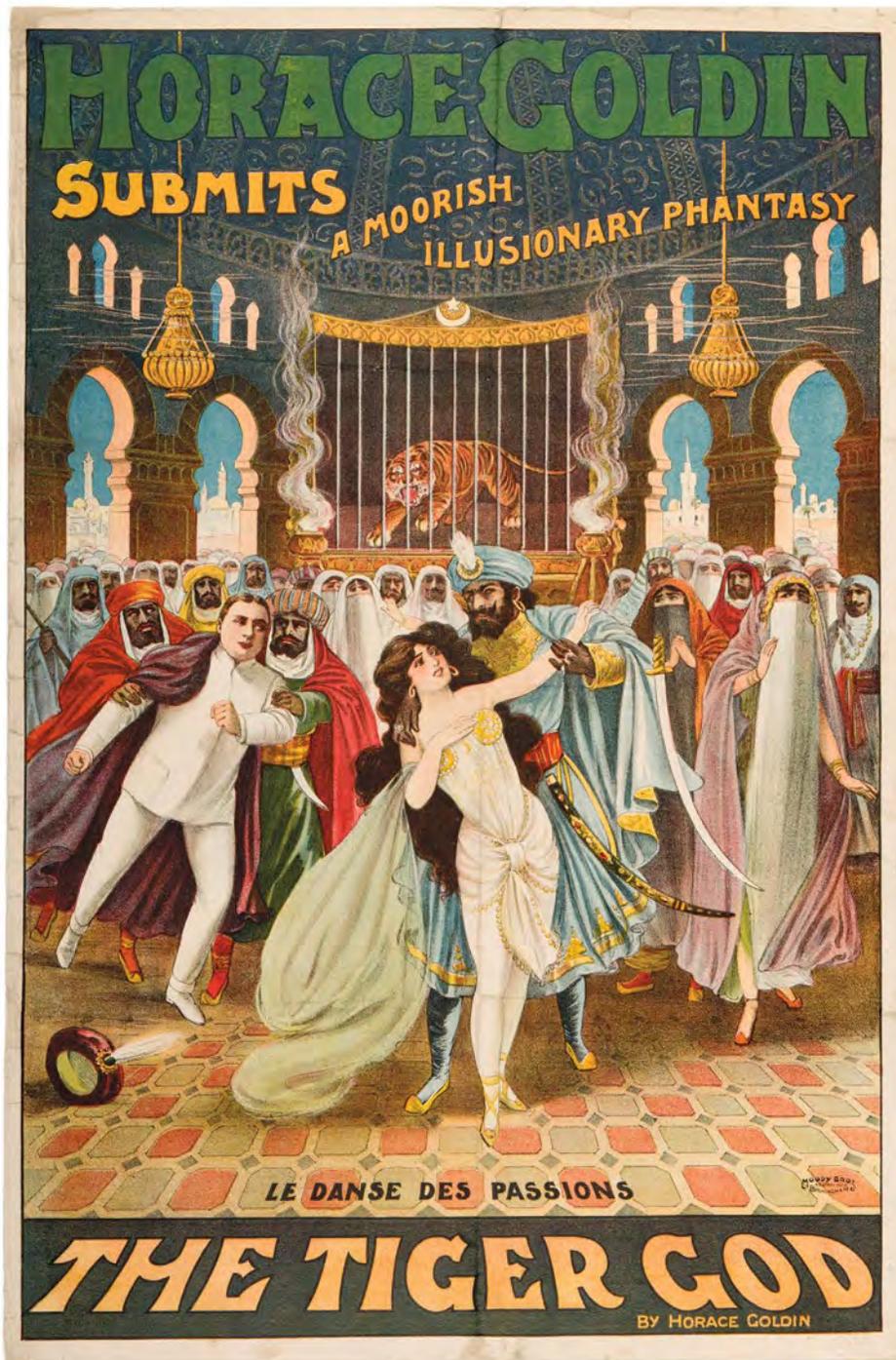
99. GERMAIN, KARL (CHARLES MATTMULLER).
Germain's Weird Mystery The Reincarnation of Rhadama.
 Cleveland: Schmitz-Horning, ca. 1910. Red and black three-sheet lithograph with an Egyptian motif. In performance, Germain displayed a mummy in a sarcophagus. The sarcophagus transformed the mummified remains of the "Goddess of the Nile" into a living being – and back to a mummy at the conclusion of the illusion. 42 x 81". Restoration to closed tears, old folds, and at intersection of sheets; B+.

2,000/3,000



100. GERMAIN, KARL (CHARLES MATTMULLER).
Germaine The Magician.
 Cleveland: The Brighton Printing Co., ca. 1904. Black-and-white offset poster bearing a half-length portrait of Germain in white tie and tails, looking off to the right. His name appears underneath the portrait. 15 7/8 x 22 1/8". Minor chips at corners and scuffs in image; A-.

1,000/1,500

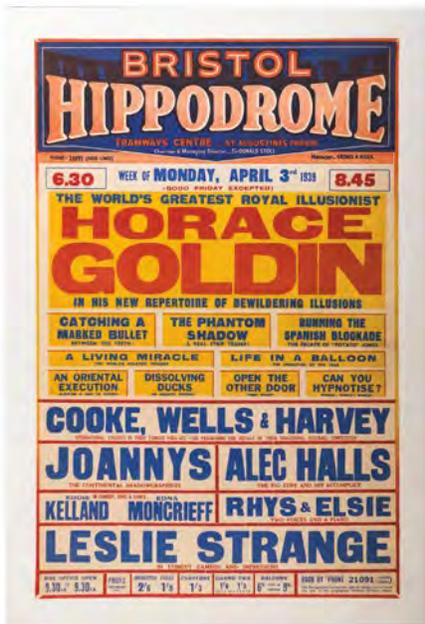


101. GOLDIN, HORACE (HYMAN ELIAS GOLDSTEIN).

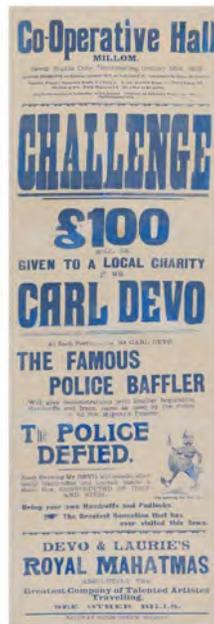
Horace Goldin. The Tiger God.

Birmingham: Moody Brothers, ca. 1910. A fantastic depiction of Goldin's mini-magical playlet in which he rescued a damsel in distress from the jaws of a live, growling tiger. While the poster is filled with dozens of people, the actual stage production was significantly less-populous. However, Goldin did use a real tiger in his show for years and garnered numerous headlines with the illusion. 19 ¾ x 30 ¼". Over-coloring in margins and at old folds. B.

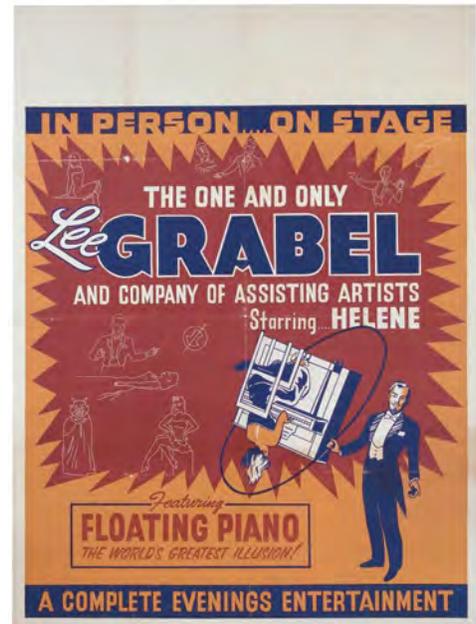
1,500/2,000



102



103



104



105

102. GOLDIN, HORACE (HYMAN ELIAS GOLDSTEIN).

The World's Greatest Royal Illusionist. Horace Goldin. [Bristol?], 1939. Four-color letterpress broadside advertises Goldin at the top of the bill of a variety show, and including the Bullet Catch, Sawing, Life in a Balloon, Potato Jones, and other illusions. 18 ¼ x 28 ¾". A.

250/350

103. GOLDSTON, WILL (WOLF GOLDSTEIN).

Challenge. Carl Devo.

Blackpost: Railway Guide Office, 1903. Letterpress broadside advertising a £100 challenge to Carl Devo (Goldston's stage name). The money will be "given to a local charity" if Devo cannot escape from handcuffs or a "solid box, constructed of iron and steel." 11 x 33 ¼". Significant restoration throughout image and across borders; C.

100/200

A fascinating broadside from a historical perspective in that Goldston went on to be one of Harry Houdini's close personal friends. Here, as Carl Devo, he is among the dozens upon dozens of imitators of the great handcuff king, duplicating his escape feats and the challenge-type performance that helped make Houdini famous.

104. GRABEL, LEE.

The One and Only Lee Grabel and Company of Assisting Artists.

Starring...Helene. Featuring Floating Piano.

Mason City: Central Show Printing Co., ca. 1955. Oversize color lithograph shows Grabel passing a hoop over his wife, who sits at and plays the piano as it floats in the air upside down. 41 ¾ x 54". A-.

200/300

105. GRABEL, LEE.

Lee Grabel and his Famous Mystery Review.

Mason City: Central Show Printing Co., ca. 1955. Oversize color lithograph bears an illustrative bust portrait of Grabel in two colors, a goatee and mustache on his face. A variant of the poster was created without the facial hair. 42 x 56". A-.

200/300



106

106. GRABEL, LEE.

Lee Grabel. Famous Mystery Review.

See.... A Girl Shot From A Cannon.

Mason City: Central Show Printing Co., ca. 1955. Three-color panel-size poster depicts what is commonly known as the Triple Trunk illusion in which a girl shot from the mouth of a cannon reappears locked inside the smallest of three nested trunks that hang from the dome of the theater. 14 x 35". Old folds, small chips, and corners worn; A-.

100/200

107. GWYNNE, JACK.

On Stage. In Person. Gwynne.

[Chicago: Globe Poster Corp.], ca. 1947. Three-color oversize offset window card bearing a portrait of Gwynne over faint outlines of a Moorish skyline. 17 x 25 3/4". Chips and old folds; B.

100/200

108. GWYNNE, JACK.

Gwynne in Original Wonders. Marvels.

Kenton: Scioto Sign Co., ca. 1928. Offset window card bearing a striking double-exposure portrait of the great vaudeville and nightclub magician. Over-printed in the lower margin for the International Brotherhood of Magicians convention in Fort Wayne, Ind. 14 x 22". Margins toned, light wear; B+.

100/150



107



108



109. HANDY-BANDY (FOUAD MAKARIUS).

Handy-Bandy & Nadia-Nadyr.

Hamburg: Adolph Friedlander, ca. 1920. Striking lithograph depicts the Egyptian magician, Handy-Bandy, in a bejeweled purple costume and turban hypnotizing a woman in Broadway flapper garb. 28 ¼ x 38 ½". A.

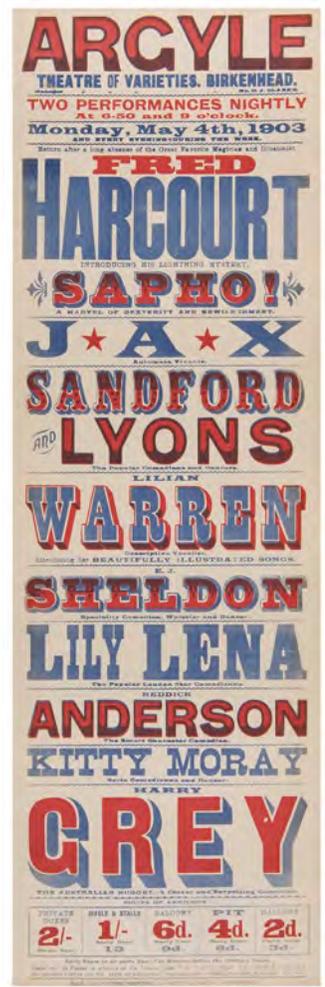
1,500/2,000

While the poster depicts Handy-Bandy as a mind reader or hypnotist, his vaudeville act was filled with standard stage illusions.



110. HANUSSEN, ERIK JAN.
Die Hanussen-Hausse. Hellschen.
 [Germany], ca. 1931. Striking poster advertising occult-leaning séances at Hanussen's mansion. Designed by Peter Eng. 18 ¼ x 27 ¼". Minor border chip; A. RARE.
 800/1,200

Biographer Mel Gordon dubbed Hanussen "Hitler's Jewish Clairvoyant," an apt title based on the psychic's intimate involvement and friendships with members of the Third Reich. It was an association that would later cost Hanussen his life. This poster likely advertises the many séances conducted at Hanussen's home, commonly known as the "Palace of the Occult." In addition to apparently telling the future (and most significantly, predicting the burning of the Reichstag), Hanussen promoted the feats of strongmen, was a hypnotist, astrologer, and occultist. He was assassinated by the Nazis on March 25, 1933.



111. HARCOURT, FRED.
Variety Bill Featuring Fred Harcourt.
 Liverpool: Sam Griffith Printer, 1903. Attractive two-color letterpress broadside for a variety show at the Argyle Theatre of Varieties, Birkenhead, on which Harcourt tops the bill with his "lightning mystery" Sapho, "a marvel of dexterity and bewilderment." 11 ¼ x 35". One tiny chip; A.
 150/200



112. HARDEEN (THEODORE WEISS).
Hardeen. King of Handcuffs.
 [New York], ca. 1928. Letterpress poster advertising Hardeen at the top of a continuous vaudeville show. 19 ½ x 25 ¾". Margins trimmed, considerable restoration; C.

200/300



113. HELLER, GEORGE WALDO.
Hellers Wonder Coterie. Roars of Laughter.
 Hamburg: Adolph Friedlander, 1907. Evocative and striking poster for Heller's magic show, which primarily toured Australia and New Zealand. The central image of a decapitation trick, living skeleton, and hissing snake would be a theme in stock magic posters printed for decades by Friedlander. 23 ¾ x 32 ¾". Restoration in margins and at old folds; B+.

2,000/3,000



116. HERRMANN, LEON.

Herrmann The Great. Leon Herrmann.

New York: Miner Litho., ca. 1902. Striking half-length portrait of the famous French magician Leon Herrmann, in crisp white tie. 25 x 37 ¼". Minor restoration at borders to closed tears and one short loss; A-. RARE.

9,000/12,000



117

117. HERTZ, CARL.

Carl Hertz. "The Bridal Chamber."

London: Tribes' Printing Works, 1907. Two-color letterpress broadside for a variety show at the Holborn Empire, London, featuring the "World-Famous Illusionist" Carl Hertz as one of the headlining acts. The Bridal Chamber illusion is advertised as his "latest sensation." 10 1/2 x 18 1/2". Chipped and worn; sold as-is; C.

100/200



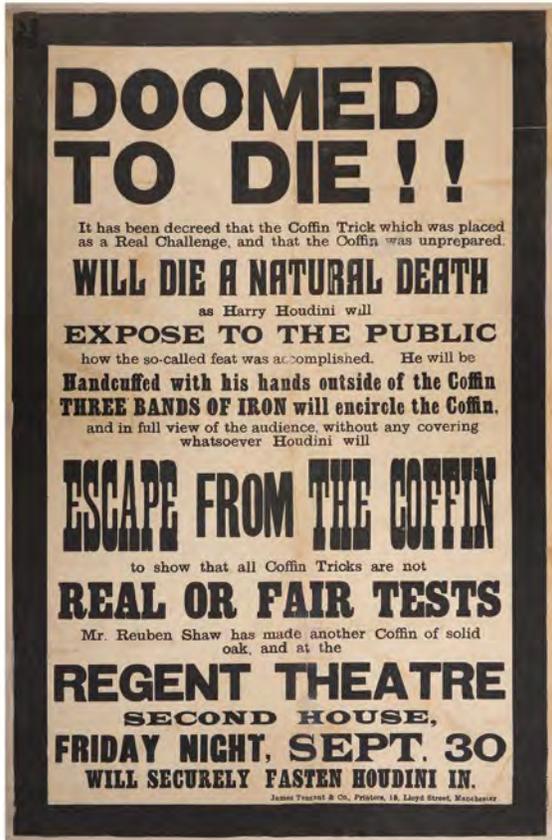
118

118. HOUDINI, HARRY (EHRICH WEISZ).

Extra-Blatt. Houdinis.

Essen: Druckerei Von Fredebeul & Koenen, ca. 1902. Pictorial poster bears seven photographs of Houdini, six of them showing him in handcuffs. Here, he tops a variety bill at the Essen Colosseum, only two years after making a name for himself in London. 19 1/2 x 22 1/2". Over-coloring and restoration at old central fold. B.

2,000/3,000



119

119. HOUDINI, HARRY (EHRICH WEISZ).

Doomed to Die!!

Manchester: James Tennant & Co., ca. 1909. Letterpress broadside advertises Houdini's exposé of a coffin escape in which his hands will be cuffed together outside of the iron-bound coffin, and yet he will escape in full view of the audience. 20 x 30 1/4". Margins and small chips in image restored; B+.

3,000/4,000



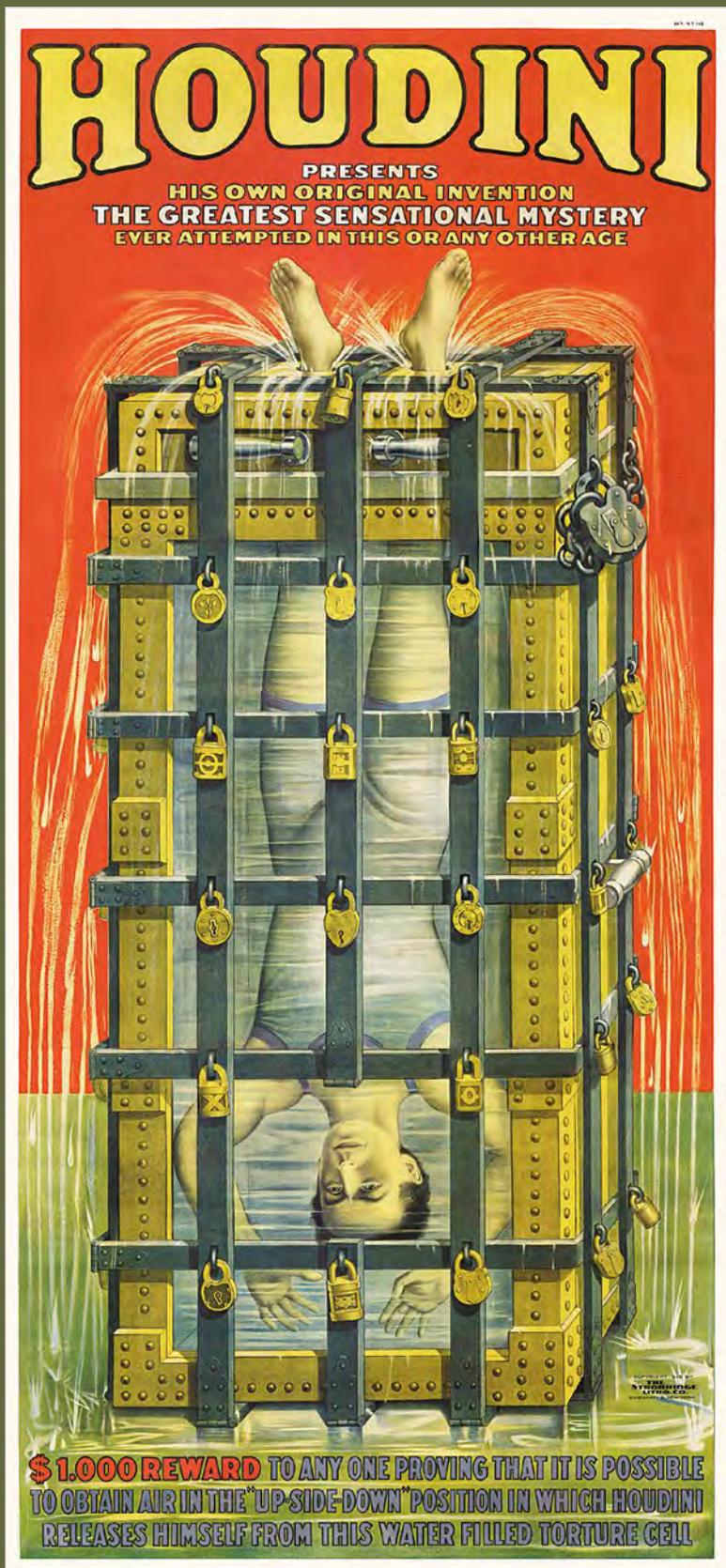
120. HOUDINI, HARRY (EHRICH WEISZ).

Houdini In The Grim Game.

Cleveland: Morgan Litho., 1919. Iconic one-sheet poster for this silent film presented by Jesse Lasky, and featuring the world's most famous magician and escape artist, pictured at the center of the image in a straight jacket and being held back by a group of eight men, including police and hospital attendants. 28 x 41". Minor restoration at old folds and a few tiny chips. A-. SCARCE.

40,000/60,000

Houdini starred in this stunt and escape-filled film opposite Ann Forrest, who played his fiancée. As Harvey Hanford, Houdini is framed for murder and falsely imprisoned, but escapes his jail cell and pursues the men who framed him and also kidnapped his fiancée. The film concludes with a mid-air collision of two airplanes, which was unplanned at the time of the filming, but was later worked in to the script to utilize footage of the crash, an event that had, until that time, never been captured on film. The movie was directed by Irvin Willat and featured a story by John Grey and Arthur Reeve. Produced by Famous Players-Lasky, it was distributed by Paramount Artcraft Pictures. All posters advertising this film are scarce and desirable, as they combine the allure of the silent film era with the unforgettable and iconic escapes that made Houdini the most famous magician of the century.



121. HOUDINI, HARRY (EHRICH WEISZ).

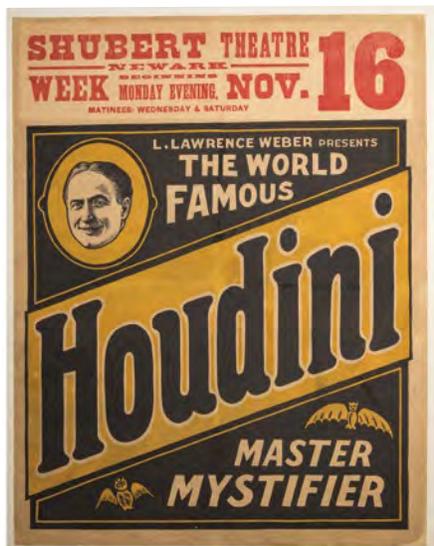
Houdini Presents His Own Original Invention. The Greatest Sensational Mystery Ever Attempted In This or Any Other Age.

Cincinnati: The Strobridge Litho. Co., 1916. Vibrant and imposing poster advertising what is perhaps the most famous of all of Houdini's escapes, the fabled Water Torture Cell. Text at the bottom of the poster advertises a \$1,000 reward to anyone who can prove Houdini can breathe while upside down in the "water filled torture cell." 39 x 84". Image uniformly toned, very tiny scattered restoration; A-. RARE.

50,000/70,000

Built in England at the tremendous cost of some \$10,000, Houdini's Water Torture cell was both a sensational and important escape device. The artist's representation of the Cell in this poster is unusual in that it includes an outer jail-like framework around the tank. Early on, a cell-like device was lowered into the water, apparently adding a further layer of difficulty to the escape. This was later discarded. Outer bars were less-frequently used, though spectators were invited to secure them with their own locks, adding yet another layer of difficulty to the feat.

Houdini's earlier water escape, the Milk Can, was brilliant for its time, but easy for his imitators to copy, construct, and perform. The Water Torture Cell, on the other hand, was not so easily duplicated. Importantly it allowed the audience to see him while submerged, an innovation that made the stunt both sensational and an audience favorite. Of the effect, Houdini himself wrote, "Imagine yourself jammed head foremost in a cell filled with water, your hands and feet unable to move, and your shoulders tightly lodged in this imprisonment. I believe it is the climax of all my studies and labors. Never will I be able to construct anything that will be more dangerous or difficult for me to do."



122



123



124

122. HOUDINI, HARRY (EHRICH WEISZ).

The World Famous Houdini. Master Mystifier.

American, 1925. Three-color window card produced to advertise Houdini's final tour of America, which ended in Detroit in October of 1926 when the great escape artist collapsed on stage. Over-printed for an appearance at the Shubert Theatre, Newark. 22 x 28", with a second date strip mounted to linen above the card. Heavy restoration at old chips, including scattered sections of the image. B-

2,000/2,500

123. HOUDINI, HARRY (EHRICH WEISZ).

Circus Corty-Althoff. Mr. Harry Houdini.

Munich: Druck Von Max Volk, ca. 1902. Letterpress handbill/challenge for an early appearance of Houdini in Germany. 6 x 9". One corner clipped; A-

500/750

124. HUGARD, JEAN (GERARD RODNEY BOYCE).

Hugard the Magician.

Melbourne & Sydney: Syd Day the Printer, ca. 1920. Handsome bust portrait lithograph of the great Australian magician. 25 1/2 x 36". Margins restored and trimmed, old folds visible; B. RARE.

2,000/3,000

*Few modern magicians realize that Hugard was a performing magician before he settled in New York and became the doyen of modern magic writers. In his early years, he presented an elaborate stage show that featured a daring bullet catch among other spectacular feats. After working in and around New York starting in the 1920s, he settled in to a life as a chronicler of many of magic's most famous secrets, writing or co-authoring some of the most important works in the literature. From his pen sprang seminal works including *The Royal Road to Card Magic*, *Expert Card Technique*, *Hugard's Magic Monthly*, and, at least in part, the monumental classic *Greater Magic*.*



125

125. HOYT, PROFESSOR.

Prof. Hoyt The Incomparable Magician.
 Boston: F.A. Searle's Plain and Ornamental Printing Establishment, 1858. Handsome letterpress broadside advertising the "largest combination company every organized," which features the "experiments in necromancy" by Hoyt, in addition to a grand concert, moving panorama, and pantomime. 9 x 24". Scattered restoration throughout; B.

250/350



126

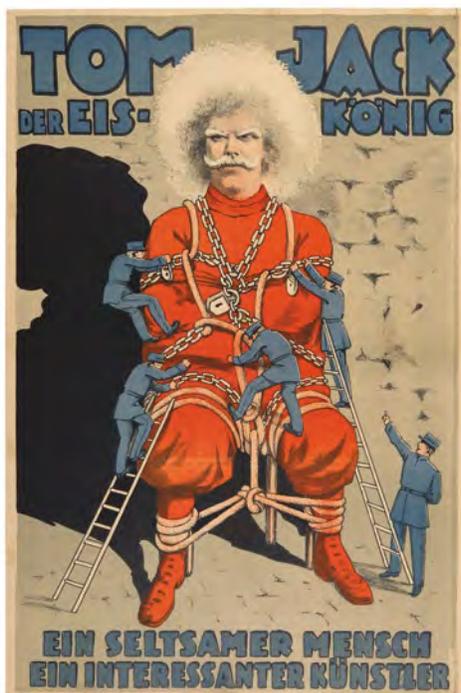
126. IONIA (CLEMENTINE DE VERE).

Ionía. L'Enchantresse.

Birmingham: Moody Brothers, ca. 1910. Magnificent full-length portrait poster of this illusionist standing on a marble slab with a smoldering volcano in the background, her name set in a mosaic-style above her outstretched hand. 19 ¾ x 30". Old notations in upper right, small section of right border restored; A-. UNCOMMON.

6,000/8,000

De Vere (1883 – 1973) was the daughter of Charles De Vere, the well-known English magician and magic trick manufacturer, who operated a shop and factory in Paris. Her mother, Julia Ferret De Vere, performed as Okita, a Chinese magicienne (see lot 193). Ionía's career on stage was short-lived, lasting just three years. Even so, she presented a spectacular routine of stage-filling illusions that was heavily advertised with what many collectors now consider some of the most artistic posters of magic's "golden age." Of the 22 known posters for Ionía produced by Moody Brothers of Birmingham, approximately nine have survived to the present day.



127



128



129

127. JACK, TOM (KARL BREU).

Tom Jack. Der Eis-König.

Berlin: Eckert, ca. 1925. Full-length image of the “ice king” and Albino who made his reputation as an escape artist, here being bound in chains and rope by policemen. 17 ½ x 26 ¼”. Margins trimmed and restored; B. UNCOMMON.

300/500

128. JOLSON.

Jolson Original Ilusionista Fantasista.

Valencia: Graficas Valencia, ca. 1936. Lithographed bust portrait of the Spanish illusionist incorporating a rabbit from hat, dancer, and duck into the design. 13 ¼ x 19 ½”. A.

150/200

129. KALANAG (HELMUT SCHREIBER).

Kalanag.

[Germany], ca. 1955. Three-color poster advertising the stage-filling illusion show of this German magician, and including images of his wife, Gloria De Vos, astride a centaur, with Kalanag’s smiling head floating above them. Signed by the artist, “Aiyser” [?]. 33 x 46 ¾”. Old folds and a few short closed tears; A-.

200/300



130

130. KAR-MI (JOSEPH BRYANT HALLWORTH).

Kar-Mi Illusionist Supreme.

American, ca. 1914. Two-color offset broadside advertising Kar-Mi’s magic show featuring “Selma The Lady of Mystery,” and bearing four photographs of the production and its cast. 11 x 28”. A.

100/200



131

131. KAR-MI
(JOSEPH BRYANT HALLWORTH).

Kar-Mi.

New York: National Printing & Engraving, ca. 1908. Finely executed bust portrait lithograph of the faux-Indian magician Kar-Mi surrounded by an ornamental border. Text below the image heralds his demonstrations of “occult powers,” “mysteries of the spirit world,” and “astounding feats.” 40 ½ x 78 ½". A.

900/1,200



132

132. KARLINI (LUDWIG TRINKA).

Karlini The Great Magician.

Vienna: Piller, ca. 1930. Karlini’s smiling face is illuminated by the flames and smoke emanating from a brazier in the lower right and from the glowing tip of his magic wand. 38 ¾ x 48 ¾". Old folds visible; A-.

2,000/2,500



133



135

133. KASSNER, ALOIS.

Kassners Grosse Zauberschau.

Berlin, 1936. Attractive poster advertising Kassner at the top of a variety bill at Germany's famous Winter Garden, on a program that includes clowns, acrobats, and jugglers. Kassner's elephant, Toto, fills half of the poster. 18 ¼ x 13 ½". UNCOMMON.

200/300



134

134. KASSNER, ALOIS.

Der Mann in Der Kanne. Direktor Kassner.

Altona: Henrich Barkow, ca. 1920. Striking two-sheet color lithograph depicting the magician Kassner escaping from a large metal milk can – a feat introduced by Houdini and copied by dozens of imitators – with the assistance of a winged devil and two otherimps. 28 x 75". Minor chips and wear restored; A-.

1,000/1,500

135. KASSNER, ALOIS.

Zauberschau Kassner.

Hamburg: Adolph Friedlander, 1926. Square portrait of the German illusionist, his head bursting through a globe of the world. 22 x 25". Borders trimmed; A-.

300/500



136

136. KASSNER, ALOIS.

Kassner. Illusionen.

Hamburg: Adolph Friedlander, ca. 1920. Direct and striking lithograph bears a fantastic representation of Kassner's cannon illusion, known in the United States as the Triple Trunk Mystery. In the effect, a woman was shot from a giant cannon only to reappear in the smallest of three nested trunks hanging from the dome of the theatre. Here, a devilish character watches the woman's ascent toward the trunks. 37 ¼ x 81". Short closed tears and minor over-coloring; A-.

800/1,200



137

137. KASSNER, ALOIS.

Zauberer Kassner.

Hamburg: Adolph Friedlander, 1935. Surreal full-length portrait of Kassner depicts his decapitated head floating in front of his body. His outstretched hands reach toward the head while two demons and a scantily clad assistant look on. Somehow, the magician has maintained his smile throughout the ordeal. 18 ½ x 55". Minor border chips and scuffing; A-.

1,000/1,500

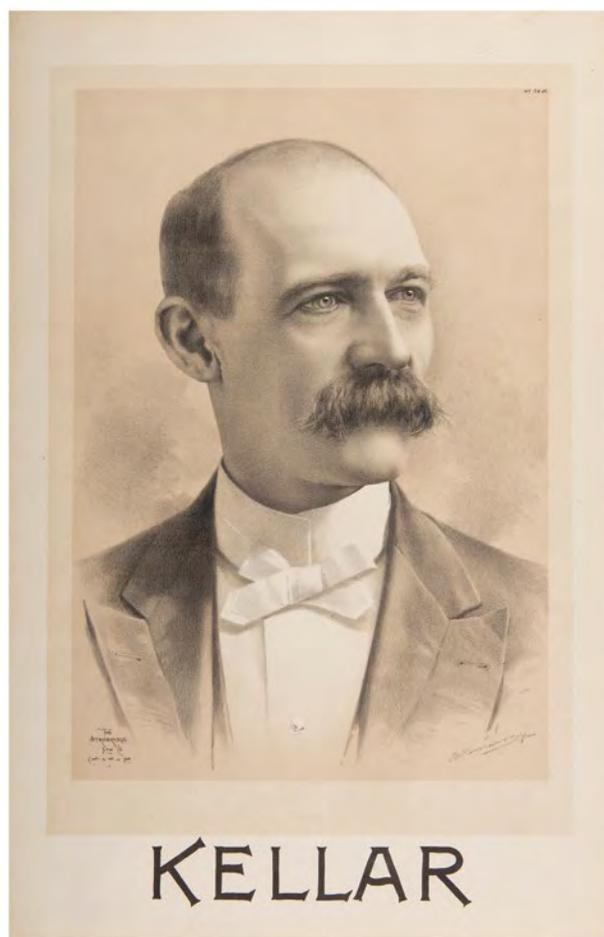


138. KELLAR, EVA.

Mrs. Kellar.

Cincinnati: Strobridge Litho., ca. 1894. Sepia-toned poster bears a handsome three-quarter length profile of Eva Kellar, wife of the famous American magician and his sometime performing partner on stage. 20 x 30 ¼". One minor chip repaired; A-. SCARCE.

4,000/6,000



139. KELLAR, HARRY (HEINRICH KELLER).

Kellar.

Cincinnati: Strobridge Litho., ca. 1894. Sepia-toned poster bears a handsome bust portrait of a mustache-clad Harry Kellar, the most famous American magician of his era. 20 x 30 ¼". Two minor repairs not affecting image; A-.

2,000/3,000

Strobridge produced at least two sepia portrait posters of Kellar. This is the less common of the two.

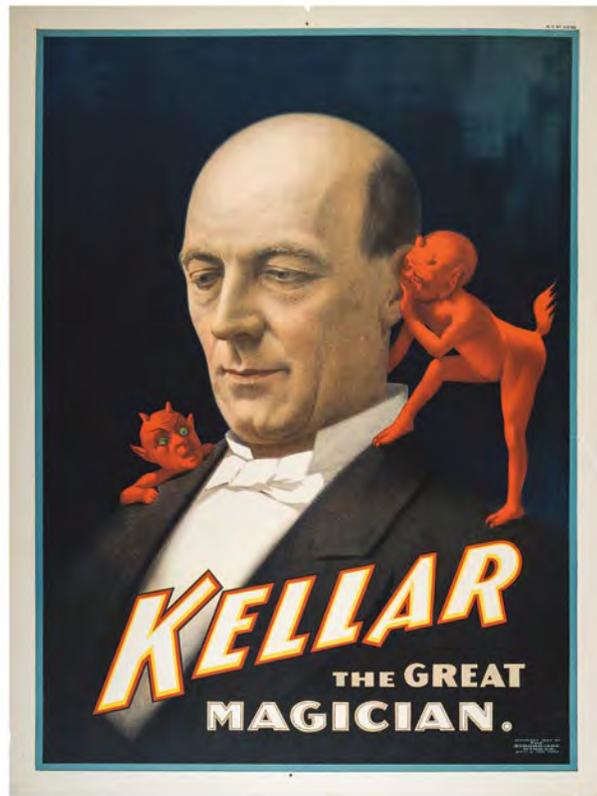
140. KELLAR, HARRY (HEINRICH KELLER).

Kellar The Great Magician.

Cincinnati: The Strobridge Litho. Co., 1894. Bright red imps sit on the shoulders of the performer, whispering secrets of the ages in his ears. 29 ¼ x 39". Minor closed tears and border chips, colors bright and crisp; A-.

4,000/6,000

An important image in the history of conjuring, in that Kellar was the first magician on record to use the "whispering imps" in his advertising. This, then, is the first poster produced of many hundreds of thousands to feature that theme. The example offered here is in truly wonderful condition.



141. KELLAR, HARRY (HEINRICH KELLER).

Kellar's New Wonder. Fly To or Princess Karnak.

Cincinnati: The Strobridge Litho. Co., ca. 1895. Kellar stands on stage presenting the Fly To illusion in which Princess Karnak and a male assistant visibly transpose between skeleton-frame cabinets – one hoisted high in the air. 30 x 40". Lightly faded, old folds and margins restored; B. SCARCE.

6,000/8,000





142. KELLAR, HARRY
(HEINRICH KELLER).

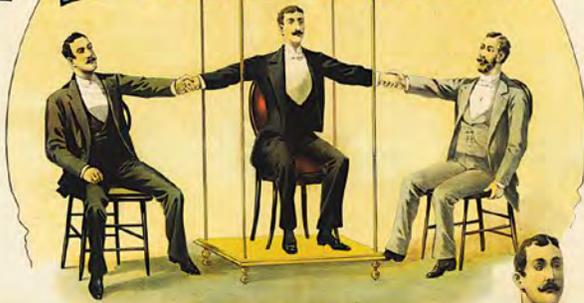
Kellar. Levitation.

Cincinnati: Strobridge Litho, ca. 1905. Color lithograph poster depicts Kellar's most famous feat, the levitation of an assistant, against a Moorish backdrop. 19 ½ x 28". Borders restored, minor over-coloring in image. B+. RARE.

10,000/15,000

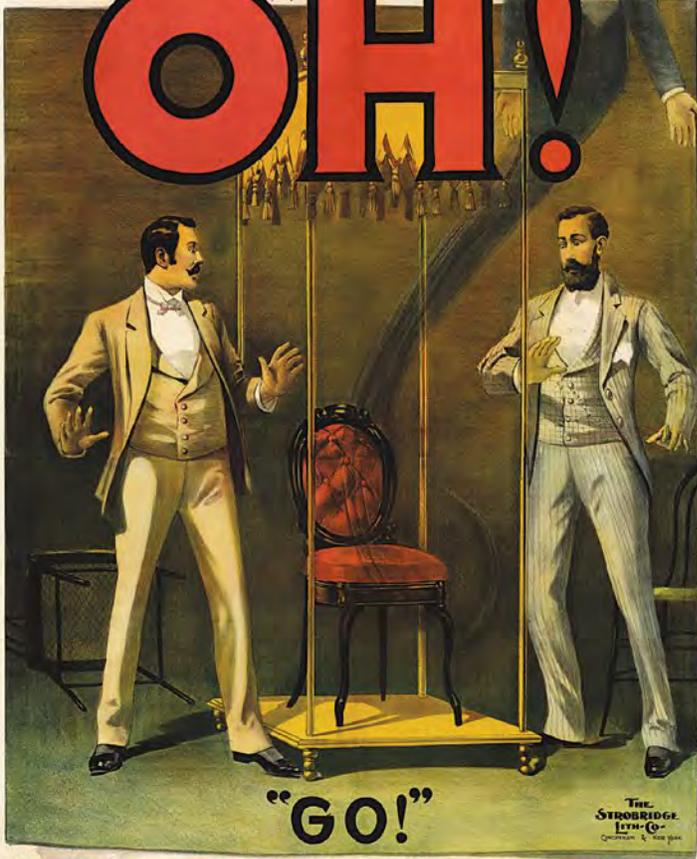
*While Kellar is closely associated with the Levitation illusion, he was not the originator of the effect. In fact, he coaxed Paul Valadon away from London's famed Egyptian Hall – "England's Home of Mystery" – in order to learn the secret behind the feat, which Maskelyne invented and performed under the title of *The Entranced Fakir*. Kellar improved the feat and did something Maskelyne could not – toured with the apparatus for years as he crisscrossed America with his magic show. Valadon was part of the program and was promised he would succeed Kellar, but it was Howard Thurston, not Valadon, who ended up taking over Kellar's title as America's best-known illusionist.*

KELLAR'S NEW WONDER



"READY"

“OH!”



"GO!"

"A MAN, HELD BY A COMMITTEE SELECTED FROM THE AUDIENCE, SURROUNDED BY EVERY POSSIBLE PRECAUTION, VANISHES IN FULL LIGHT AND INSTANTLY REAPPEARS AT THE OTHER END OF THE THEATRE - AN ACCOMPLISHMENT SO UNLOOKED-FOR AS TO BE UTTERLY DUMBFOUNDING IN ITS EFFECT."

THE
STROBRIDGE
IRON-CO.
CINCINNATI, O. U.S.A.

143. KELLAR, HARRY
(HEINRICH KELLER).

Kellar's New Wonder. Oh!

Cincinnati: Strobridge Litho., 1897.
Magnificent and bold design uses two images to explain what both Kellar and his successor Thurston would come to call the Oh! Chair illusion. Essentially, the effect involved the vanish of a man under test conditions. The poster is somewhat dishonest about aspects of the prop's actual appearance, but on stage, the illusion was no less surprising or marvelous. 40 ½ x 83 ½". Restoration and over-coloring at edges, minor restoration in image; B+. RARE.

15,000/20,000

Text below the images described the illusion as follows: "A man, held by a committee selected from the audience, surrounded by every possible precaution, vanishes in full light and instantly reappears at the other end of the theatre - an accomplishment so unlooked-for as to be utterly dumbfounding in its effect." Here, Kellar's poster breaks the magician's rule of not telling an audience exactly what will happen before it does. Even so, in this instance, extreme scrutiny from the audience only heightened the effect. The illusion was invented by a clever English magician and mind reader, Charles Morritt, who also devised Houdini's Vanishing Elephant.



144

144. KELLAR, HARRY (HEINRICH KELLER).

Kellar and His Perplexing Cabinet Mysteries.

Cincinnati: Strobridge Litho, ca. 1891. Evocative lithograph depicts an artist's version of the famous Spirit Cabinet of Harry Kellar. Ghosts materialize in the cabinet as bells and tambourines ring as if waved by unseen hands. 40 x 29 1/2". Scattered retouching in image, borders over-colored; B+. SCARCE.

12,000/18,000

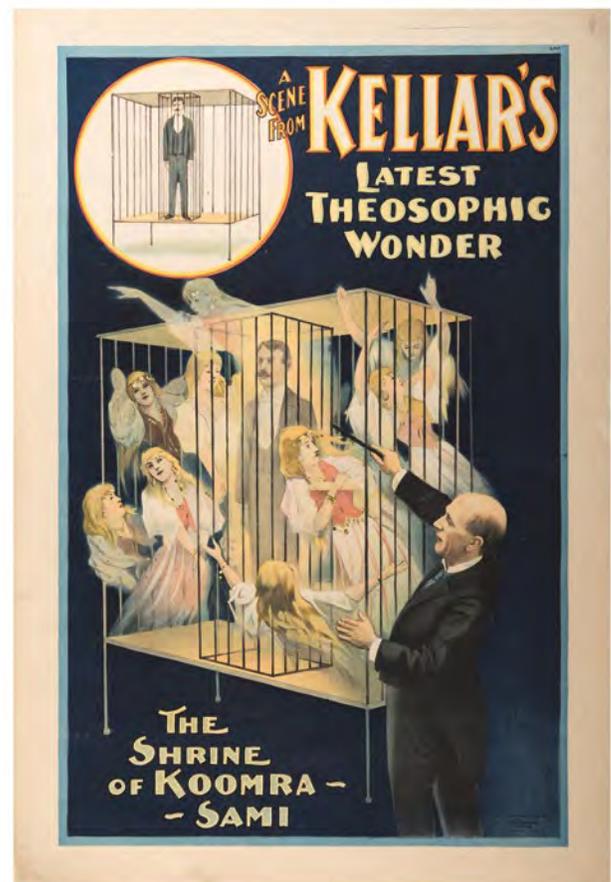
Kellar learned the secrets of the Spirit Cabinet from the masters of the medium, the famous Davenport Brothers. Kellar served as an assistant to the famous brothers on their far-flung tours, and in the process, absorbed not only the secret behind their famous materializations in the wardrobe-like cabinet, but also the finer points of "selling" the illusion to the public – at a time when fervor and belief in the great beyond was a red-hot topic. The Spirit Cabinet would be a feature of the Kellar show until his retirement in 1908.

145. KELLAR, HARRY (HEINRICH KELLER).

Kellar's Latest Theosophic Wonder. The Shrine of Koomra Sami.

Cincinnati and New York: The Strobridge Litho. Co., ca. 1896. Subtle full-color lithograph depicts the famous American magician in a scene from his performance of the Morrilt Cage illusion. 19 1/2 x 29". Minor restoration in borders; A. UNCOMMON.

6,000/8,000



145



146



147



148

146. KIO, IGOR.

Kio.

[Moscow], ca. 1950. Handsome design incorporates eight doves flying out of the magician's extended top hat, held by a disembodied hand. 23 ¼ x 36". Old folds; B+.

250/350

147. KORAN, AL (EDWARD DOE).

Grand Gala of Magic. Koran.

World's Fastest Mind Reader.

Hastings, 1960. Three-color poster advertising the International Brotherhood of Magicians British Ring gala show, with Koran as the headliner. Other magic and variety acts fill out the bill. 20 x 30". Old folds and holes; A-.

100/200

148. LAURANT, EUGENE (EUGENE GREENLEAF).

Laurant the Man of Many Mysteries.

Wichita: The Western Lithograph Co., ca. 1932. Five-color poster advertising the show of this popular Lyceum and Chautauqua magician "and his show of magic supreme." Designed by Harlan Tarbell, who was a well-known and influential magician in his own right. 21 x 27 ¾". One corner clipped, minor restoration in image; A-.

200/300

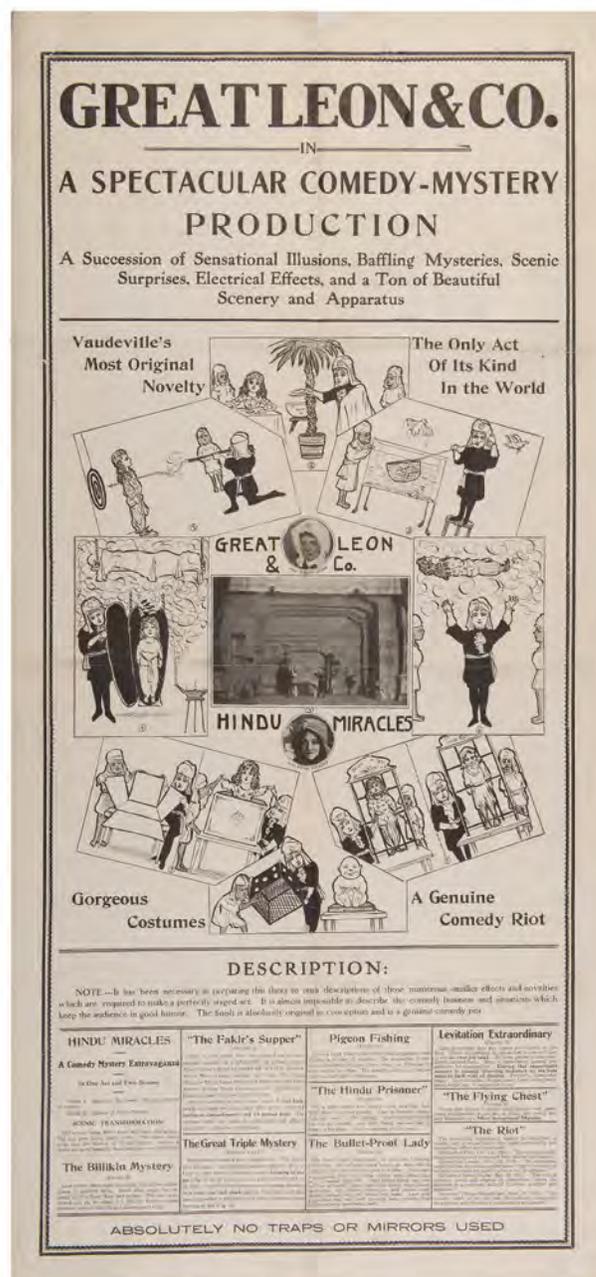


149. LE ROI, JEAN.

The Marvel. The Wonder. Jean Le Roi.

Auckland: Wright & Jacques, ca. 1930. Panel-size offset poster advertising Le Roi's show of mind reading and escapes, and picturing him in a turban and also in handcuffs. 15 1/8 x 34 3/4". Borders and old folds restored; A-.

100/200



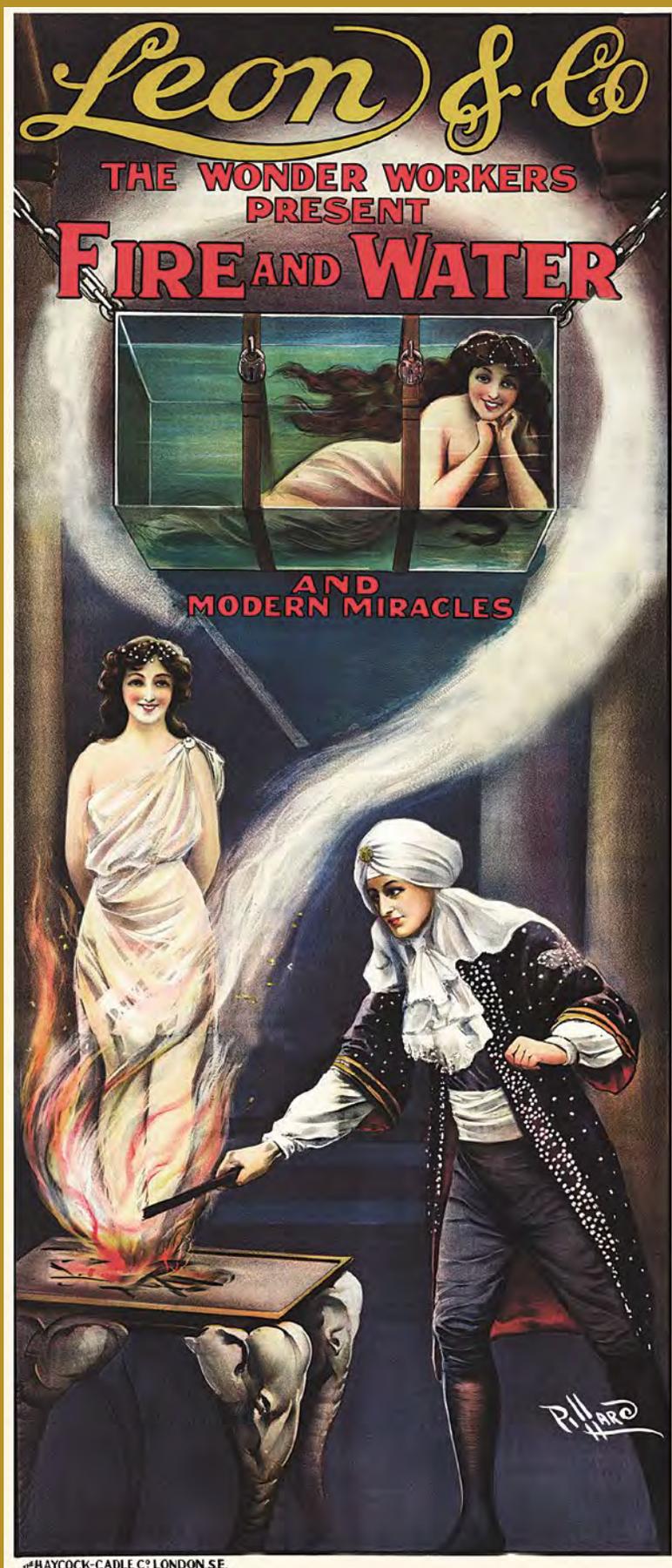
150. LEON (LEON H. LEVY).

Great Leon & Co.

A Spectacular Comedy-Mystery Production.

Circa 1912. Black-and-white panel poster advertising and describing in detail the features of Leon's vaudeville magic show, including his levitation, "Hindu Miracles," "The Fakir's Supper," the "Great Triple Mystery," his mummy case illusion, and more. Cartoon-like pictures of the effects fill the poster, and surround a central photograph of Leon's stage setting. 18 x 38". Laid down on paper. Old folds, one chip. A-.

200/300



151. LEON (LEON H. LEVY).

**Leon & Co. the Wonder Workers
Present Fire and Water.**

London: Haycock-Cadle, ca. 1910. Resplendent in his "Hindu" costume studded with rhinestones, Leon applies a torch to a table on which stands a lovely lady. She vanishes in a wisp of smoke and flame, only to reappear inside a water-filled tank hanging some distance away on the stage. In the poster, the smoke forms a question mark as it rises from the pyre. 39 x 87". A. SCARCE.

8,000/12,000

A seldom-encountered poster, and the only known full-color lithograph advertising the whirlwind vaudeville show of The Great Leon. A variant of the poster over-printed for The Great Raymond is also known, but is equally scarce.



152. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).

LeRoy, Talma & Bosco. Faust and Marguerite, A Modern Miracle.

Chicago: National Printing and Engraving, ca. 1908. Mephistopheles whisks a cloth from a frame on four tall legs revealing a comely woman at a spinning wheel. 27 x 20". Remargined; A-. RARE.

2,500/3,500

This poster may depict LeRoy's version of the famous Bridal Chamber illusion, in which a complete bedroom – with two women, a bed, dresser, and all the accoutrements – appeared in a gigantic cabinet in the blink of an eye.

Belgian-born Jean Henri Servais LeRoy was universally regarded as an inventive magician who devised many of the twentieth century's great stage illusions. But he was much more than an "idea man." LeRoy was also a skilled sleight-of-hand artist, a businessman who operated his own magic shop, and a formidable performer who mounted his own touring illusion show, "The Comedians de Mephisto Co." which crisscrossed the globe for years. He worked along side his wife, Talma (Mary Ann Ford), who was, in her own right, a highly skilled manipulator; and Bosco, a role played by some nine different actors and magicians over the lifespan of the show, including the famous card manipulator Dr. James William Elliott.



153. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).
LeRoy Talma and Bosco. Mighty Monarchs of Magic.
 Adelaide: J.L Bonython & Co, ca. 1910. Two-color broadside advertising a performance at the Theatre Royal, and enumerating the features of the program including two live lions. 14 1/2 x 40". Restoration to text in top-most panel; B+.
400/600



154. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).
LeRoy-Talma-Bosco. They Played Cards Once. The Kitty Won.
 New York: The Miner Litho. Co., ca. 1908. The "World's Monarchs of Magic" play cards at a green baize-covered table. Talma, at center, holds a cat in her free hand, and four aces in her other hand. LeRoy and Bosco look on. 20 3/4 x 28 1/2". Margins and old folds restored; B+.
3,000/5,000

An American version of a poster originally produced for LeRoy by the famous German printing firm of Adolph Friedlander.



155

155. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).

Comedians de Mephisto Co. LeRoy. Talma. Bosco.

Hamburg: Adolph Friedlander, 1905. Comic portrayal of the magical trio, Bosco falling into a large wash tub, with LeRoy and Talma on either side of him, helping him up. 18 ½ x 27 ¾". Margins over-colored, one tiny chip in image; B+.

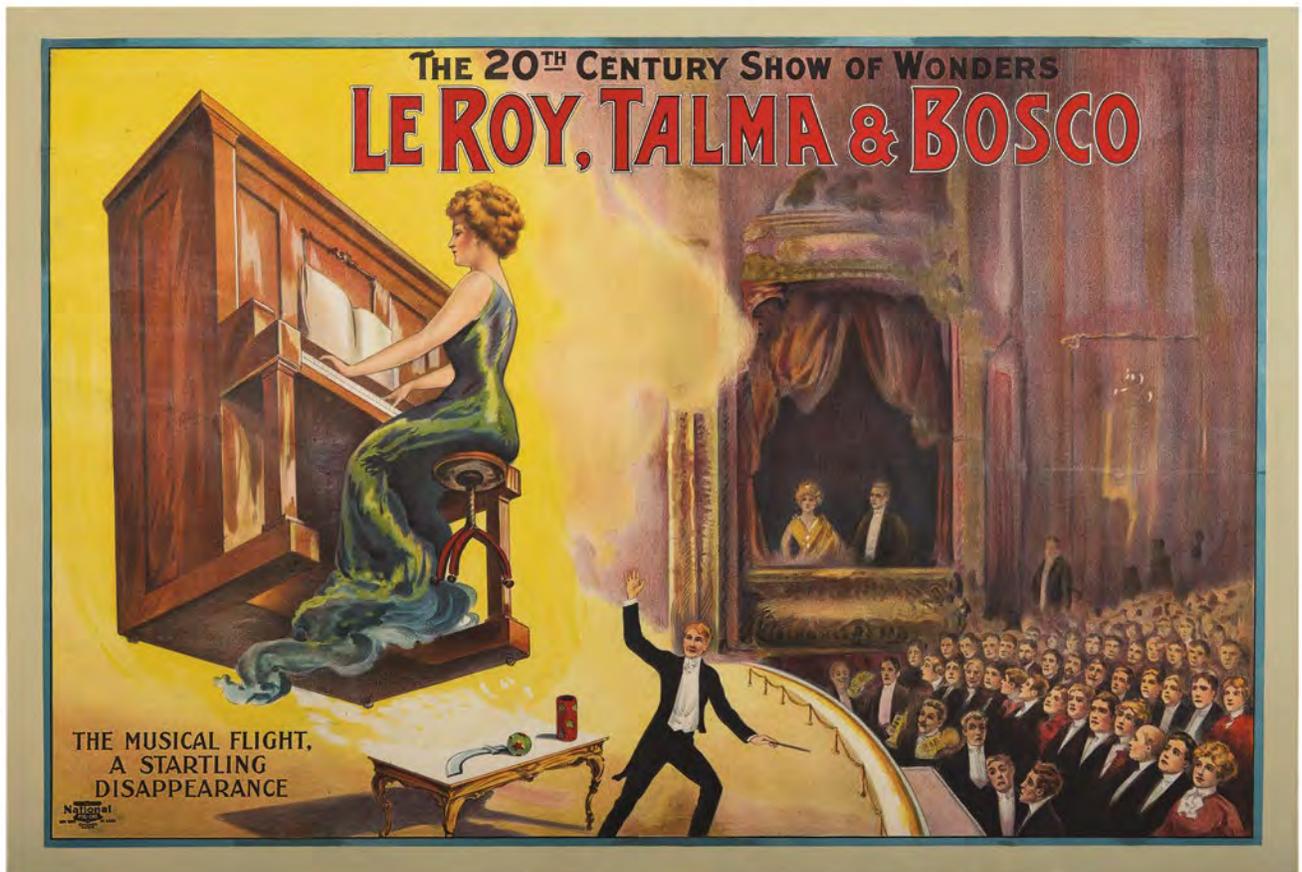
3,000/4,000

156. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).

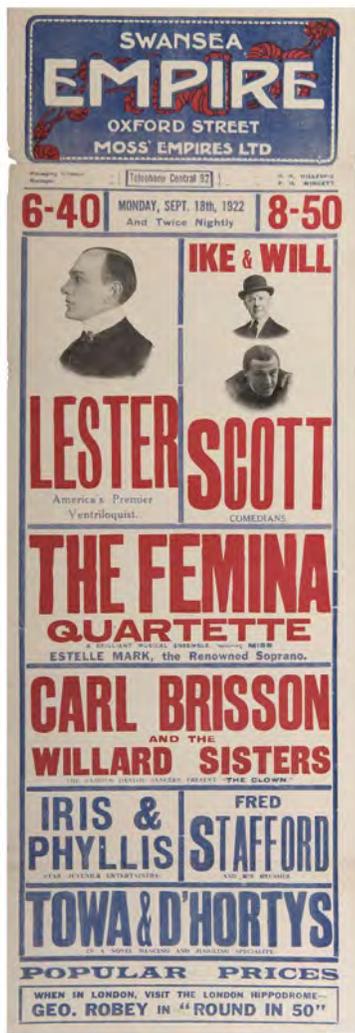
The 20th Century Show of Wonders. LeRoy, Talma & Bosco. The Musical Flight.

New York, Chicago, St. Louis: National Printing & Engraving, ca. 1908. Horizontal poster pictures the floating and vanishing piano illusion performed on a theatre stage in front of an audience with its attention turned toward the performers. 41 ¾ x 27 ¾". Minor restoration in image, borders recreated; B. RARE.

5,000/7,000



156



157

157. LESTER, HARRY (MARYAN CZAJKOWSKI).

The Great Lester.

Wales, 1922. Pictorial letterpress broadside featuring a bust portrait of the "grandfather of modern ventriloquism" as a headline act on a mixed variety bill. 10 1/2 x 30 1/2". Minor chips; A-

150/250

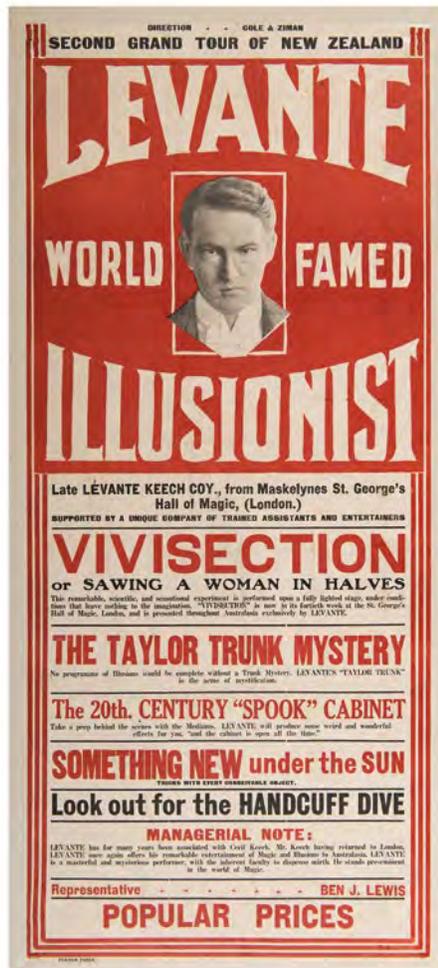
Together with: A letterpress handbill for Lester's appearance at the Glasgow Empire. 5 x 10" and in very good condition.

158. LEVANTE, LES (LESLIE GEORGE COLE).

Levante World Famed Illusionist.

New Zealand: Turner Print, ca. 1925. Pictorial broadside bears a bust portrait of the famous Australian magician and describes his Vivisection (or Sawing a Woman in Halves) illusion, and other feats. 14 1/2 x 33". Remargined, general wear, B.

100/200



158

159. LEVANTE, LES (LESLIE GEORGE COLE).

The Great Levante. How's Tricks.

Auckland: Wright & Jacques, ca. 1935. Letterpress broadside in red and blue heralding the "most novel mystical extravaganza yet seen" including the Death Ray Gun illusion, "magic kettle," and a cast of supporting artists. 14 7/8 x 40". A.

100/200

Australian-born Levante (1892 – 1978) had humble beginnings, starting his working life as the driver of a baker's cart. His interest in magic was already strong when, as a teenager, he helped found the Australian Society of Magicians, the world's fourth-oldest magical society. After a brief apprenticeship to performer Tom Selwyn and appearing in military propaganda films during World War I, Levante struck out on his own as a showman and illusionist, eventually finding fame and fortune on the world's stages. He toured with a spectacular production called "How's Tricks?," presenting illusions on a grand scale, and supported by a cast of some 40 assistants.



159

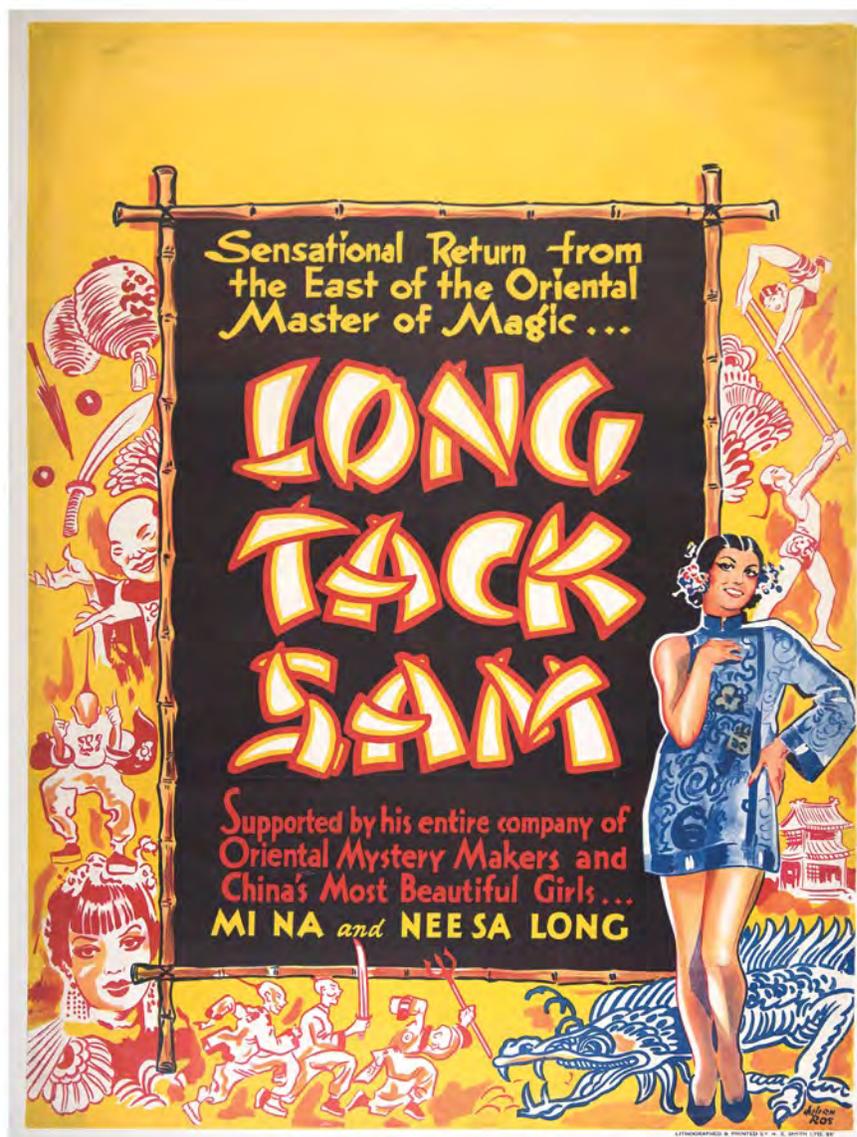


160. LI CHANG.

Li Chang El Demonio Amarillo.

Spain [?], 1946. Color lithograph poster depicts the faux-Chinese magician in an elaborate robe standing in front of a theatre curtain. 13 x 21 1/2". A.

100/200

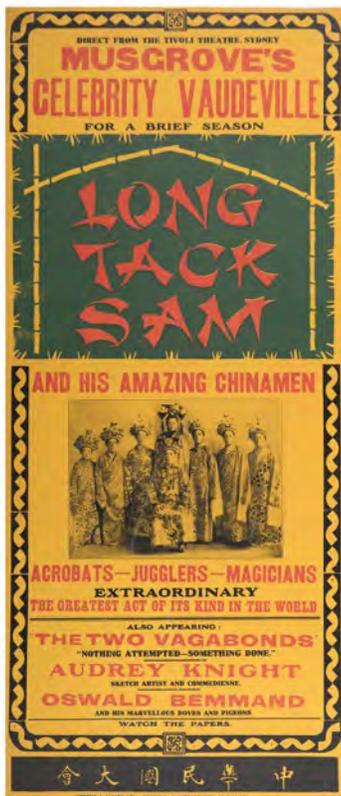


161. LONG TACK SAM (LUNG TE SHAN).

Long Tack Sam.

Sydney: W.E. Smith Ltd., ca. 1920. Bright poster bears cartoonish images from Long's magic show in the borders and advertises the Chinese-American magician's "company of Oriental Mystery Makers and China's Most Beautiful Girls... Mi Na and Nee Sa Long." The latter two were Long's daughters. 30 x 39 1/2". Remargined, minor restoration in image; B+.

1,500/2,000



162. LONG TACK SAM (LUNG TE SHAN).
Long Tack Sam and his Amazing Chinamen.
 Auckland: Wright & Jaques, Ltd., ca. 1920. Three-color broadside featuring a central portrait of Long and his company in Chinese robes, with considerable text advertising his show of acrobatics, juggling, and magic. 15 x 40". Over-coloring at old folds. A-.
 700/900



163. LONG TACK SAM (LUNG TE SHAN).
The World Renown Long Tack Sam.
 Hamburg: Adolph Friedlander, 1929. Full color portrait of the famous Chinese magician and theatrical impresario in a highly decorative Chinese robe, a pagoda scene in the background. 28 ¼ x 37 ½". Upper left border and two small spots retouched; A-. SCARCE.
 2,500/3,500



164



165

164. LYLE, CECIL.

The Great Lyle with his Cavalcade of Mystery.

British, ca. 1940. Color lithographed door hanger bearing a half-length portrait of Lyle with rays emanating from his fingertips. Pastedown at top for an appearance at Moss' Empire, Sheffield. 8 x 12". Minor edge wear; A-

50/150

165. LYLE, CECIL.

Cecil Lyle the Magical Milliner.

London: David Allen & Sons Ltd., ca. 1930. Handsome bust portrait poster of the famous British illusionist who first made a name for himself with an act centering around tricks with hats. Based on a photo by Claude Harris. 19 3/4 x 30". Minor wear in margins; A-

250/350



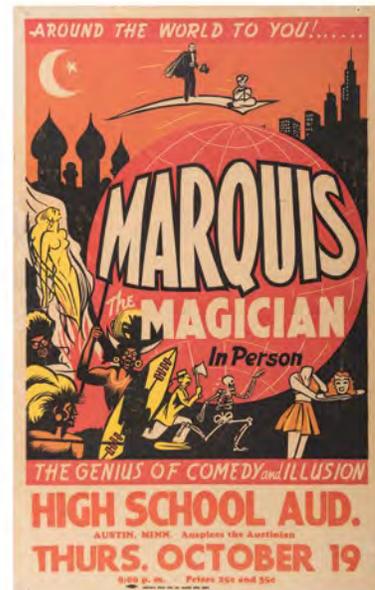
166

166. MACALLISTER, J.M.

Soirees Magiques, At Mechanic Hall! Benefit of Macallister The Great Magician!

American, dated Feb. 17, 1854. Early letterpress broadside heralding the farewell show and featuring illustrations of the nose amputation, Aerial Suspension, Light and Heavy Chest, Macallister's "Infernal Teapot" (Any Drink Called For), and listing many more feats. 9 x 24". Staining throughout image, minor restoration at borders and in image; B.

300/500



167

167. MARQUIS, GEORGE (GEORGE MARQUIS KELLY).

Around the World to You! Marquis the Magician.

Mason City: Central Show Printing Co., ca. 1950. Four-color window card advertising this "genius of comedy and illusion" and his appearance in Austin, Minn. 14 x 22". Scuffed; pinholes at borders. B+.

100/200

At one time considered as a successor to Harry Blackstone, Marquis was certainly a capable and finished performer. In addition to a stage-filling illusion show, he occasionally presented spook shows, as well. An unfortunate combination of alcoholism and infidelity were enough to keep him from any "big time" success as an entertainer. More than one report of his exploits while drunk – including one incident in which he walked off the stage into the orchestra pit unknowingly – kept agents and contracts at bay. By the time of his passing, he had been married eight times.



168. Maskelyne & Cooke's Mysteries. *The Artist's Dream*.

London: Dangerfield, ca. 1894. Handsome lithographed poster depicts the stage illusion in which a painting of a woman comes to life as if dreamed by an artist into being. 15 ½ x 19 ½". Minor over-coloring in top margin, A-. SCARCE.

2,000/3,000

While the Artist's Dream illusion was invented by David Devant, his name does not appear on this poster advertising it. It was not until 1905 that Devant became managing partner of the Maskelyne magic empire, almost single-handedly saving the business from financial ruin. Until that time, he was relegated to the role of company member at Egyptian Hall, despite his obvious prowess and charm as a performer.



169. MASKELYNE & COOKE.

Egyptian Hall. Maskeyne & Cooke Every Evening.

London: Clement Smith & Co., ca. 1890. A central image of a decapitation illusion, as performed at England's "home of mystery" is surrounded by bold text. 20 1/8 x 30". Expert over-coloring in margins and image; B. RARE.

4,000/6,000

This rare poster was originally in the collection of magician and collector Arthur Margery.



170. MATTHEWS, CHARLES.

The Great Gun Trick.

London, 1856. Pictorial playbill bears a comical portrait of Matthews at the top, the balance of the bill filled with flowery language related to the "magical squib, entitled the Great Gun Trick." Matthews, billed as the "original wizard of the lyceum," will "astonish London with his Hanky-Panky Tricks!" 9 1/2 x 20". Scattered restoration in image; B-.

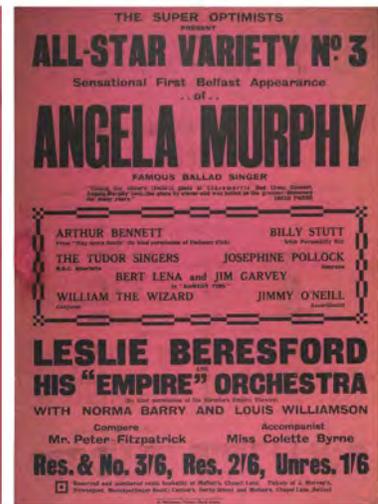
400/600

171. MCCOMB, BILLY.

Two Billy McComb BroadSides.

Ireland, 1940s. Two letterpress broadsides from early in McComb's career. In the first, he appears as part of a "Grand Variety Concert" with singers and comedians as the "Man with 1000 Hands"; in the second, he supports the ballad singer Angela Murphy billed as "William the Wizard." The larger 20 x 30 1/2". Both with minor chipping and old folds, one with restoration in margins; A-

200/300



172. MCEWEN, PHILIP HARTLEY.

The Great Mcewen.

Scottish Hypnotist.

Dunedin: Caxton Printing Co., ca. 1900. Handsome lithographed poster bears a bust portrait of Mcewen and shows a scene from his hypnotism show, the "Stupendous Cataleptic Test." 14 x 18 1/2". Remargined, minor restoration; B+. RARE.

2,000/3,000

173. MCGILL, ORMOND.

Ormond McGill & Co. The Man Called Dr. Zomb.

Mason City: Central Show Printing, ca. 1950. Three-color offset panel poster advertising the "3 Big Shows In 1" of McGill, who presented a full evening of illusions, hypnotism, and "East Indian Miracles." 14 x 41". Two corners clipped, date strip with some wear; A-. Inscribed and signed by Ormond McGill.

100/200

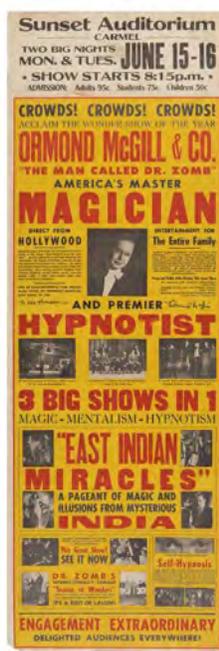
174. MCGILL, ORMOND.

Dr. Zomb is Watching You!

American, ca. 1949. Simple yet striking four-color silkscreen poster pictures a Cyclops wearing a turban peering over the bold yellow lettering. 16 ¼ x 26 ½". One corner chipped, one scuff; A-.

250/350

McGill, a noted authority on hypnosis and author of numerous books on the subject, also performed a full-evening illusion show. He worked both as Dr. Zomb and under his own name.



173



174

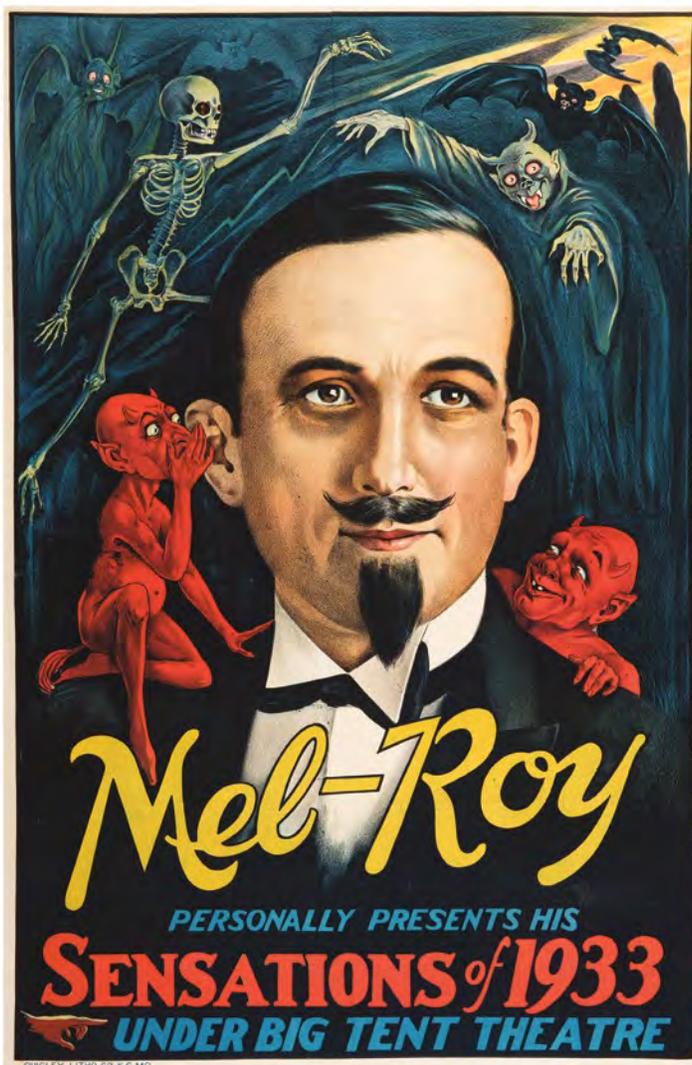
175. MEL-ROY (GEORGE HOLLY).

Mel-Roy Personally Presents His Sensations of 1933.

Kansas City: Quigley Litho. Co., 1933. Full-color portrait of this Dallas-based mind reader and magician who presented an illusion show under canvas for several seasons. Skeletons and demons surround him. 26 ¾ x 40 ¾". Old folds, corners, and minor loss retouched; B+. SCARCE.

2,000/3,000

Mel-Roy's illusion show had its highs and lows, but as a "radio mentalist" – that is, a fortune teller who sold answers to his listeners who wrote him with questions – he truly found his calling. The height of his broadcasting career was reached on the air of XER radio in the border town of Del Rio, Texas, where by one account, "After three weeks on the air the Third Class post office there was rated First Class, and a special truck was required to carry the mail to Mel-Roy's office. His usual staff numbered 84, the majority of these being typists and secretaries. His payroll per week ranged around \$7,000. The largest amount taken in one day was \$5,250. An average day's mail was 17,000 letters, resulting from four 15-minute broadcasts daily."



175



176

176. MONDEN, PROF.

Professor Monden.

[Brazil?], ca. 1940. Two-color offset poster with Portuguese text roughly translating to "The eminent psychologist and noted psychic" and posing leading questions such as, "Do you want to extend the thread of your life?" 20 x 25". A.

100/200

177. MÜLLER, ALDO.

Grand Zaubersoiré.

Germany: Genossenschafts-Buchdruckerei, ca. 1880. Letterpress broadside describes the program of this German conjurer. 9 1/2 x 24 1/2". Minor restoration and closed tears; A-.

100/200

178. MURRAY, GEORGE.

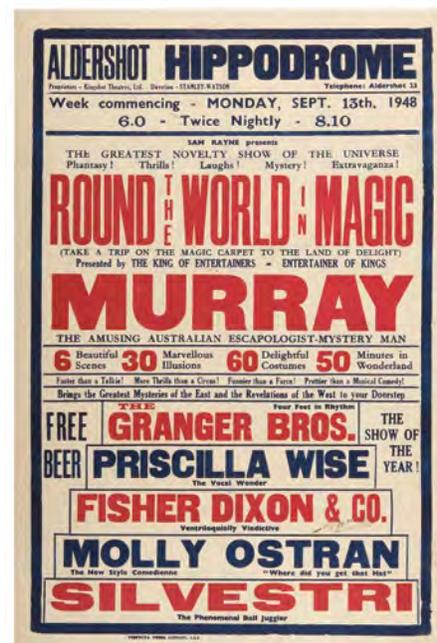
Round the World in Magic. Murray.

London: Perfecta Press, ca. 1948. Two-color broadside featuring Murray the Australian escapologist at the top of the bill, with jugglers, dancers, singers, and a ventriloquial act. 20 x 30". Signed by Murray. A-.

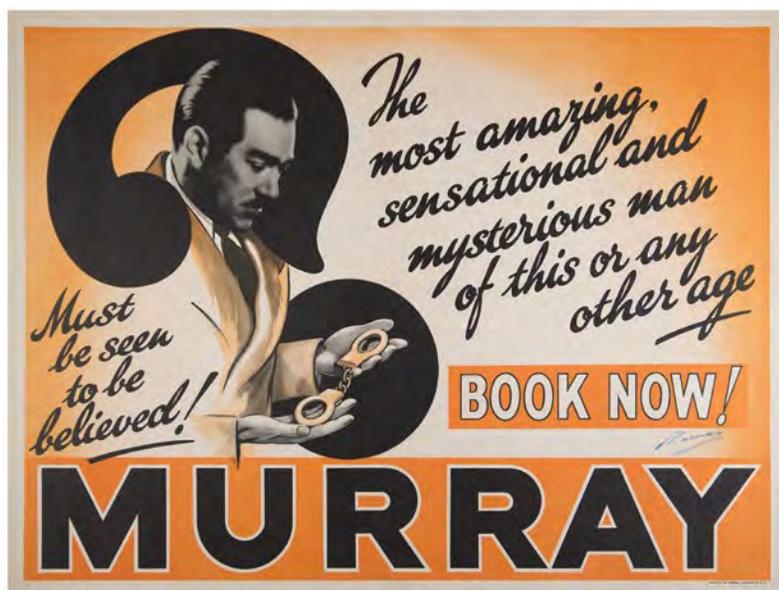
200/300



177



178

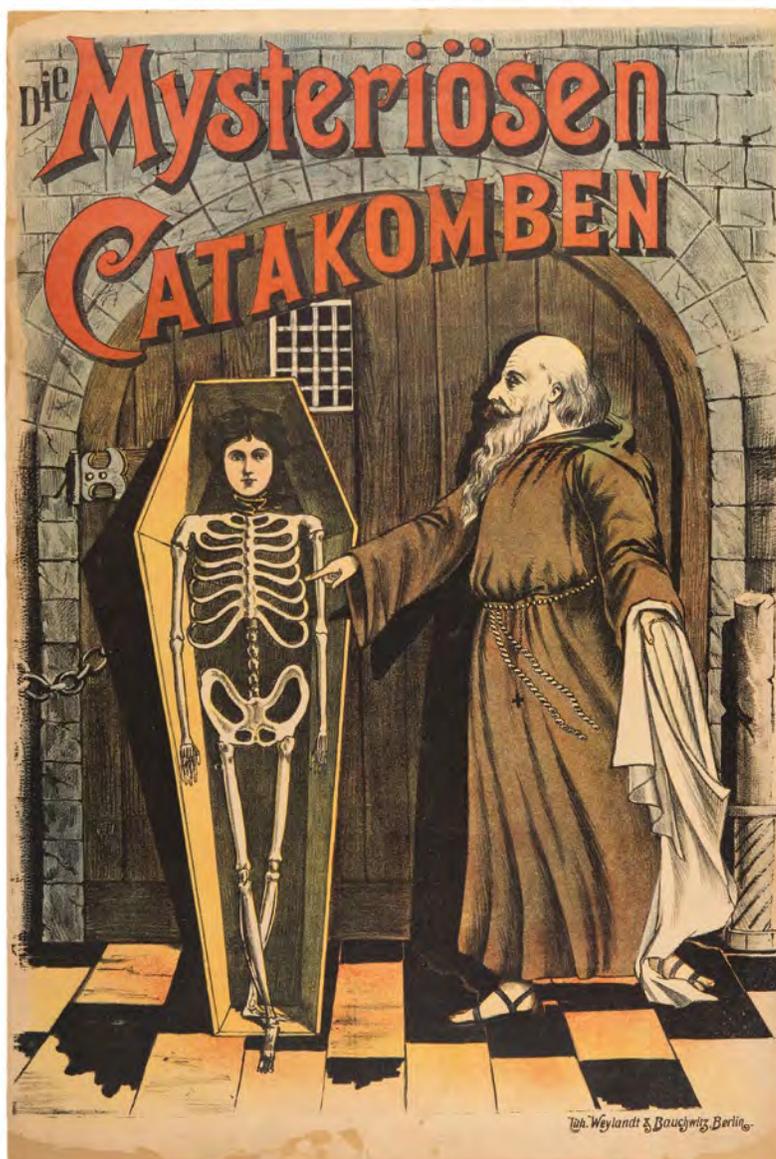


179. MURRAY, GEORGE.

Book Now! Murray.

London: Perfecta Press, ca. 1948. Handsome horizontal poster advertising this stage illusionist and escape artist, here with a pair of handcuffs in his outstretched hands. 40 x 30 1/8". Signed by Murray. A.

350/550



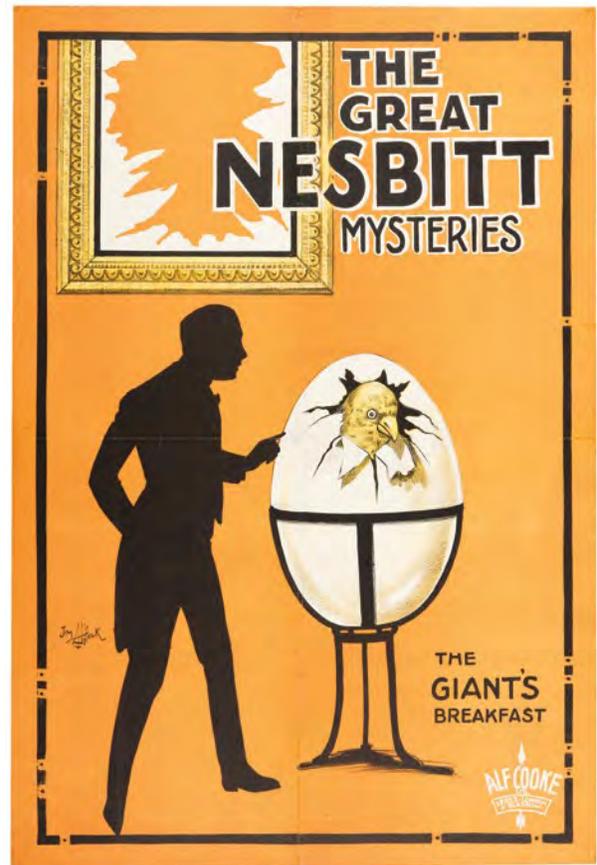
180. Die Mysteriösen Catakomben.

Berlin: Weylandt & Bauchwitz, ca. 1915. Lithographed stock poster depicting a Grand Guignol-type performance of the famous Pepper's Ghost illusion. 18 1/2 x 28". Border chips repaired. B+.

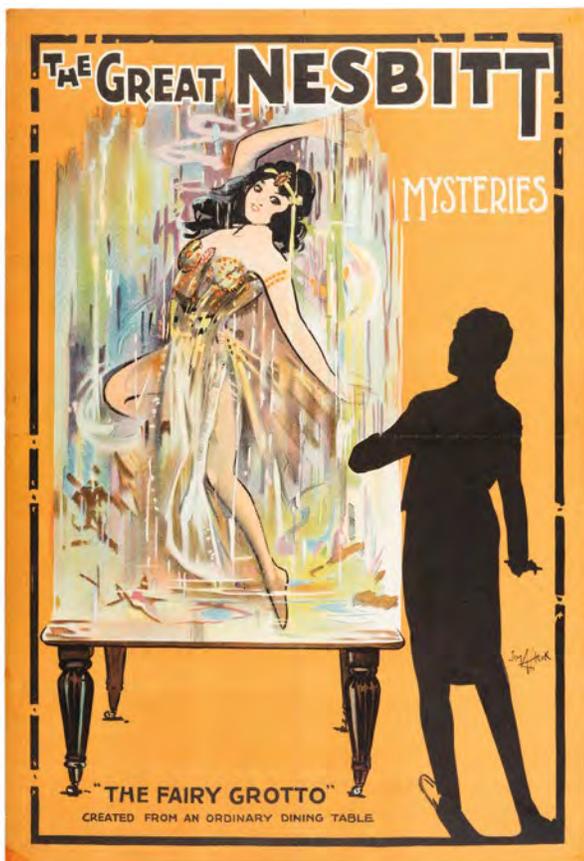
700/900



181



182



183

181. NESBITT, NEIL.

The Wonders of Electricity. Demonstrated by The Great Nesbitt. [Leeds: Alf Cooke], ca. 1920. Striking three-color lithograph depicts Nesbitt in silhouette with sparks of electricity in the background. On stage, in addition to his magic show, Nesbitt made a spectacular demonstration of Tesla coils and other electrical apparatus. Designed by the artist Jim Affleck [?]. 19 3/8 x 20 1/2". Old folds prominent. A-.

250/350

182. NESBITT, NEIL.

The Great Nesbitt Mysteries. The Giant's Breakfast. Leeds: Alf Cooke, ca. 1920. Striking lithograph depicts Nesbitt's performance of the David Devant Illusion known as The Giant's Breakfast. The magician appears in silhouette. Designed by the artist Jim Affleck [?]. 19 3/8 x 20 1/2". Old folds visible. A-. UNCOMMON.

300/400

183. NESBITT, NEIL.

The Great Nesbitt Mysteries. The Fairy Grotto. [Leeds: Alf Cooke], ca. 1920. Striking lithograph shows the silhouette of the magician producing a brightly-costumed dancer in a cabinet "created from an ordinary dining table." Designed by the artist Jim Affleck [?]. 19 3/8 x 20 1/2". One corner clipped, short tears, old folds. A-. UNCOMMON.

300/400

184. NEWMANN, C.A. GEORGE.

Newmann the Great.

[St. Paul: Standard Litho. ca. 1920.] Handsome three-color portrait of this Minnesota-based showman who made a career presenting an act of mind reading, muscle reading, and hypnotism throughout the Midwest, primarily in small towns, for over three decades. 27 ½ x 41 ¾". Restoration to borders and folds; B+.

500/750

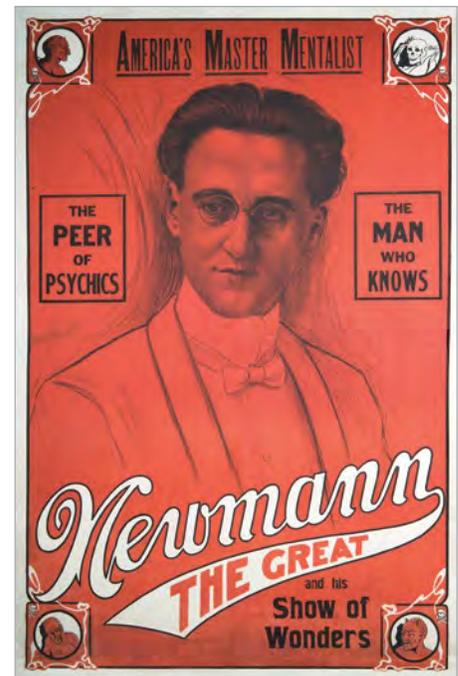
By all accounts a brilliant performer, Newmann preferred working in rural America to larger vaudeville houses and urban environments. He toured with his own tent theatre for years and amassed one of the most important and impressive collections of magic memorabilia and literature of the twentieth century.

185. NIC, CHEVALIER (NIELS HANSEN).

Chevalier Nic Illusion.

Frankfurt: Litho Kunstanst Block & Schmidt, ca. 1920. Spectacular two-sheet color lithograph shows Nic's stage setting after the production of a tremendous number of feather flowers that fill the stage from curtain to proscenium. 67 x 46 ¾". Minor chips, restoration to borders; A-.

800/1,200



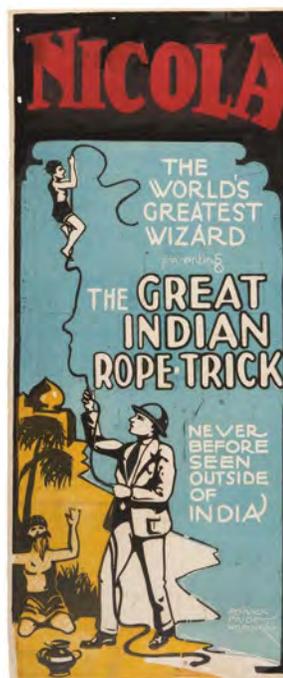
184



185



186



187



188

186. NICOLA, WILL (WILLIAM MOZARD NICOL).

Nicola the Man Who Knows!

[Australia?], circa 1920. Quarter-sheet poster shows Nicola's turban-clad head with rays radiating from his eyes at a crystal ball held in a skeletal hand. 20 x 15". Borders recreated; B.

100/200

Though small in size, this poster is an exact – if less artful – copy of a billboard used successfully by Claude Alexander Conlin, who performed as a mind reader and popularized the tag line, "The Man Who Knows."

187. NICOLA, WILL (WILLIAM MOZARD NICOL).

Nicola. The Great Indian Rope Trick.

Melbourne: Renwick Pride, ca. 1920. Four-color poster with a depiction of the mythical Indian Rope Trick, as performed by Nicola. Reminiscent of Thurston's Rope Trick poster. 14 ¾ x 34 ½". Significant over-coloring in upper quarter, margins over-colored, some chipping. B-

100/200

188. NICOLA, WILL (WILLIAM MOZARD NICOL).

Nicola Prince of Magic. Levitation.

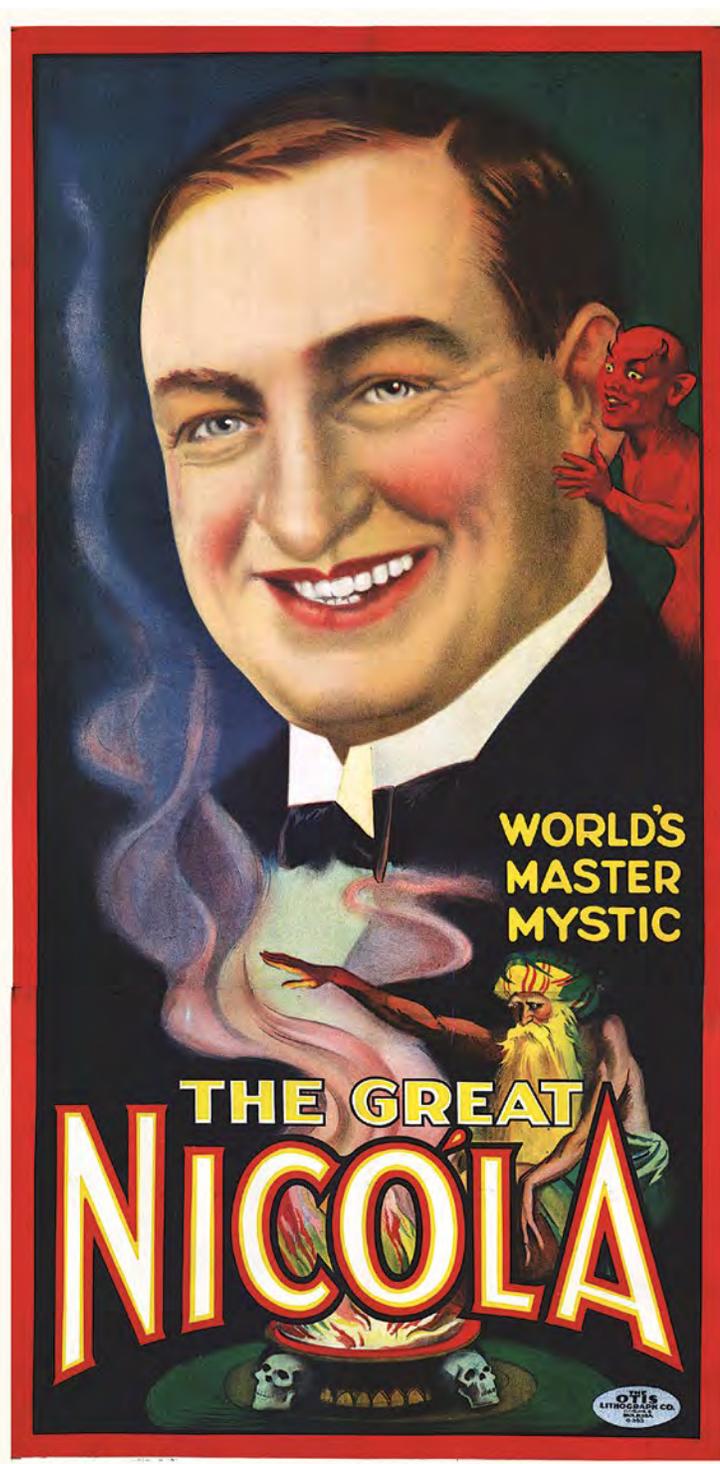
Cleveland: Morgan Litho Co., ca. 1910. Nicola, a devil over his shoulder, gestures at a woman floating before him as braziers emit smoke on either side of the scene. An imp kneels before the magician. 20 x 28". Over-colored margins, and restoration in upper quarter; B. UNCOMMON.

1,500/2,000



189. NICOLA, WILL (WILLIAM MOZARD NICOL).
Nicola. World's Master Magician.
 [Auckland]: Wright & Jacques, ca. 1920. Striking panel poster features a menacing devil looking over a banner that bears Nicola's name. Over-printed for a performance at the Grand Opera House, likely in Australia or New Zealand. 15 x 40". Minor scuffing in image and wear in borders; B+.

500/700

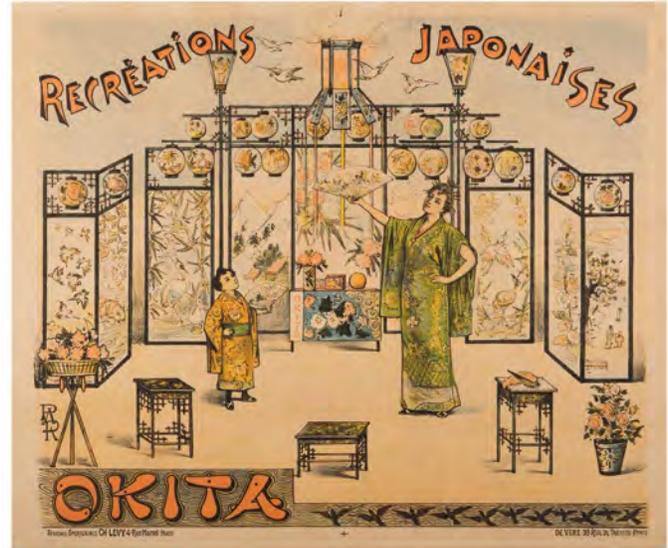


190. NICOLA, WILL (WILLIAM MOZARD NICOL).
The Great Nicola.
 Cleveland: The Otis Litho. Co, ca. 1920. Full-color bust portrait poster of this successful globe-trotting illusionist whose full-evening show was said to run for nearly three hours. 40 ½ x 79". Restoration through image along old folds, borders scuffed; A-. SCARCE.

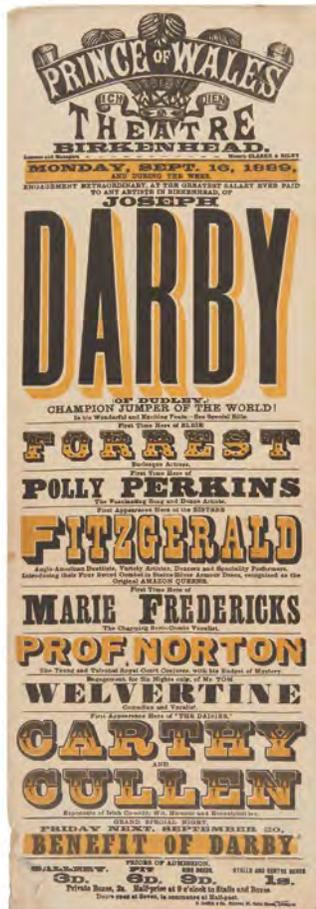
4,000/6,000



191



193



192

191. NOHCIR, LES.

Les Nohcir. Illusionnistes Excentriques.

Paris: Ch. Levy, ca. 1900. Magnificent art nouveau poster depicts a French version of the Artist's Dream illusion invented and first performed by David Devant. On stage, the painting of a beautiful woman comes to life, the physical manifestation from the artist's paintbrush appearing in a giant gilded frame. 34 ½ x 55".

1,000/1,500

192. NORTON.

Prof. Norton Playbill.

Liverpool: S. Griffith & Co., 1889. Attractive two-color letterpress broadside for the Prince of Wales Theatre, Birkenhead, featuring "The Young and Talented Royal Court Conjuror, with his Budget of Mystery," on a bill featuring comedians, Darby the "champion jumper of the world!" and the "original Amazon Queens." 9 7/8 x 29 1/4". Lower two inches restored; B.

150/300

193. OKITA (JULIA FERRET DE VERE).

Recreations Japonaises. Okita.

Paris: Chas. Levy, ca. 1880. Charming horizontal poster depicts this occidental performer performing a magic act in the Japanese style. 24 x 20 ½". Closed tears and minor retouching in image; A-. SCARCE.

2,000/3,000

The wife of magic manufacturer Charles De Vere, Julia was perhaps the first occidental magician to perform magic in Japanese costume. Her daughter, Clementine De Vere, achieved success as the illusionist Ionia (see lot 126).



194. OKITO (TOBIAS BAMBERG).

Okito Poster Maquette.

Circa 1920. Original artwork for a two-sheet poster, bearing a half-length bust portrait of the famous Dutch magician in costume on a yellow background. Oil on board, 14 x 19". Signed by the artist, Potter, in the upper left. Pinholes at corners, minor chips, one closed tear. B.

3,000/5,000



195. OKITO (TOBIAS BAMBERG).

Okito.

Berlin: H. Kunstanstalt Paul Grasnick, ca. 1920. Handsome half-length portrait poster of the famous Dutch magician dressed in an elaborate robe and hat, his name in bold yellow letters in the foreground. 37 x 56". Old fold lines prominent, over-coloring in image and borders; B+. The only known example of this poster.

10,000/15,000

Three of Okito's embossed seals have been affixed to the poster, two black/orange and one red/white. They were most likely added by the performer himself. Also attached to the recto of the poster is the inventory label from David Price's Egyptian Hall of Nashville.



196. OKITO (TOBIAS BAMBERG).

Chinesische Wunder ! Okito.

Basel: Buchdruckerel Walz & Grunauer, 1933. Three-color letterpress playbill heralding an appearance of Okito at the top of the bill at the Clara Variety theatre. 12 ½ x 25 ½". Central fold restored; A-.

400/600

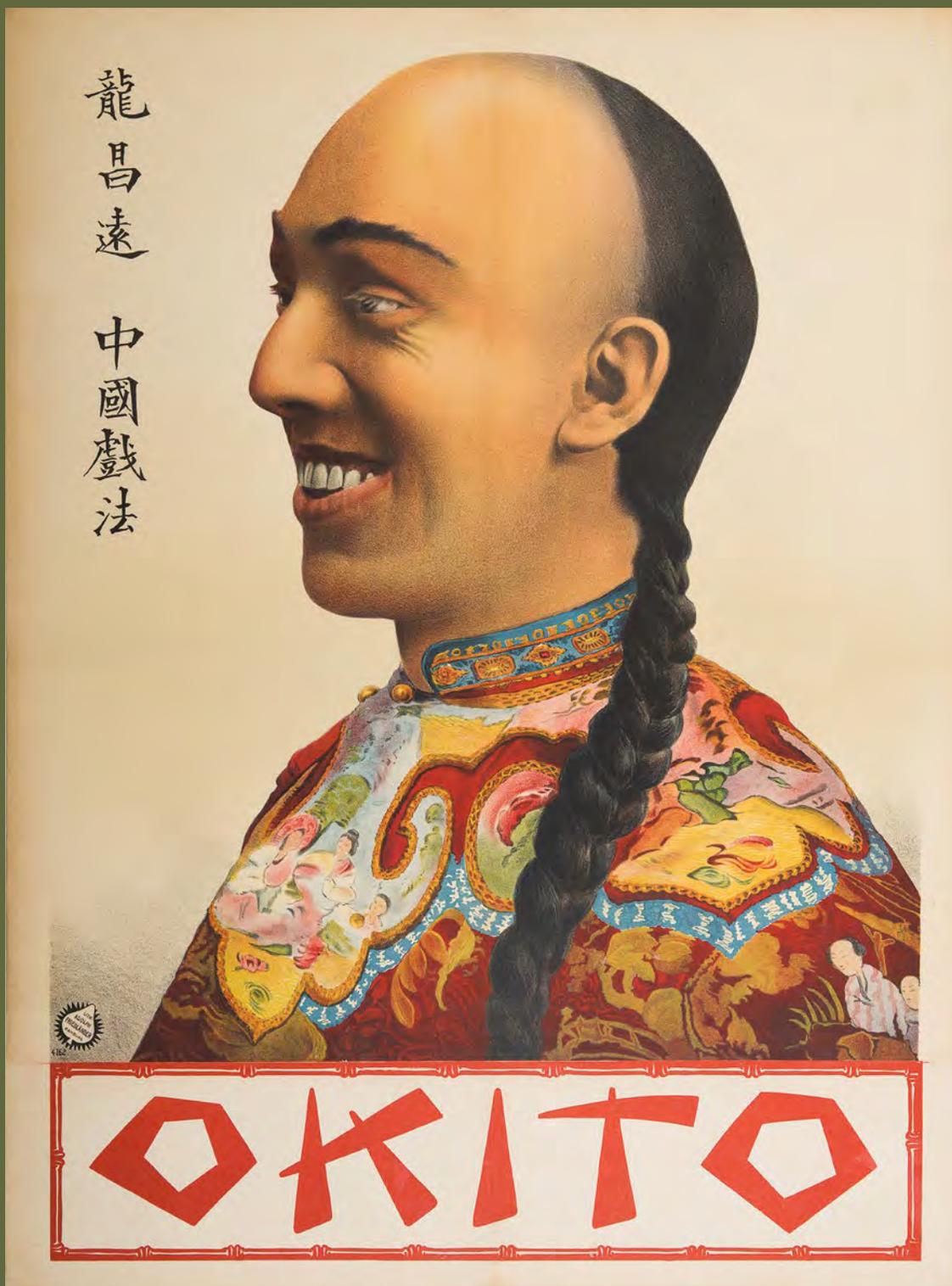
197. OKITO (TOBIAS BAMBERG).

Okito.

Marseille: Nicolitch, ca. 1920. Handsome poster bears a full-length image of Okito in costume performing his signature feat, the Floating Ball. 10 x 27". A.

2,500/3,500





198. OKITO (TOBIAS BAMBERG).

Okito.

Hamburg: Adolph Friedlander, 1907. Striking lithographed half-length profile portrait of Okito dressed in one of his elaborate Chinese robes, his name framed by a bamboo border underneath the image. 27 $\frac{3}{4}$ x 37 $\frac{3}{4}$ ". Minor chips; A.

6,000/8,000

This poster was also issued with a different name underneath the portrait, possibly after Okito stopped performing in 1909. At that time he resolved to quit his life as a professional magician and settled in New York where he opened a magic shop. The enterprise lasted for only a short time, after which Okito returned to the stage with great success. Here, his name appears to be a separate section added to the poster after the portrait was printed.



199

199. PASHA, GOGIA.

The Great Gogia Pasha.

Delhi: V.P. Printers, ca. 1955. Colorful poster with vignettes from Pasha's show, including his famous sword suspension, basket trick, and Miser's Dream. 20 ¼ x 29 ¾". A-

200/300

200. POLLOCK, CHANNING.

Channing Pollock. London Palladium.

London, 1956. Five-color letterpress playbill featuring Pollock on a varied bill at the famous London theatre long considered the most important music hall in Britain. 12 x 20". A.

250/350

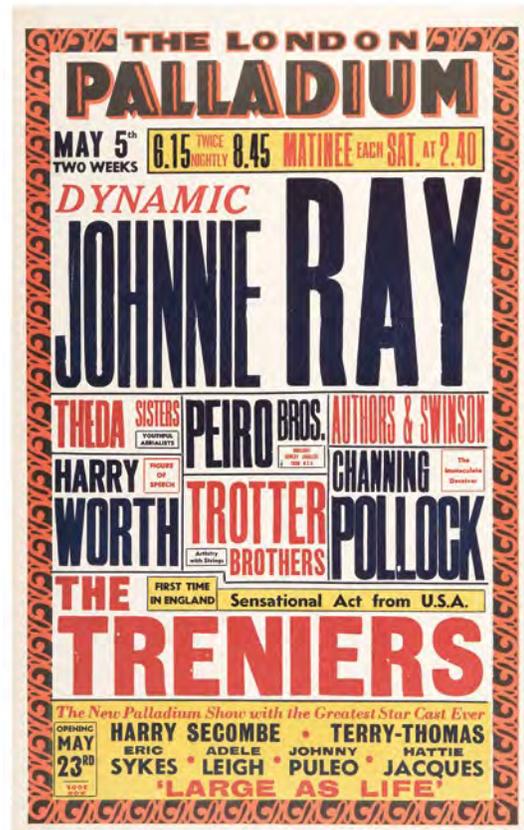
201. POLLOCK, CHANNING.

Judex.

France, 1963. Window card-size poster for this film directed by Georges Franju and starring Channing Pollock in the lead as a magical dispenser of justice. 14 ½ x 21 ¾". Billposter's stamp in upper margin, rubber stamp in image (stating "children not admitted"). A.

250/350

Judex was a reworking and homage to the silent film era and a character first brought to life on the silver screen in 1916.



200



201



202

202. POLLOCK, CHANNING.

Rocambole.

Rome: Vecchioni & Guadagno, 1963. Noir-ish insert poster for this Italian film featuring the famous nightclub magician Channing Pollock in the lead role. 13 x 27 3/4". Pinholes, old folds, B+.

250/350

203. POLLOCK, CHANNING.

The Three Pirates.

Cineriz, 1962. French version of the poster for this swashbuckling adventure film featuring Pollock in the starring role. 47 x 63". Minor surface wear and chips; A-.

400/600

204. POLLOCK, CHANNING.

L'uomo In Nero (Judex).

Italian, 1963. A re-titling of *Judex*, the noir-ish film starring Channing Pollock as the vigilante hero. Directed by Georges Franju. 55 x 78". Old folds prominent and restored, minor retouching in margins, small scuffs in image; B+.

800/1,200



203



204



205. [POWELL, FREDERICK EUGENE].
MAJILTON, FRANK.

To Be Seen Only With Powell's Wonders.
Majilton Grotesque Fantacista.

Cleveland: J. Morgan & Co., ca. 1895. A Japanese juggler depicted in costume and in front of tables laden with props. 21 x 28". Old closed folds and restoration in image. B. The only known example of this poster.

3,500/4,500

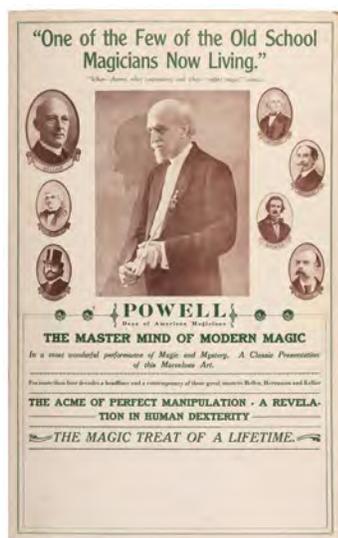
Majilton originated a style of grotesque dancing for which he made his name. With Powell, he toured South America, the West Indies, and together they returned to America where the company played New York's famous Eden Musée for six months.



206. POWELL,
FREDERICK EUGENE.

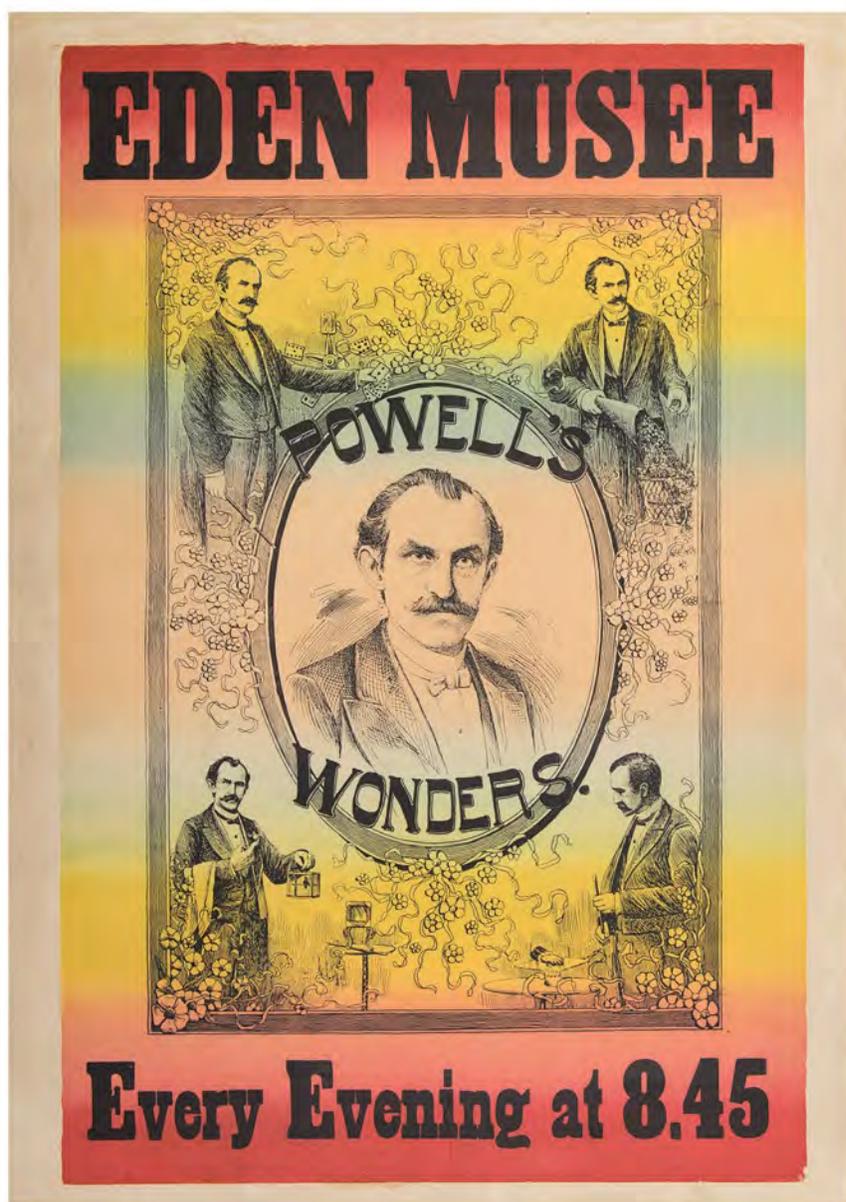
Debut! Debut! Powell El Maravilloso.
[Argentina?]: El Trabajo de N. Lopez, ca. 1910. Pictorial letterpress broadside for an appearance at the Teatro Avellaneda depicts Powell and several feats from his show including a suspension illusion. 8 1/4 x 24 1/4". Laid down. A.

100/200



207. POWELL,
FREDERICK EUGENE.
Powell. Dean of American Magicians.
Circa 1937. Two-color window card bears a central portrait of Powell surrounded by bust portraits of Kellar, Blitz, de Kolta, Herrmann, Robert-Houdin, Heller, Anderson, and Herrmann. 14 x 22". A-

100/200



208. POWELL, FREDERICK EUGENE.
Eden Musée. Powell's Wonders. Every Evening at 8:45.

Circa 1890. Handsome pen-and-ink style vignettes of Powell performing various tricks from his repertoire surround a central bust portrait of the magician. On a rainbow-type background paper, over-printed for an appearance at New York's famous Eden Musée theater. 20 3/4 x 29". Significant border chipping restored; B. RARE.

2,500/3,500



209

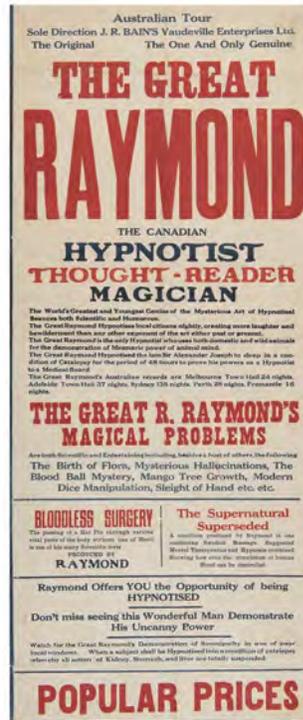
209. RAJI, PRINCE ALI (GEORGE BONDINEI).

Prince Ali Raji. Oriental Magic. African Magician.

London: Will Goldston, Ltd., ca. 1920. Color poster depicting vignettes from Ali Raji's show including the production of flags, flowers, and the Mutilated Parasol. 22 ½ x 30". Borders worn, one corner restored; B+.

300/500

One of the few vintage posters advertising the show of an African magician, and one of the few bearing Will Goldston's logo as publisher. According to Rhadolph Marcelliee, Ali Raji was a well-traveled performer who served as a lieutenant in the German military before becoming a magician. He studied conjuring with the Boston dealer W.D. LeRoy, and after World War I, settled in northern Africa.



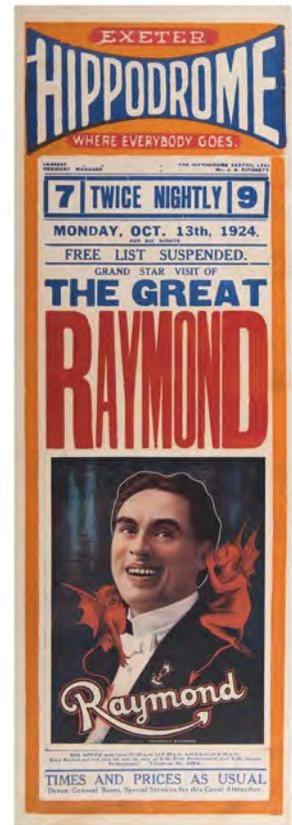
210

210. RAYMOND (RAYMOND MORRIS SAUNDERS).

The Great Raymond.

[Australia], ca. 1910. Two-color broadside advertising Raymond as a "Canadian Hypnotist, Thought Reader, Magician." Produced for Raymond's tour of Australia under the auspices of J.R. Bain's Vaudeville Enterprises Ltd. 14 x 32 ½". Minor restoration primarily in upper borders; A-.

100/200



211

211. RAYMOND (RAYMOND MORRIS SAUNDERS).

Grand Star Visit of The Great Raymond.

[London?], 1924. Three-color letterpress broadside for Raymond's appearance at the Exeter Hippodrome. A full-color lithographed portrait of Raymond has been laid down to the bottom half of the bill. 10 x 30". A-.

150/250



212. RAYMOND (RAYMOND MORRIS SAUNDERS).

The Great Raymond.

Cleveland: The Otis Lithograph Co., 1912. Striking full-length portrait of Raymond at the center of a red sun, producing parrots, ducks, bon-bons, and ribbons from a tabouret and bowl that stands on the stage behind him. Spanish text fills out the foot of the poster. 13 7/8 x 20 7/8". A. The only known example of this poster.

2,000/3,000



213. RECSON.

Recson Eine Symphonie Moderner Wunder.

German, ca. 1950. Two-color poster depicts Recson's bust amid four red devils with a question mark floating beside them. 16 1/4 x 23 1/2". Minor old folds; A.

50/150



214

214. RENK, EDMUND.

Edm. Renk. Kortkunstner.

Berlin: Alex-Hoenig, ca. 1920. A full-length portrait of the Danish magician and illusionist Renk, on a bright red field, is flanked on one side with various palming techniques with coins and cards. 18 ¼ x 27 ½". A.

500/750

215. RICHIARDI JR. (ALDO IZQUIERDO).

Richiardi Presenta Su Gran Cabalgata Magica.

Mexico [?]: F. Springer, ca. 1950. Handsome horizontal poster heralds the musical and magical cavalcade at the Teatro El Nacional. Richiardi gestures with both hands toward a swirling collage of images evoking moments from his show, including a dragon, harp, clowns, dancing girls, birds, and musical instruments. Surprisingly, there are no scenes of magic tricks or illusions in the poster. 58 x 43 ½". Considerable over-coloring and restoration at old folds throughout image and borders; B-. UNCOMMON.

1,200/1,800



215



recto



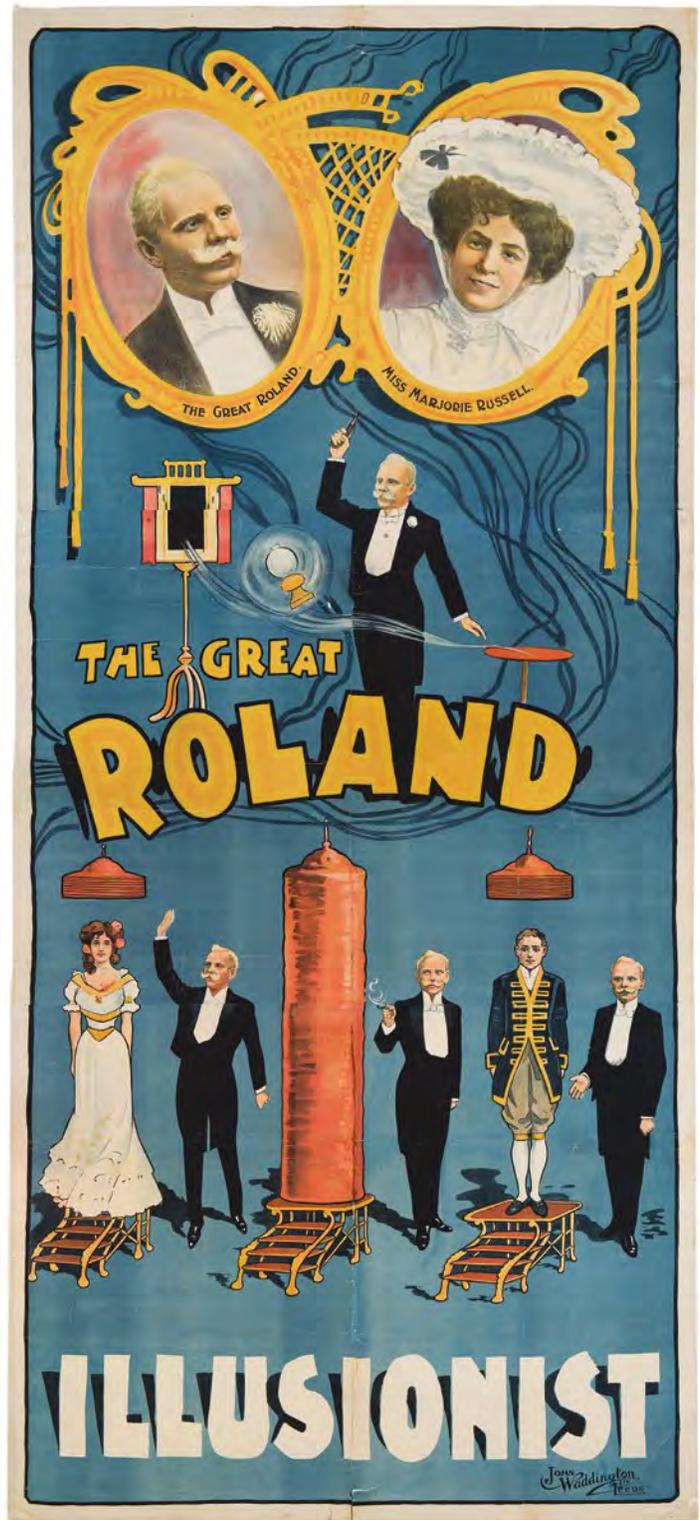
verso

216. [DIME MUSEUM]

Robinson's Mammoth Museum and Theatre.

New Orleans: Crescent Steam Print, ca. 1890. Double-sided letterpress handbill for "A Giant Show at Midget Prices," being a New Orleans Dime Museum featuring the Thaumia illusion, Charles and Martha Steen, a living mermaid, and other acts. 5 x 13 3/4". Chips and tears, central fold fragile; B.

150/250



217. ROLAND (EDUARD KRAUSE).

The Great Roland Illusionist.

Leeds: John Waddington, ca. 1912. Framed oval bust portrait of Roland and his chief assistant, Marjorie Russell, float above two vignettes from Roland's stage show: the Flying Lamp and an illusion in which a woman in a cloth cabinet is transformed into a man. 40 x 88". Scattered restoration throughout; B. UNCOMMON.

800/1,200



218. ROLAND (EDUARD KRAUSE).

The Great Roland.

Prague: V. Neubert, ca. 1912. Full-length portrait poster of the Czech magician in white tie and tails, arms crossed over his chest. The background is filled with a blend of bright reds and yellows. 27 ½ x 78". Over-coloring in margins and scattered throughout image; B+.

UNCOMMON.
800/1,200

Often compared to the famous illusionist Horace Goldin, Roland retired from the stage after the first World War and returned to his hometown, Prague, where he worked as a dentist for the rest of his life.

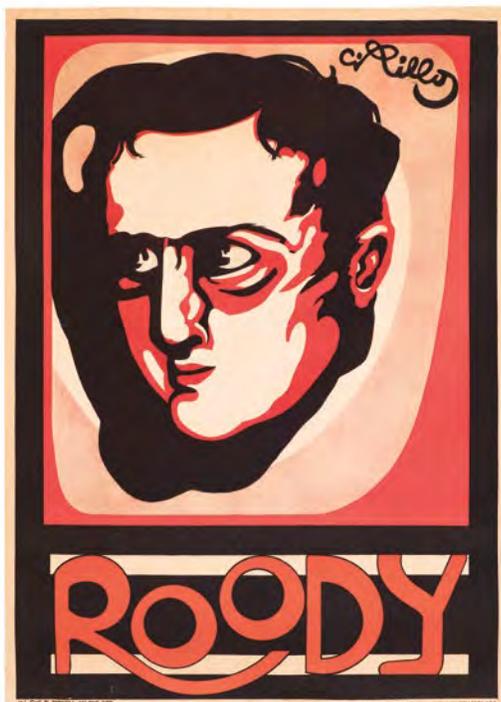


219. ROODY.

Roody.

Milan: N. Moneta, ca. 1930. Fine lithograph depicts the Italian magician and palm reader with a giant hand behind him and a representation of different positions of his own arm captured by the artist as if stop-motion photography were used. 39 ¼ x 55 ½". Minor over-coloring to chips in margins; A-.

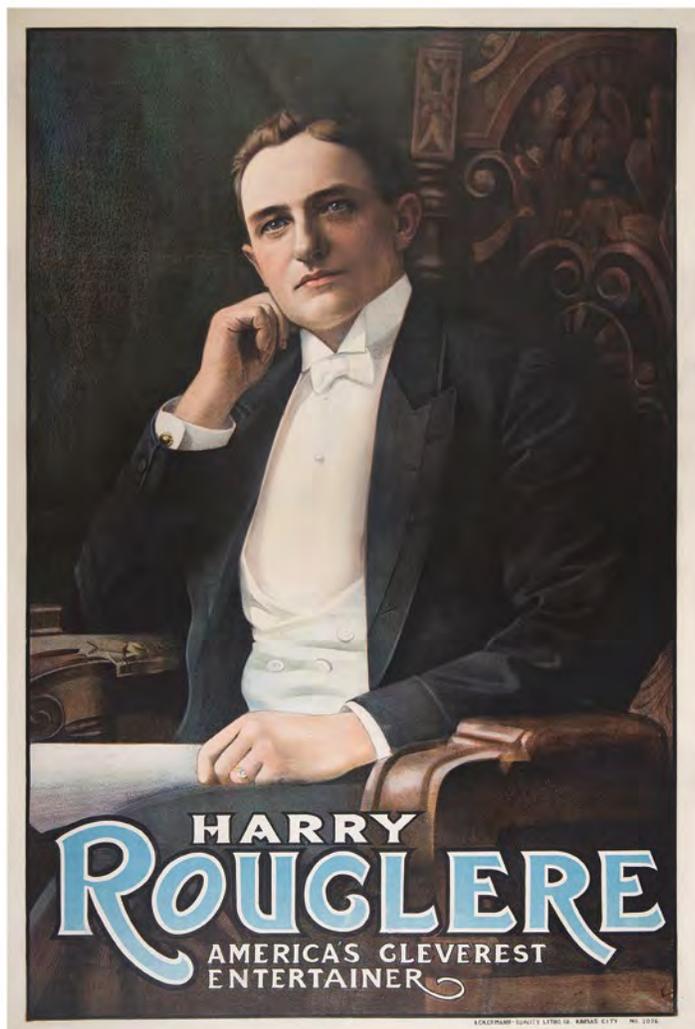
1,500/2,500



220



221



222

220. ROODY.

Roody.

Milan: N. Moneta, ca. 1930. Abstract bust portrait of the famous Italian magician and palm reader finely executed in three colors. Designed by C. Rillo. 39 x 54". Over-coloring to chips in margins; A-.

500/700

*Little has been written about Roody's stage career. An unverified report – reading like the hyperbolic publicity of a vaudeville showman – published in *The Billboard* on January 26, 1935, claimed that the Italian was “an M.D., a titled nobleman and the author of 13 books on medical science and philosophy. He became interested in magic and eventually abandoned all his work [in 1911] to develop magic.” His vaudeville repertoire included a trunk escape, among other illusions carried in some 60 pieces of baggage.*

221. ROOKLYN, MAURICE.

The Amazing Mr. Rooklyn and Van Loewe.

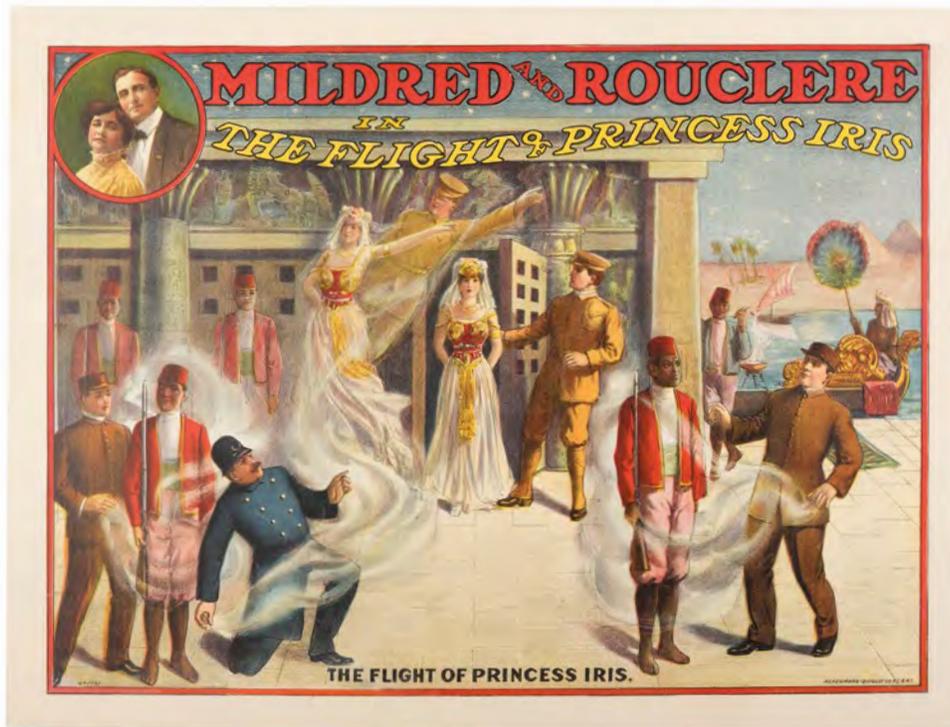
[New Zealand], ca. 1953. Two-color offset panel poster heralding the magic show of Rooklyn combined with the hypnotism of Van Loewe. 12 x 33 ½". Minor wear at corners; A-.

100/200

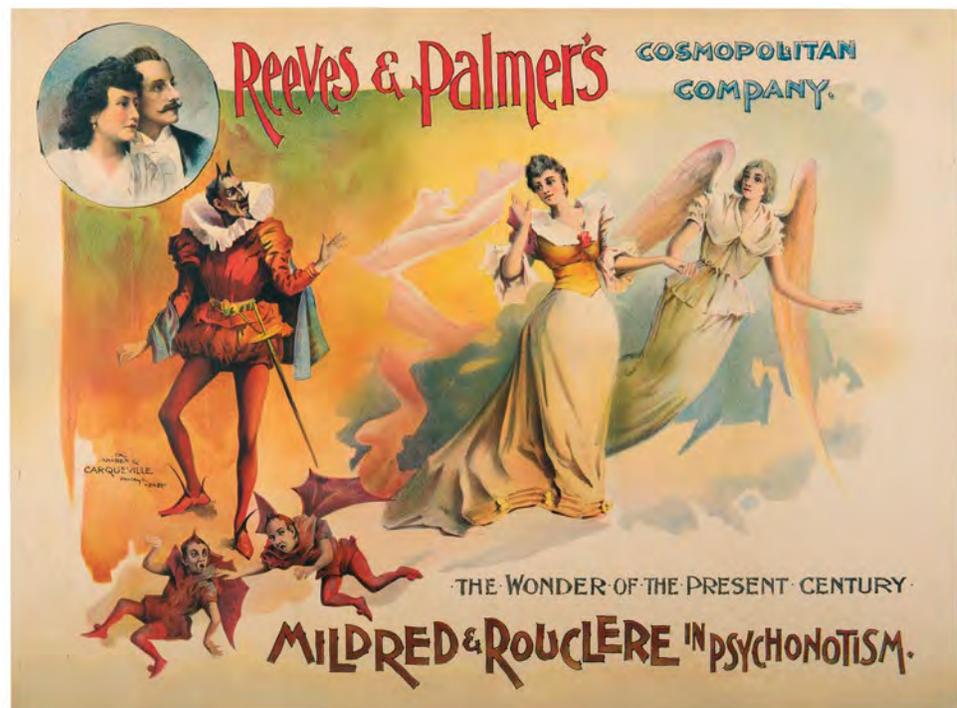
222. **Harry Rouclere. America's Cleverest Entertainer.**

Kansas City: Ackerman-Quality Litho., ca. 1915. Handsome three-quarter length portrait poster depicts Rouclere at the height of his theatrical career, seated in a chair wearing a white bow tie. 27 ½ x 41". Borders repaired, minor restoration in image; A-. SCARCE.

3,000/4,000



223



224

223. ROUCLERE, HARRY.

Mildred and Rouclere in The Flight of Princess Iris.

Kansas City: Ackerman Quigley, ca. 1910. Striking lithograph depicting a scene filled with characters from Rouclere's magic show, which for a time, included a cast of some 17 people and featured not only the "Mildredism" mind reading act, but magical "travesties" like the one advertised in this poster. 28 1/2 x 22 1/2". Borders over-colored. A-. SCARCE.

2,000/3,000

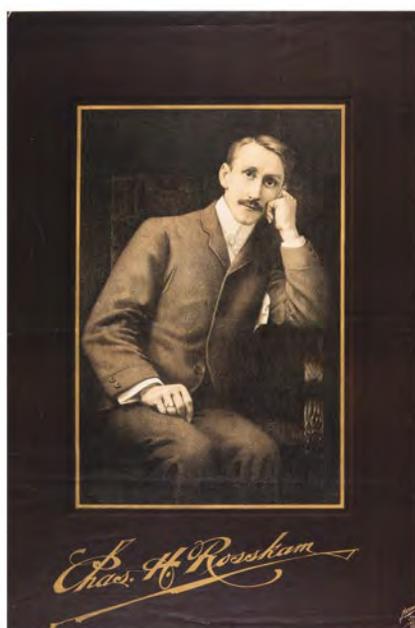
224. ROUCLERE, HARRY.

The Wonder of the Present Century.

Mildred & Rouclere in Psychonotism.

Chicago: Shoben & Carqueville, ca. 1915. Handsome color lithograph bears a medallion portrait of the famous mind-reading couple looking down on imps, Mephistopheles, and an angel hand in hand with a beautiful maiden. 28 1/2 x 22". Margins retouched; B. SCARCE.

2,000/3,000



225



226

225. ROSSKAM, CHARLES.

Chas. H. Rosskam.

Chicago: National Printing & Engraving, ca. 1898. Handsome three-quarter length portrait of a seated Rosskam, executed in a dark, photographic-like style in a simple gold frame. A reproduction of his signature appears under the image in gold ink. Borders trimmed, old folds prominent, scattered chips; 26 x 40" B-.

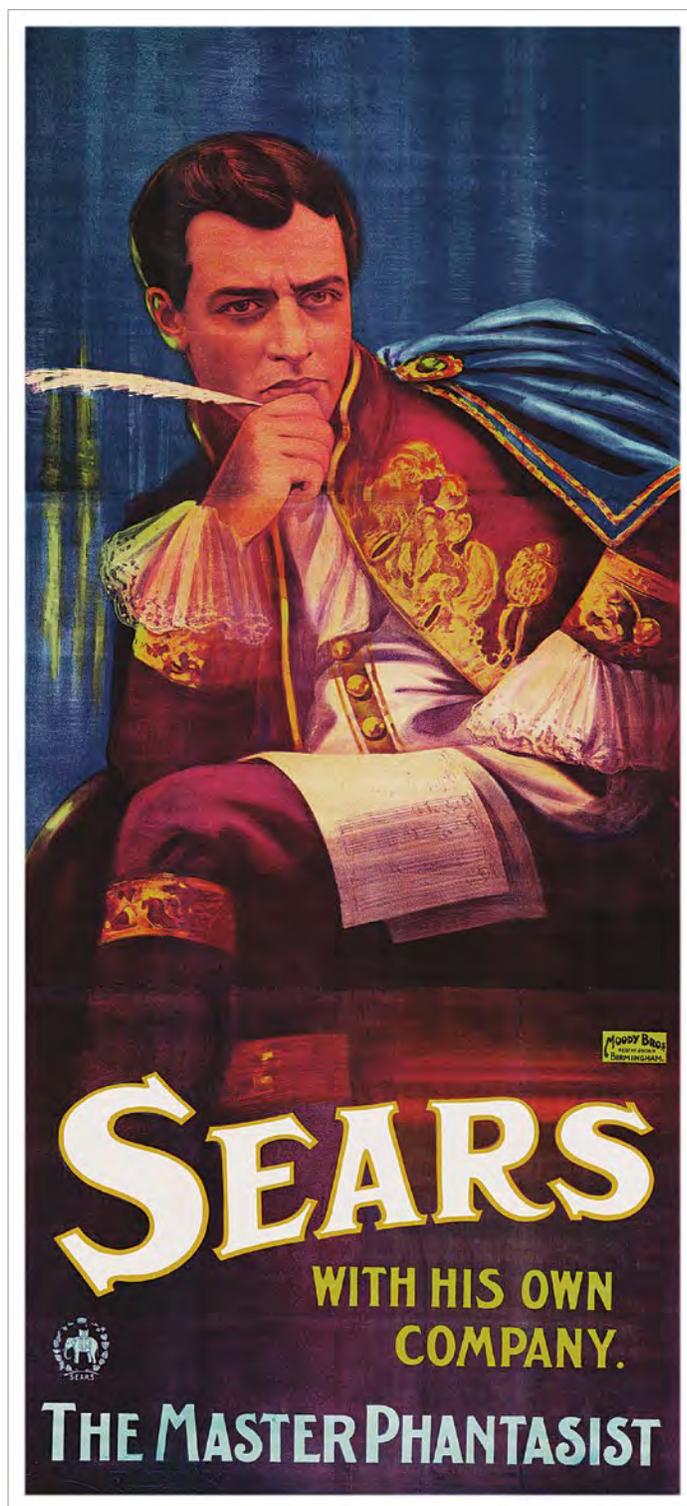
500/800

This poster advertises theatrical producer Charles Rosskam Sr., a theatrical producer and operator of the Chicago Stock Company. His son, Charles A. Rosskam, was a newspaperman and magician.

226. **Royalty Theatre of Magic.**

Leicester: Wilsons Printers, ca. 1935. Three-color poster pictures a rabbit springing from a top hat. Most likely a poster for the British magician Chris Charlton, though his name does not appear on it. 20 x 30". A-.

100/200

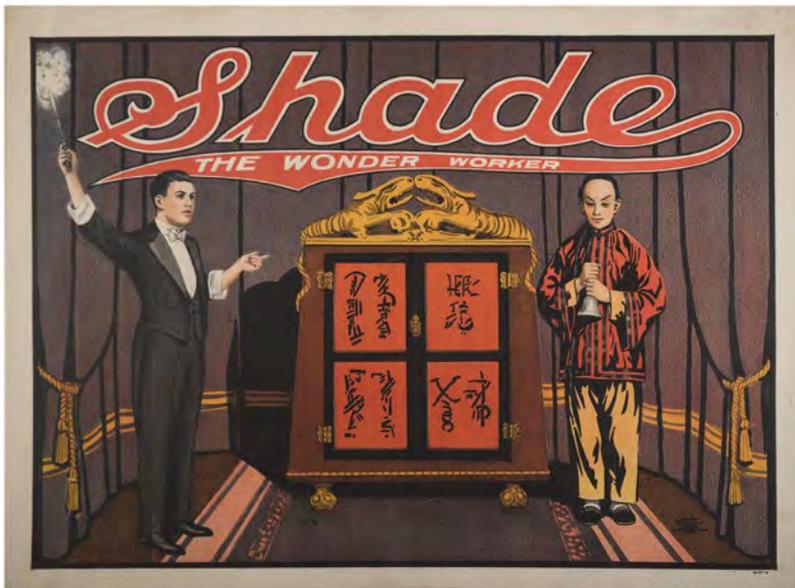


227. SEARS, HARRY.

Sears With His Own Company. The Master Phantasiist.

Birmingham: Moody Brothers, ca. 1905. Handsome portrait of Sears in a pensive seated pose with a quill in one hand. Dressed in a fancy costume with ruffled lace collars, there is little to indicate exactly what the "master phantasiist's" act consisted of. 39 ½ x 88 ½". Minor restoration at intersection of sheets and at old folds, small chips and closely-trimmed borders. A-. SCARCE.

3,000/4,000



228

228. SHADE, GEORGE.

Shade the Wonder Worker.

Chicago: National Printing and Engraving, ca. 1925. Shade stands beside a cabinet decorated with faux Chinese characters and fires a pistol while an assistant in Chinese garb stands on the opposite side of the box. 28 x 20". Minor restoration in borders and at old folds; A-.

600/900

229. SHEBA, M.

World's Greatest Protean Actress M. Sheba.

Vienna: J. Weiner, ca. 1910. Full-length portrait of what today would be known as a "quick change" artist, who transformed herself from one character into another – both in costume and in spirit – playing multiple parts in a single performance, switching from one to the next with great rapidity. The dark blue background of the image offsets the elegant feather-accented white gown she wears. 25 x 73". Chips, closed tears, and over-coloring primarily in margins; B+.

700/900



229



230

230. SLOGGETT, CHARLES.

The Incomparable Sloggetts.

Melbourne & Sydney: Victory Publicity, ca. 1935. Colorful panel poster bordered by a curved snake who runs through the eye sockets of a skull and surrounds vignettes from Sloggett's show, including the Doll House illusion and Artist's Dream. 14 5/8 x 40". A.

150/250



231

231. SORCAR, PRATUL CHANDRA.

Sorcar the Magician.

Circa 1950. Portrait of the famous Indian magician in a pink turban on a dark blue background. Matted to an overall size of 22 x 26 ½". Not examined out of mat, but appears unmounted.

100/200

232. SORCAR, PRATUL CHANDRA.

Sorcar. The World's Greatest Magician.

[India], ca. 1960. Colorful billboard-size portrait poster of the great Indian illusionist, here resplendent in a jewel-encrusted turban, his hands held out over his name, which appears in bold yellow lettering. The poster is filled with a pale purple background. Designed by P. Ramchandra. 73 x 79". Over-coloring at old fold lines; B+.

500/700

233. [STOCK POSTER]

Les Magique Leons. The Whirlwind Illusionists.

Netherfield: Stafford & Co. Ltd., ca. 1925. Handsome stock poster depicts a devilish character with lightning bolts emanating from his fingertips and a sword at his hip. Overprinted for an illusion show entitled the "Palace of Mystery." 20 x 30". A.

300/400



232



233



234. [STOCK POSTER]

Levitation.

Hamburg: Adolph Friedlander, ca. 1913. Handsome stock poster depicts a mustachioed and tuxedo-clad magician performing the levitation illusion in front of two Moorish arches. 18 x 27". Chips and over-coloring in margins; B.

700/900



235. [STOCK POSTER]

Lady Vanishing from Cage.

Chicago: National Litho, ca. 1915.

Handsome depiction of a magician's assistant vanishing from a cage resting on a tall table, with the magician and demons in the foreground. 21 x 28". A.

400/600



236. [STOCK POSTER]

Magician Pulling a Rabbit from a Hat.

Newport: Donaldson, ca. 1920. A magician clad in white tie and tails produces a live rabbit from a tall black opera hat. 42 x 79". A.

600/900



237. [STOCK POSTER]

Thauma Illusion.

Hamburg: Adolph Friedlander, ca. 1890. Handsome image of this classic fairground and sideshow illusion in which a living half-lady hangs from a trapeze. She answers questions of the audience despite the absence of her lower half. 24 ½ x 32 ¼". Lower margin restored, minor scuffs in image; B+.

1,500/2,500



238. [STOCK POSTER]

**Mysterious Smith America's Greatest Transformist
and his own American Company.**

Milwaukee: American Showprint, ca. 1920. Magnificent billboard poster over-printed for use by the French immigrant who toured the Midwest constantly with his magic and mind-reading show. Smith appears here at the base of a grand staircase followed by maidens and Mephistopheles, while tuxedo-clad men stand at either side of the stairs with their heads bowed. 81 x 105 1/2". Restoration at old folds; B+.

3,000/5,000

Originally designed for Harry August Jansen (Dante), this poster was later re-purposed by the printer for use as a stock poster once Jansen retired from the stage.



239. [STOCK POSTER]

Magician Stock Poster.

Berlin: Kunstanstalt Krüger & Co., ca. 1900. Full-length portrait of a magician beside a smoldering cauldron from which a demon steps. A chicken, rabbit, tiger, dove, cards, and other objects cascade from the magician's hat. 18 x 25 ¾". A.

300/500



240. SUNGUR, ZATI.

Hayali Oyunlar Ustadi Zati Sungur.

Istanbul: Duran Offset, ca. 1950. A central portrait of Sungur, flanked by vignettes from his illusion show, fills the majority of the image, while a ghostly bust of the performer looks down from above. 27 ¼ x 38 ½". Wrinkled and in need of relining. A-.

500/700

An important poster in that Sungur was the magician who some believe invented the "Thin Model" Sawing in Half illusion. No other posters advertising his show are known.



241

241. TALERNO.

Talerno Le Mysterieux.

Frankfurt: Kunstanst Block & Schmidt, ca. 1915. Handsome oversize lithograph depicts Talerno seated in a chair before a fireplace, reading from a book of spells, its cover inscribed with a star. In smoke rising up behind him are scenes from his illusion show. A devil looks over his shoulder. 68 ½ x 69". B+.

1,500/2,500

242. TAMPA (RAY SUGDEN).

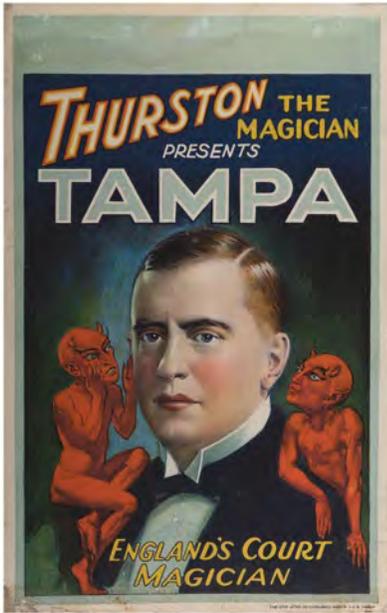
Thurston The Magician Presents Tampa.

Cleveland: The Otis Lithograph Co., ca. 1923. Panel-size poster bears a portrait of Tampa with imps whispering in his ears above a vignette of the levitation illusion popularized by Tampa's sponsor, Howard Thurston. 13 ½ x 40 ¾". Mounted to Chartex. Old folds prominent; B+. SCARCE.

700/900



242



243

243. TAMPA (RAY SUGDEN).

**Thurston the Magician Presents
Tampa England's Court Magician.**

Cleveland: The Otis Litho. Co., ca. 1923. Lithographed window card bearing a portrait of Tampa with imps perched on his shoulders, whispering in his ears. 14 x 22". Tide mark at top, lower margin dirty and crushed; B-. SCARCE.

500/750

Howard Thurston hired two magicians to represent him and take out units of his show in the 1920s. The first was Dante – Harry August Jansen – who had worked behind the scenes for Thurston for years. The second was Ray Sugden, who, under the name of Tampa, toured only briefly under Thurston's sponsorship. As a result, theatrical advertising and lithographs for Tampa are scarce.

244. TEN ICHI
(TENICHI SHOKYOKUSAI).

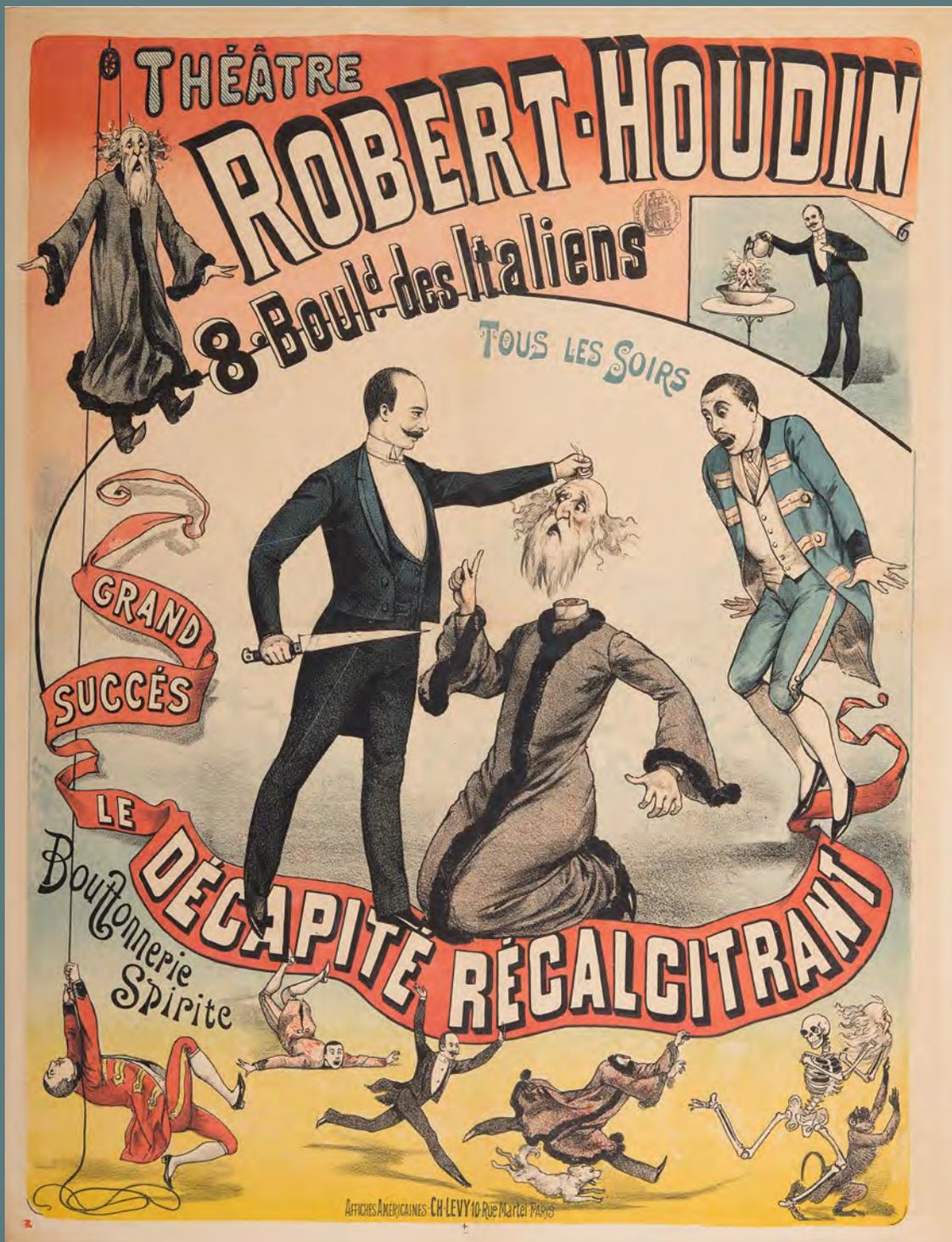
Casino De Paris. Ten Ichi Troupe.

Paris: G. Bataille, ca. 1909. Ten Ichi is pictured below four female members of his troupe, the uppermost woman holding a parasol in her hands. Designed by the artist L. Weyl. 23 x 31 1/2". A. RARE.

8,000/10,000



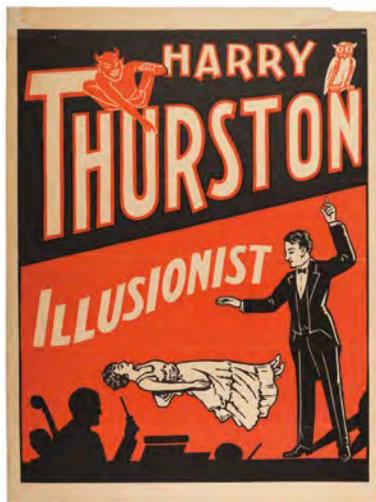
244



245. Théâtre Robert-Houdin. Le Décapité Récalcitrant.

Paris: Affiches Americaines Ch. Levy, ca. 1885. Magnificent poster showing different scenes in the decapitation illusion at the famous Parisian magic theatre and home to the "father of modern magic" himself, Jean Eugène Robert-Houdin. 24 1/2 x 31 1/2". Old folds restored; A-. SCARCE.

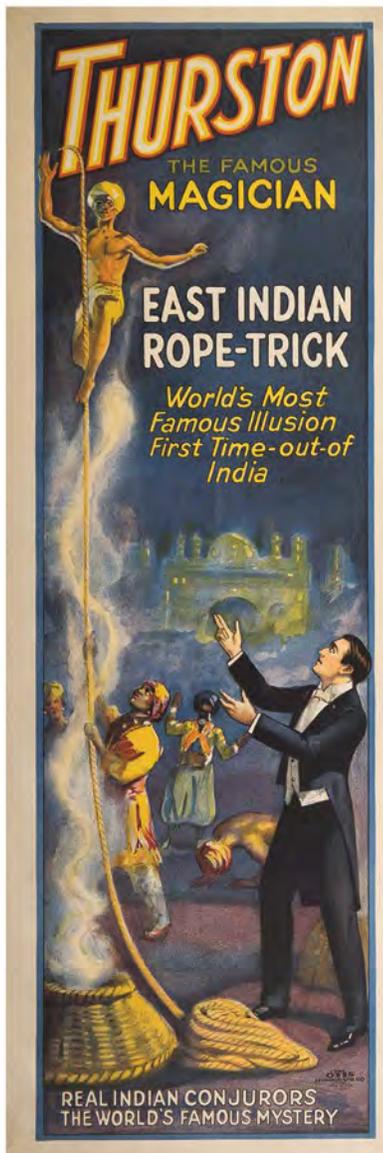
4,000/6,000



246



247



248

246. THURSTON, HARRY.

Harry Thurston. Illusionist.

American, ca. 1930. Simple three-color poster shows the magician levitating a woman on stage with the silhouette of the orchestra leader in the foreground. 21 x 28". Minor wear and folds lines, one corner restored; B.

150/250

Howard Thurston's brother, Harry, was a successful businessman who made his fortune in Chicago's notorious Levee district. After years of financing his brother's show (and bailing it out), he eventually took to the boards himself – with markedly less success than Howard. While successful in business, Harry lacked virtually all of the warmth and personality that made his brother's show such a success.

247. THURSTON, HOWARD.

Thurston Master Magician. All Out of A Hat.

Cleveland: Otis Litho., ca. 1924. An amazingly accurate representation of the opening number in the Thurston show's later years, in which the magician produced a seemingly endless quantity of articles – including live girls – from a giant top hat. 40 7/8 x 27 1/4". Vivid colors, minor stains in margins, old folds visible; A-.

1,500/2,000

248. THURSTON, HOWARD.

Thurston the Famous Magician East Indian Rope Trick.

Cleveland: Otis Lithograph Co., ca. 1928. A young turban-clad boy climbs a thick rope magically suspended in the air as Thurston gestures upward from the side of the image. 13 1/2 x 41". Two chips repaired; A-.

1,500/1,800



249. THURSTON, HOWARD.
Thurston. Master Mystery. Iasia! Vanished in the Theatre's Dome. Wonder Show of the Universe.
 Cleveland: The Otis Lithograph Co., ca. 1929. Striking and eye-catching color lithograph depicts Thurston's Iasia illusion in which an assistant in a skeleton frame cabinet covered with curtains vanished from inside when the apparatus was hoisted toward the theatre's dome. The woman's hand was visible to the audience up to the last moment before the vanish. 42 x 80". Insignificant restoration to one border chip and old fold; A. SCARCE.
 4,000/5,000



250. THURSTON, HOWARD.
Thurston the Great Magician.
 Cincinnati: Strobridge Litho, ca. 1910. Color lithographed portrait of Thurston just after his assumption of Kellar's "mantle" of magic. The poster includes the quote, "Mr. Kellar Says: 'Thurston is the greatest magician the World has ever known.'" 19 x 29". Minor restoration in image and borders; A-.
 4,000/5,000



251. THURSTON, HOWARD.

Do the Spirits Come Back?

Thurston The Great Magician.

Cleveland: The Otis Lithograph Co., ca. 1924. A half-length profile portrait of Thurston fills the poster. He holds a skull in his hands. Green smoke emanates from its eyes, and in that smoke floats demons, disembodied hands, and ghostly forms. 27 x 40 1/2". Expert restoration in margins and scattered in image; B+.

1,500/2,000



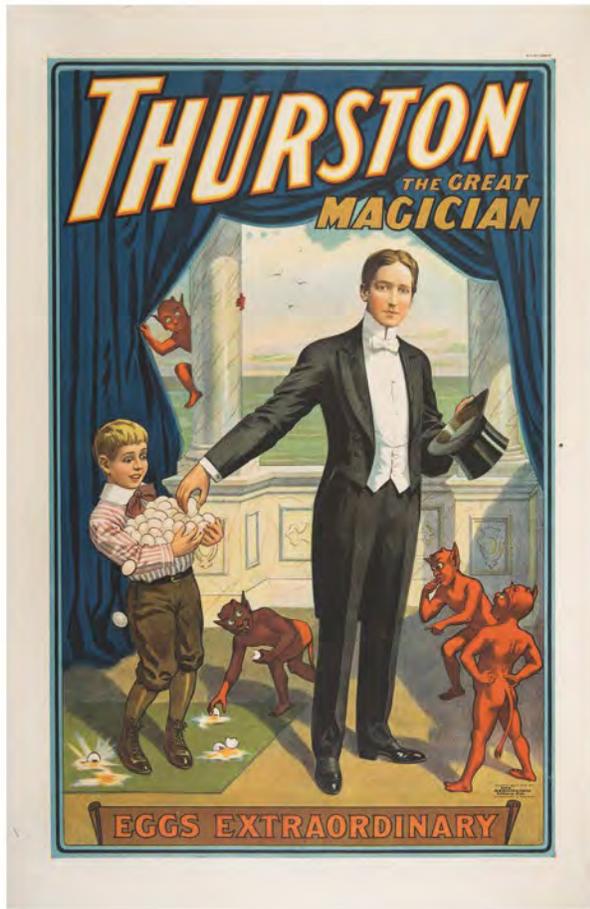
252. THURSTON, HOWARD.

Thurston the Great Magician.

Arrow Shot Through a Girl's Body.

Cincinnati: Strobridge Litho, ca. 1910. Color lithographed poster shows Thurston firing an arrow from a crossbow through his assistant's body. Imps and gnomes look on. 15 x 31 1/2". Over-coloring in image and borders, old folds. B+.

6,000/8,000



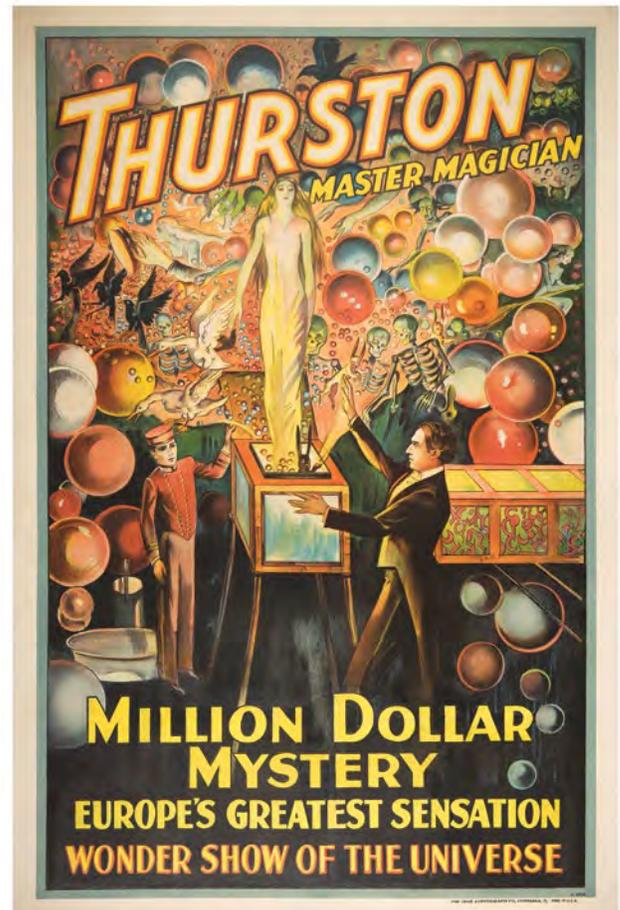
253. THURSTON, HOWARD.

Thurston the Great Magician. Eggs Extraordinary.

Cincinnati: Strobridge Litho, ca. 1910. Color lithographed poster depicts Thurston's performance of this comedy feat in which a seemingly endless quantity of eggs was extracted from an opera hat, then handed to a youngster from the audience. 19 ½ x 30". Minor over-coloring in borders and lettering; A-. SCARCE.

8,000/12,000

Thurston purchased the rights to perform the egg trick from the great British stage magician David Devant, who featured it in his own show and had his own – very different – poster produced to advertise the effect.



254. THURSTON, HOWARD.

Thurston Master Magician. Million Dollar Mystery.

Cleveland: Otis Litho, ca. 1920. Magnificent and lively image depicts Thurston's performance of the illusion invented by Walter Ceretta Jeans in which an endless production is made from a small box placed at center stage, well away from the scenery and curtains. Balloons, ducks, skeletons, and a live woman spring forth from the tiny box. 27 ¼ x 40 ¾". Remargined, old tears expertly repaired; B+. SCARCE.

4,000/6,000

While certainly a fantastical and imaginative representation of the actual illusion Thurston performed, this poster does, in some ways, accurately represent what the audience saw from its seats. The technology developed by Jeans allowed virtually any object to appear in a tiny box placed at center stage in a totally impossible and confounding manner, deceptive even to those who knew the secret.



255. THURSTON, HOWARD.

Thurston. Kellar's Successor.

Invested with the Mantle of Magic.

Cincinnati: The Strobridge Litho. Co., 1908. The poster captures a historic moment on the stage of Ford's Theatre in Baltimore, when Thurston was presented with Kellar's "mantle" of magic. Soon after, Thurston became the most prominent magician in America, with his show eventually becoming known as a "National Necessity." 28 x 38". Minor restoration in borders and old central fold; A-. RARE.

25,000/35,000

While Thurston paid Kellar to succeed him and take over his show and tour route – well established by Kellar, who, since 1896 had been the best-known magician in the United States – he lived up to the role not long after assuming it. The men toured together for one season, through 1907 and 1908, and this poster captures a moment during their final performance together, when Kellar finally retired from the stage. The event was celebrated by magicians far and wide, and commemorated in the public press.

Thurston made considerable changes to Kellar's show once fully in charge of it, but retained a few Kellar specialties – including the spectacular levitation illusion – not only as a way of linking his show to Kellar's, but because the illusions themselves were truly astounding.

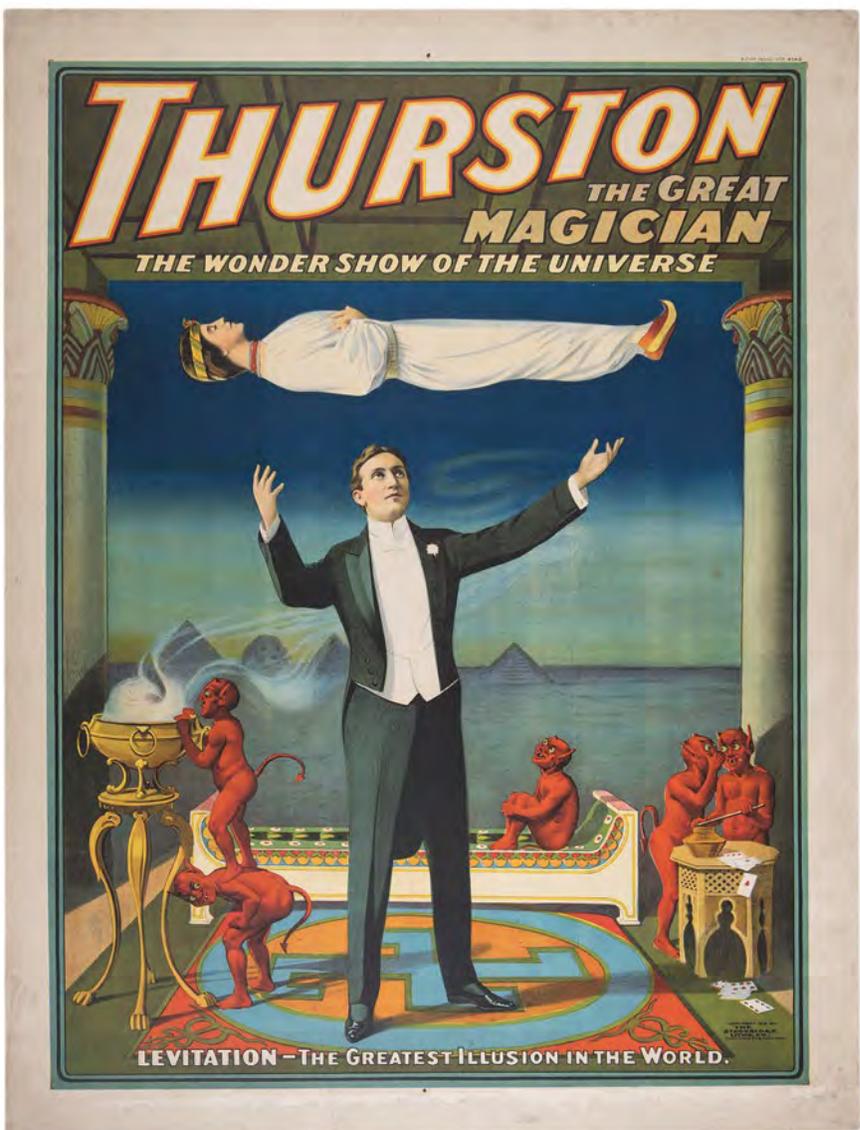


256. THURSTON, HOWARD.

**Thurston Master Magician
And His Pets.**

Cleveland: Otis Litho, ca. 1926. Attractive lithograph depicts many of the animals that appeared in the Thurston show, including a lion, horse, ducks, and rabbits. 12 ½ x 40 ¼". Minor restoration mostly in borders; B+.

1,000/1,500



257. THURSTON, HOWARD.

Thurston the Great Magician. Levitation – The Greatest Illusion in the World.

Cincinnati and New York: Strobridge Litho., ca. 1909. A direct and powerful representation of Thurston's levitation illusion, billed as the "Levitation of Princess Karnak." Five imps watch the magician and the lady floating above his head in an Egyptian setting. 30 x 40". Thinned patches primarily in borders restored, old folds and tears expertly over-colored. A-. RARE.

10,000/15,000

The levitation depicted in this poster was one of the few illusions Thurston purchased from Kellar in 1908 and continued performing in the years that followed. In contrast to Kellar, Thurston regularly brought a boy from the audience on stage to examine the floating lady as she "slept" in mid-air. While this revealed the secret of the illusion to the young audience member, Thurston felt it was a convincing touch to his version of the feat.



258

258. THURSTON, HOWARD.

Thurston's Greatest Mystery. The Vanishing Whippet.

[Cleveland: Otis Litho], ca. 1924. Striking poster depicts an automobile filled with comely ladies vanishing in wisps of smoke above the head of the magician. In reality, the illusion looked quite different. 27 x 41". Minor restoration in margins; A-.

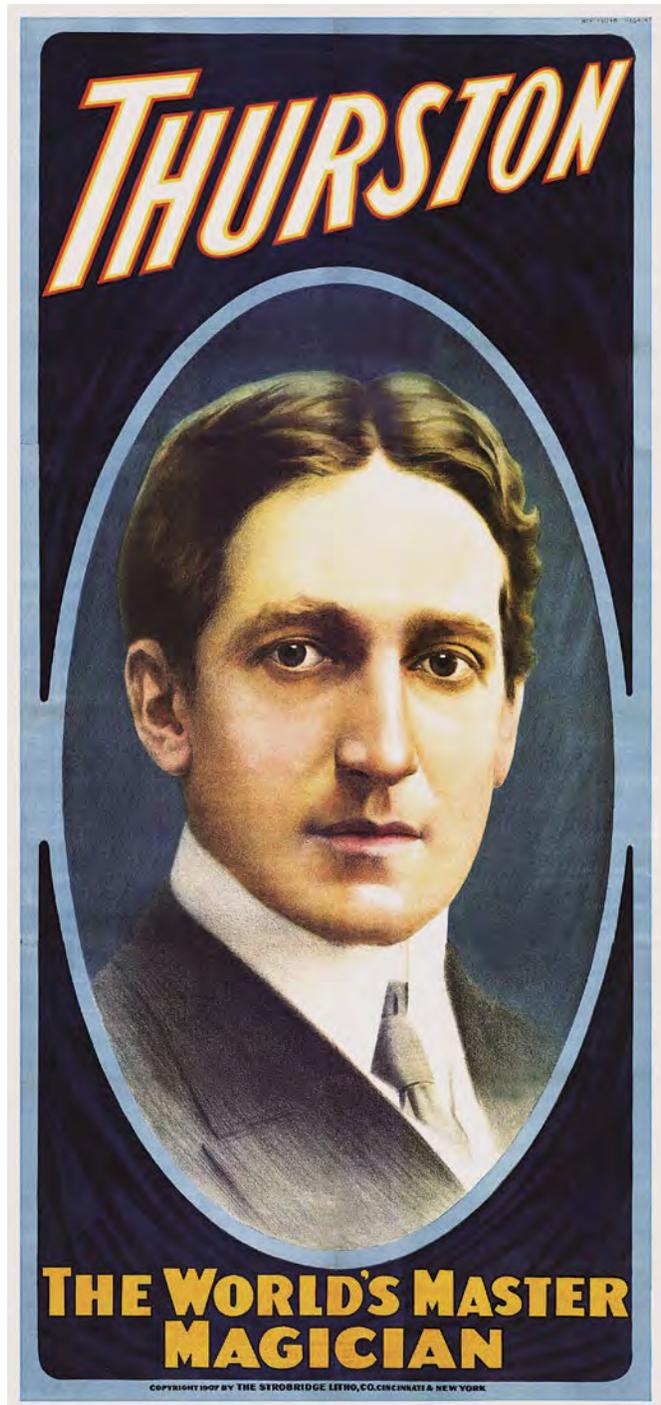
1,800/2,000

259. THURSTON, HOWARD.

Thurston. The World's Master Magician.

Cincinnati: Strobridge Litho Co., 1907. Handsome bust portrait of a young Thurston in coat and tie in an oval frame. Issued to promote the joint tour of Kellar and Thurston during the 1907/08 theatrical season at the end of which Thurston assumed Kellar's mantle of magic. 37 1/2 x 81". Minor chips, repaired primarily in borders, old folds; A-.

4,000/6,000



259



260. THURSTON, HOWARD.

Kellar's Successor Thurston.

Cincinnati: Strobridge Litho Co., ca. 1908. Vignettes from Thurston's show fill the scene, including his card manipulation routine, Prisoner of Canton and Levitation illusions, Pigeon Pie, balloons from a hat, and the Inexhaustible Coconut. The bottom of the poster bears the following text: "Mr. Kellar Says: 'Thurston is the greatest magician the world has ever known.'" 39 1/2 x 84". Expert restoration to border, not affecting the image, old folds and abrasions expertly restored; B+.

8,000/12,000

**THE GREAT TRIPLE ALLIANCE
THE THREE CROWNED KINGS OF THE
MYSTIC WORLD**
LE ROY - FOX - POWELL



AMERICA'S
LEADING
OPERATIC &
TRAVESTY
ARTISTS

CUSHMAN & HOLCOMBE
IN THEIR ORIGINAL BURLETTA
"A ROMANCE OF KLONDIKE"

261. [TRIPLE ALLIANCE]

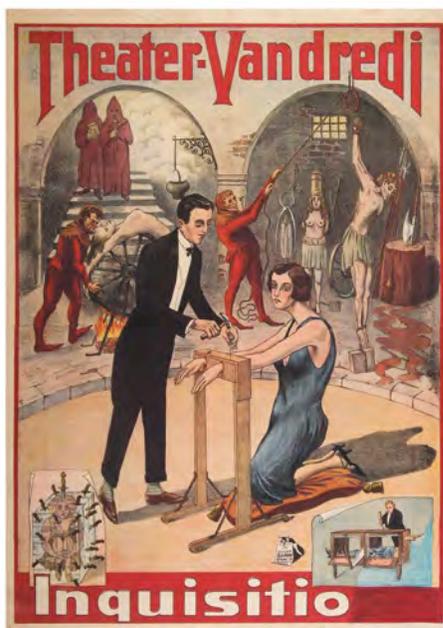
LeRoy-Fox-Powell. Cushman & Holcombe.

New York: H.A. Thomas & Wylie, ca. 1899. Attractive full length portrait lithograph of "America's Leading Operatic & Travesty Artists," who appeared with the fabled and short-lived Triple Alliance between Servais LeRoy, Imro Fox, and Frederick Eugene Powell. Here, Cushman & Holcombe present "A Romance of Klondike" as part of the larger magic show. 28 ¼ x 39 ¾". Laid down. A few closed tears and chips; A-. The only known example of this poster.

5,000/7,000



262



263



265



264

262. VAN HOVEN, FRANK.

Frank Van Hoven The American Dippy Mad Magician.

Scotland, 1916. Two-color letterpress broadside advertising Van Hoven as the headlining act on a variety program featuring singers, comedians, bioscope silent films, and more. 11 x 35". Minor edge chips restored; A-.

200/300

Van Hoven, often billed as "The Man Who Made Ice Famous," performed a slapstick magic act that was more broad physical comedy than it was amazing. Promising to pass a silk handkerchief into a large cake of ice was the premise of the turn, but what followed were noisy, gut-busting antics that included near-abuse of two boy "volunteers" from the audience, as well as joking directly with many audience members. At one point in the act, Van Hoven fired off a blank pistol in an effort to make a trick work. It didn't. Van Hoven's retort was, simply, "Nobody sleeps during my act!"

263. VANDREDI.

Theater-Vandredi. Inquisito.

Altona: Heinrich Barkow, ca. 1923. Gruesome torture-chamber-type scene, at the center of which stands the magician, who pounds large nails through the wrists of his assistant, which are locked into sturdy wooden stocks. 26 3/4 x 37 3/4". Lower right corner crudely restored, scattered marginal restoration. B-.

500/700

264. VIRGIL (VIRGIL HARRIS MULKEY).

The Premier International Illusionist. Virgil.

Victory Publicity Ltd., ca. 1960. Horizontal panel, possibly used on buses or trains, publicizes Virgil's appearance at the Princess Theatre, his name in bright yellow letters, a bust portrait peeking out from the letter "V". 36 x 18". Right border repaired; A-.

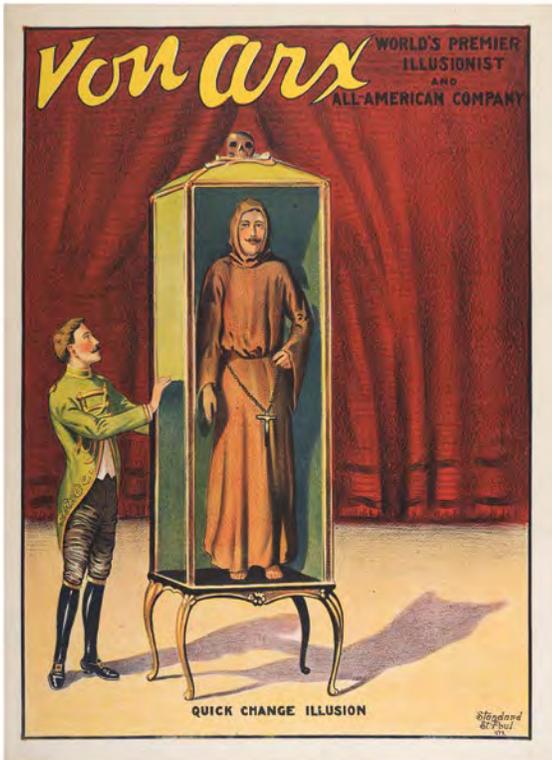
100/200

265. VON ARX (CHARLES NICOL).

Von Arx. Metamorphosis of a Doll.

St. Paul: Standard Litho, ca. 1919. The poster represents an effect commonly associated with de Kolta. A small trunk magically expands in size at the magician's command, and when the lid is opened, a living doll steps out from inside. 21 x 28". Minor over-coloring in borders; A-.

900/1,200



266

266. VON ARX.

Von Arx. Quick Change Illusion.

St. Paul: Standard Litho., ca. 1919. Von Arx stands in a cabinet dressed as a monk, with an assistant beside him. 20 7/8 x 28 1/2". Border chips repaired; A-

800/1,200



267

267. VON ARX.

Von Arx. The Witch's Cauldron.

St. Paul: Standard Litho., ca. 1919. Evocative poster depicts the magician and a witch standing at either side of a cauldron propped up on legs made of skulls and bones, with an ethereal lady floating up from the boiling brew inside. 20 7/8 x 28 1/2". A.

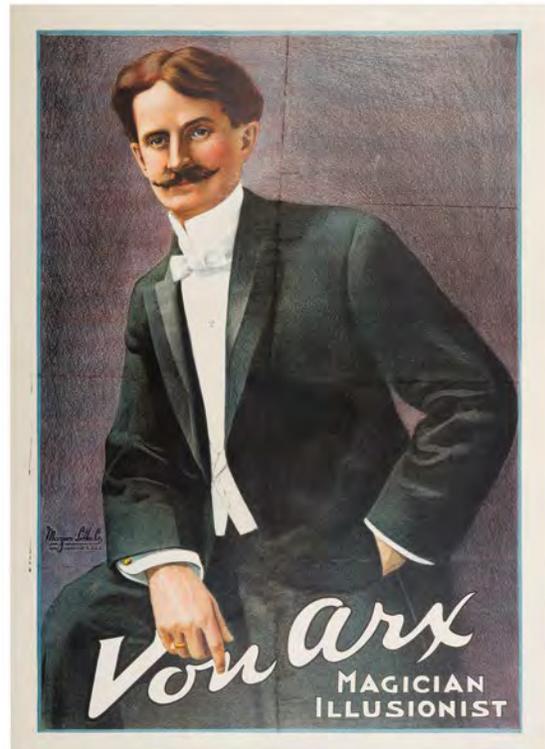
800/1,200

268. VON ARX.

Von Arx. Magician. Illusionist.

Cleveland: Morgan Litho., ca. 1918. Three-quarter length portrait poster of this American magician, who toured the world with a full-evening illusion show. 20 1/8 x 28 1/8". Borders and old folds restored; B+.

700/900



268



269



271



270

269. Les Walton's.

Paris: Delapeyres, ca. 1910. Bright and lively poster advertising the musical and acrobatic act of this family of performers. 29 ¼ x 45 ½". Restoration at old folds to repair losses especially in lower third at center, over-coloring in margins; B.

600/800

270. WANDAS, SUZY (JEANNE VAN DYK).

The Wanda's In Their Illusion Mysterious Hand.

Paris: Louis Galice, ca. 1912. Portraits of Suzy Wandas and her mother, here billed as the "only lady illusionists" and "the cleverest in the world," appear in this poster as images on giant coins, on a gray background. 30 x 46". Restoration at old folds, a few small chips; B+.

800/1,200

271. Weises Amerik Aero-Drom Variete.

Berlin: Beigat, ca. 1910. Colorful lithographed poster depicts a magic act with an American Indian and Moorish theme. The central figure in the image performs the needle trick made famous by Houdini. 18 ½ x 27 ½". Corners clipped, old folds; B. UNCOMMON.

400/600



partial

272

272. [WINDOW CARDS]

Group of Nine Vintage Magicians' Window Cards.

Including cards advertising Eugene Laurant (two different), Charles "Kirk" Kirkham (three different), Francis B. Martineau, Paul Fleming, Jay Palmer & Doreen, and Leon Mandrake. All but one illustrated or bearing photographs of the performers. 1910s – 60s. American and British, 14 x 22" and smaller. Generally A- condition.

250/350

273. WISEMAN, PROFESSOR.

Professor Wiseman Evenings of Mystery!

Ruddock & Tibbits, Printers, 1860. Pictorial letterpress broadside advertising the "most extraordinary Exhibition ever witnessed in this country" of Madame and Professor Wiseman in their display of second sight combined with a gift show in which they distributed – according to this bill – "One hundred dollars in gold!" and "numerous elegant and costly presents" among the audience. 9 1/2 x 25". Minor restoration to upper margin, some soiling. B+.

400/600

274. [WONG, DR.]

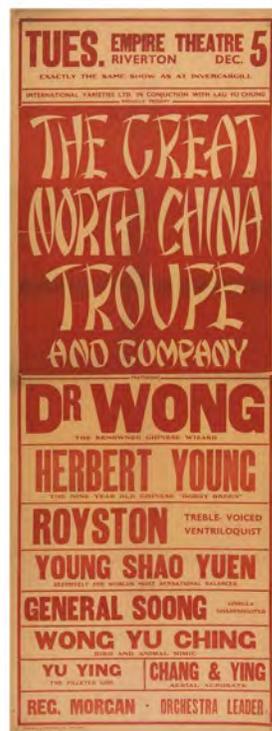
The Great North China Troupe.

Wellington: Deslandes, ca. 1920. Broadside advertising an appearance of this Chinese variety show featuring Dr. Wong the "Renowned Chinese Wizard," as well as ventriloquists, mimics, acrobats, and more. 15 x 40". Pinholes repaired; A-.

100/200



273



274

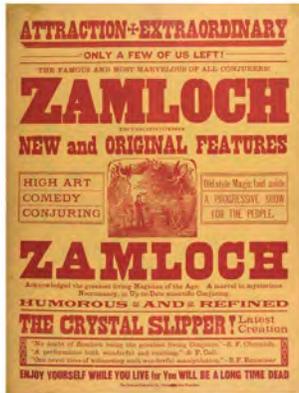


275. WOOD, WILLIAM.

Wood's Great Sensation Edna.

Newport: Donaldson Litho., ca. 1900. Understated yet impressive poster shows Edna – the levitating woman – floating high above a devil who winks at the onlooker. 42 ¼ x 80". One tiny chip; A-. The only known example of this poster.

6,000/8,000



276

276. ZAMLOCH, ANTON.

Attraction Extraordinary. Zamloch.

San Francisco: The Francis-Valentine Co., ca. 1895. One-color letterpress poster bears a central woodcut of a magician on stage surrounded by the tricks of his trade. The fanciful text filling the poster includes the line, "Enjoy yourself while you live for you will be a long time dead." 21 ¼ x 28". Edge and corner chips restored; B+.

200/300

277. ZANZIC (HARRY ROBENSTEIN?).

The Great Zanzic. Zan-Zic's Masterpiece.

The Hindoo Mystery "Voodoo".

Cincinnati: Donaldson Litho, ca. 1894. Horizontal poster depicting Zanzic's magical transposition of a man between two Moorish pagodas suspended above the stage. 30 x 20". Borders over-colored, spots in image restored. B+. RARE.

2,000/3,000

278. **The Incomparable Zara Master Magician and Illusionist.**

The Swift Printing Co., ca. 1925. Broadside advertising Zara's presentation of the "greatest illusions of the century" including the vanish of an assistant from an electric chair, and billing Zara as "The Man They Could Not Hang." 14 ⅜ x 35 ⅝". Restoration in corners and scattered in image; B.

100/200



277



278



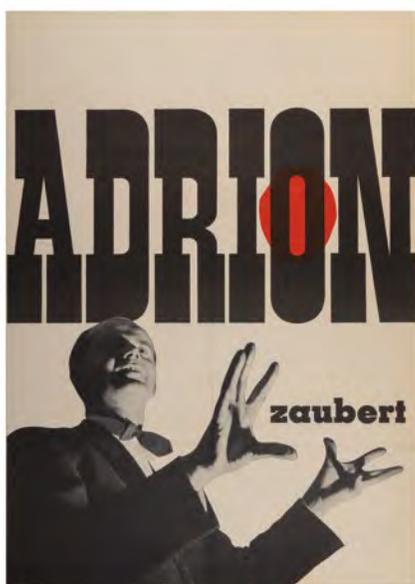
279

279. **Zoe The Boy With the 1,000 Eyes.**

[Melbourne]: W.H. Williams & Co., ca. 1910. Four-color broadside bears a central photograph of Zoe, "whose head is insured for £10,000," and is "supported by a high class star company. This child has an abnormal brain. He possesses many gifts of telepathy, mind reading, clairvoyance." 14 ½ x 34 ½". Remargined, minor restoration in image; B.

200/300

CONTEMPORARY POSTERS



280

280. ADRION, ALEXANDER.

Adrion. Zaubert.

Köln: Druck Rheindorff, ca. 1970. Modern poster for this well-known performer, author, and authority on the history of magic. 23 ½ x 33". A.

100/200



281

281. ALABAMA'S GHOST.

American, 1973. One-sheet poster advertising this horror film in which the discovery of a magician's discarded props plays a key role in the plot. Reminiscent of posters advertising Carter the Great. 27 ½ x 41 ¼". Old folds; A-.

100/200

282. BENSON, ROY.

Roy Benson Palace Theatre Handbill.

[New York], 1950. Letterpress handbill in blue ink for Benson's appearance on an eight-act show at the famed New York Palace, long considered the most prominent venue in all of vaudeville. His turn is billed as "Magic Without Mercy." 5 ½ x 9 ½". Linen backed. A-.

50/100



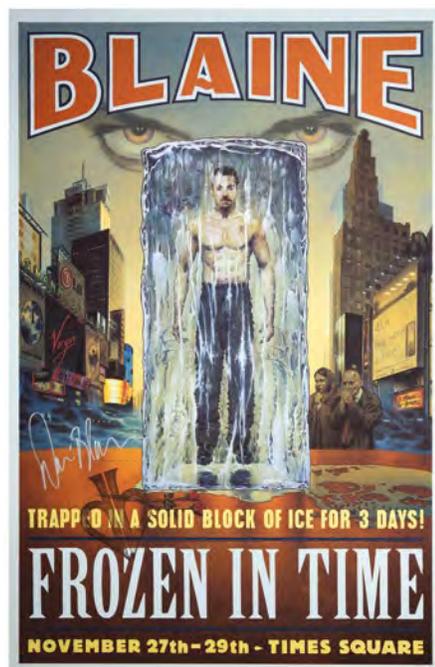
282

283. BLAINE, DAVID.

Blaine. Frozen in Time.

New York, 2000. Designed by Mark Stutzman to commemorate Blaine's endurance stunt in which he was encased in a block of ice from November 27 – 29 in New York's Times Square. 25 x 38". Signed by David Blaine. Unmounted. A.

50/150



283



284

284. BORRA (BORRIS BORRA).

Circus Krone. Borra Der König der Taschendiebe.

Munich, 1983. Color offset poster advertising the act of this famous theatrical pickpocket as part of the Circus Krone. 23 1/2 x 33". Minor scuffs at corners; A-.

150/250

285. BURTON, LANCE.

Group of Five Lance Burton Posters.

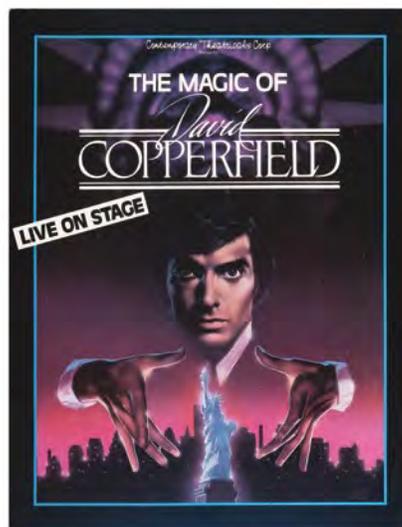
Including a set of four from a numbered edition of 5,000 copies, and a poster depicting Burton's performance of the Levitation illusion. Each 18 x 24". A. Unmounted.

100/200



partial

285



286

286. COPPERFIELD, DAVID.

The Magic of David Copperfield.

[New York], 1984. Full color window card bears a portrait of Copperfield with his hands gesturing toward the Statue of Liberty, which vanished during his 1983 network television special. The feat was so spectacular as to help cement Copperfield's reputation as the world's greatest illusionist. 14 x 22". Minor edge wear. A-. Signed by Copperfield. Unmounted.

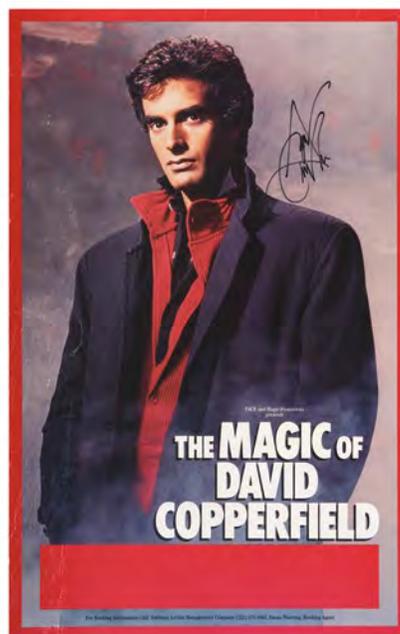
100/200

287. COPPERFIELD, DAVID.

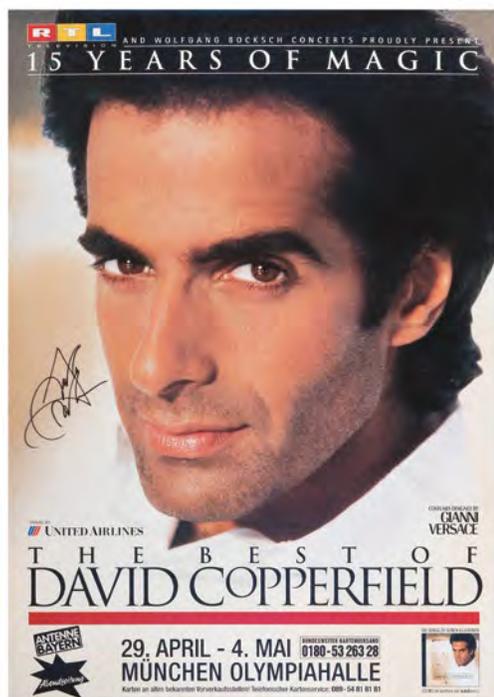
The Magic of David Copperfield.

Circa 1990. Offset window card bears a three-quarter length portrait of David Copperfield in black coat and red sweater, with a red border. 14 x 22". Scuffs and edge wear; A-. Signed by Copperfield. Unmounted.

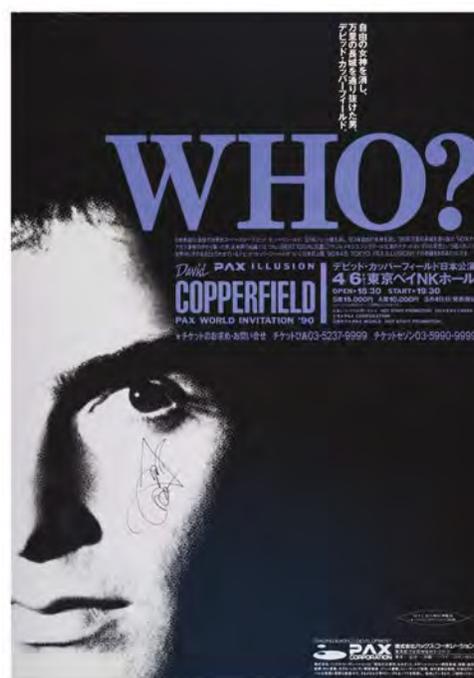
50/100



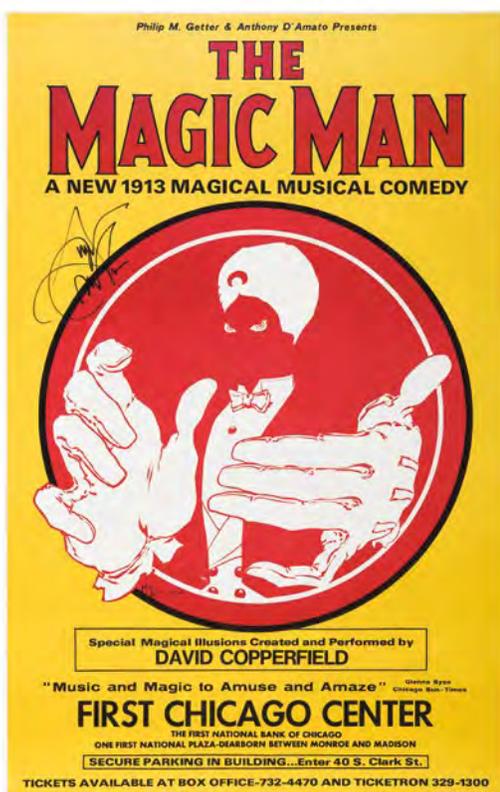
287



288



289



290

288. COPPERFIELD, DAVID.

15 Years of Magic. The Best of David Copperfield.

[Germany, ca. 1995.] Bust portrait of the famous illusionist advertising an appearance at the Olympiahalle, Munich. 23 x 33". Minor ripping and wear; A-. Signed by Copperfield. Unmounted.

100/200

289. COPPERFIELD, DAVID.

Who? David Copperfield.

Striking three-color poster advertising a performance in Japan bears a close-up of the magician, David Copperfield. 28 ½ x 40 ½". Minor wear at extremities; A-. Signed by Copperfield. Unmounted.

150/250

290. [COPPERFIELD, DAVID]

The Magic Man.

[Chicago, 1974]. Three-color poster advertising the longest-running musical in Chicago history, starring David Copperfield in the lead role. Artwork by Mw. Kallita. 14 x 22". Unmounted. A. Signed by Copperfield. Unmounted.

100/200



partial

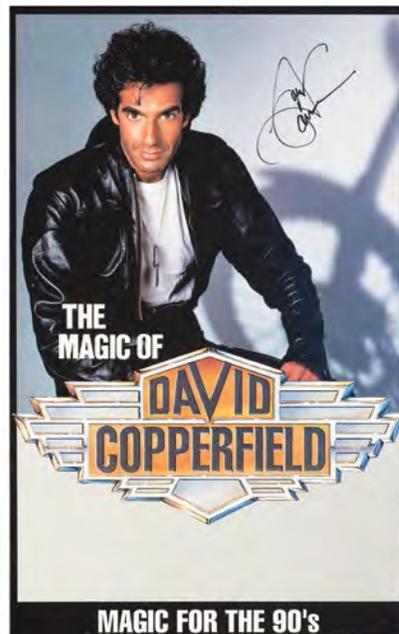
291

291. COPPERFIELD, DAVID.

Four David Copperfield Posters.

Including a portrait poster of Copperfield from the 1980s, an artistic collage image, a one-sheet poster for the film *Terror Train* in which Copperfield played a supporting role, and a handbill picturing Copperfield from his 1992 tour. The latter item signed. 1980s – 90s. The largest 27 x 41". Condition generally B+. Unmounted.

150/250



292

292. COPPERFIELD, DAVID.

Two David Copperfield "Magic For the 90's" Posters.

Including a full-color portrait of the magician in a black jacket, and a larger black-and-white portrait poster of Copperfield in a white shirt and black pants. Both posters signed by Copperfield. The larger 24 x 36". A. Unmounted.

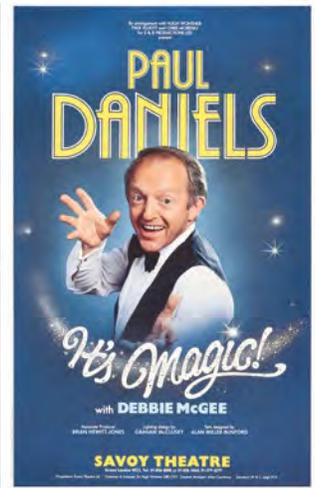
100/200



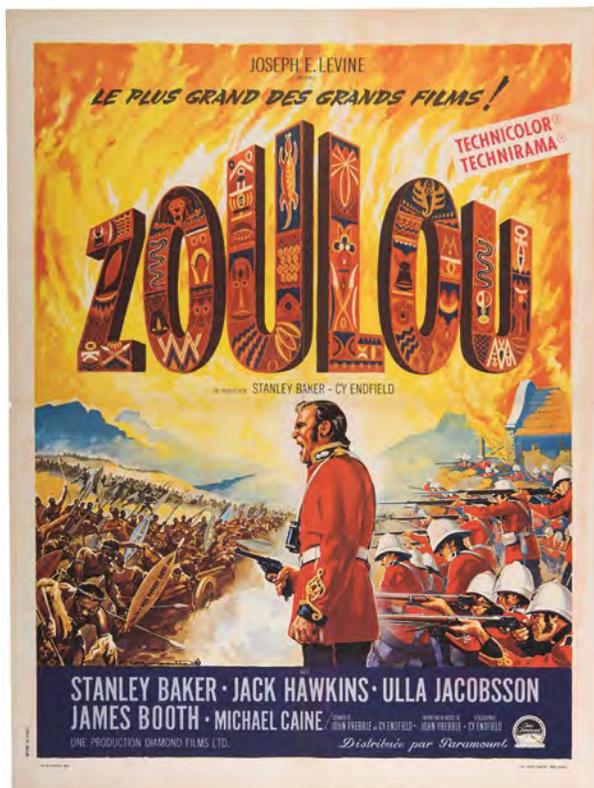
293



294



partial



295

293. COPPERFIELD, DAVID.

Two David Copperfield Asian Posters.

The first advertising a performance in Jakarta, Indonesia, the second for a performance in Korea. The former signed by Copperfield. 1990s. The larger 17 1/2 x 23 3/4". A. Unmounted. Sold with a Copperfield trading card with Korean text, printed ca. 1990.

50/150

294. DANIELS, PAUL.

Group of Four Paul Daniels Magic Posters.

Pictorial offset posters include advertisements for his appearances at the Opera House, Blackpool, as well as London's Savoy Theatre, and two others. 1970s - 90s. The largest 20 x 30". Condition generally A-. Unmounted.

50/100

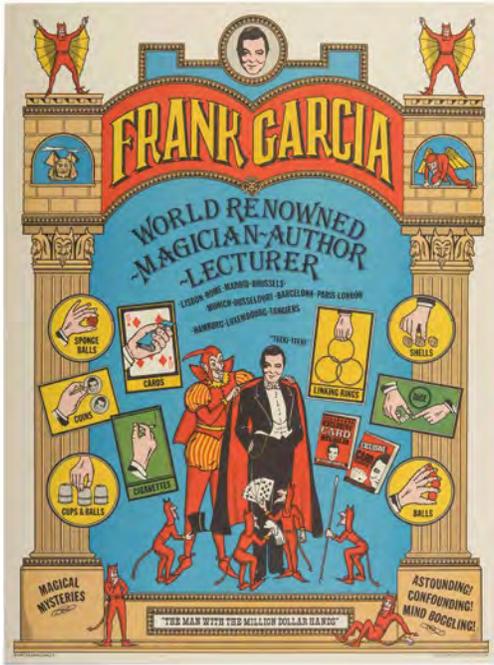
295. [ENDFIELD, CY].

Zoulu (Zulu).

Paris: Ets. Saint-Martin, 1964. French "affiche" poster advertising this classic tribal warfare adventure film that featured Michael Caine in one of his first starring roles and foreword narration by Richard Burton. Designed by Roger Soubie. 23 1/2 x 31 3/4". Old folds visible; A-.

150/250

Zulu is the most famous film of the accomplished screenwriter and director Cy Endfield. He was also an inventive magician. The majority of his card magic was described by Lewis Ganson in the multi-volume book, Cy Endfield's Entertaining Card Magic.



296

296. GARCIA, FRANK.
**Frank Garcia. World Renowned
 Magician-Author-Lecturer.**

New York, 1982. Full color poster advertising the skills and magic tricks that Garcia, the self-proclaimed “man with the million dollar hands” made a reputation and living with. Designed by Paul Flayer. 19 x 24 ¾". A. Unmounted.

50/100

297. HENNING, DOUG.
The Sensational Houdini Water Torture Escape.

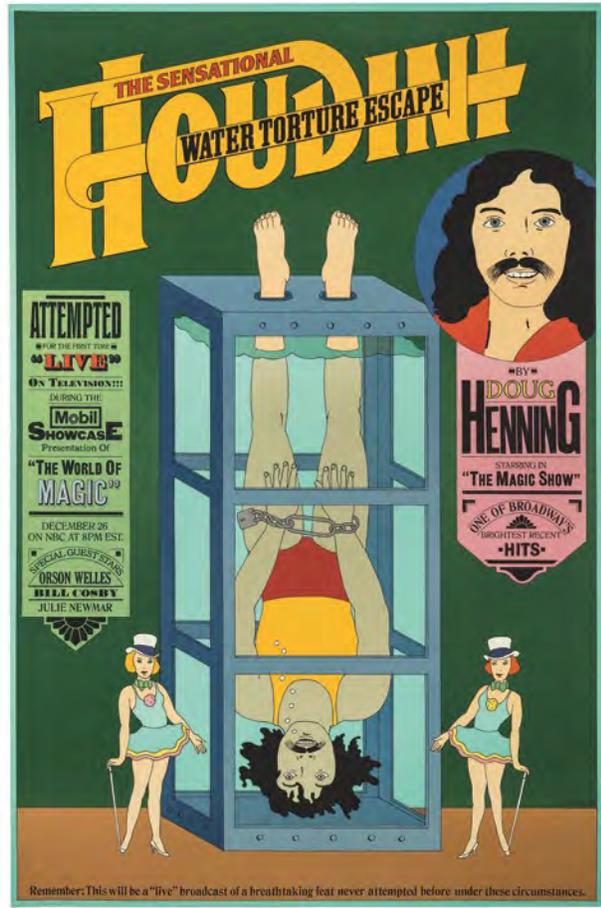
[New York?], 1974. Handsome poster designed to promote Henning’s television special sponsored by Mobil and featuring Julie Newmar, Bill Cosby, and Orson Welles (who was replaced by Gene Kelly on the broadcast). Designed by Seymour Chwast. 36 x 40". A.

400/500

298. HENNING, DOUG.
Group of Five Doug Henning Posters.

Including window cards for his Broadway show *Merlin*, and *Doug Henning’s World of Magic*, and small posters for *The Magic Show*, a Henning stage production, and one titled *Love, Peace, and Magic*. 1970s – 80s. The largest 14 x 22". Generally A- condition. Unmounted.

150/250



297



partial



298



two of three

299. [HYPNOTISM]

Three Vintage Hypnotism Posters.

Including advertisements for the shows of Barry Sinclair, "Star Hypnotist"; Ormond McGill and his "Concert of Hypnotism"; and Cole, "America's Finest." Canada and America, 1960s – 80s. The largest 25 x 23"; two unmounted, one linen backed. Condition generally A-.

100/200

299



300. [IT'S MAGIC]

It's Magic 1966.

[Los Angeles], 1966. Striking two-color poster advertising an early incarnation of this Los Angeles institution featuring a varied cast of famous magicians. Designed by Earl Newman. 22 ½ x 35". A-. Unmounted.

150/200

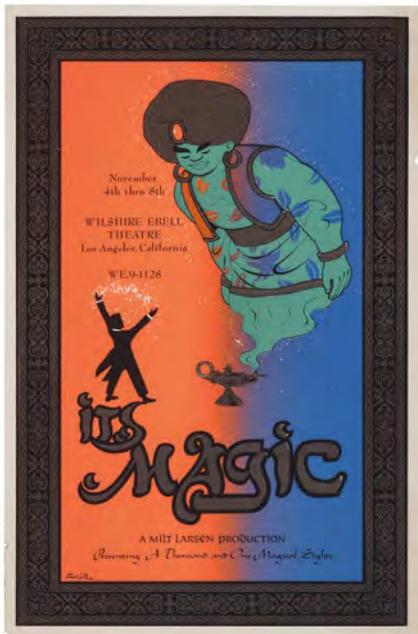


301. [IT'S MAGIC]

It's Magic 1969.

[Los Angeles], 1969. Striking multi-color silkscreen poster filled with a devil, skull, and magician advertising this annual Los Angeles show featuring a cast of famous magicians. Designed by Earl Newman. 23 x 35". One short tear, minor edge wear; A-. Unmounted.

150/200



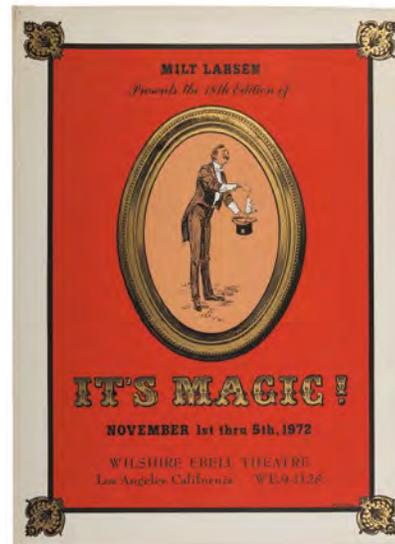
302

302. [IT'S MAGIC]

It's Magic 1976.

[Los Angeles], ca. 1976. Silkscreen poster for this annual Los Angeles magic show featuring a Genie rising from a lamp. Designed by Robert LaPlaine. 25 x 38". Minor edge wear and chipping; A-. Unmounted.

150/200



303

303. [IT'S MAGIC]

It's Magic 1972.

[Los Angeles], 1972. Three-color silkscreen poster bearing Charles Dana Gibson's image of a magician in a gold frame at its center. Designed by Robert Laplaine. 23 x 36". Minor edge wear and short tears. A-. Unmounted.

150/200



304

304. [IT'S MAGIC]

It's Magic 1974.

[Los Angeles], 1974. Striking poster bears a three-color bust of Dante the magician and advertises this annual magic show produced by Milt Larsen. Designed by Robert Laplaine. 23 x 36". Short tear in lower margin; A-. Unmounted.

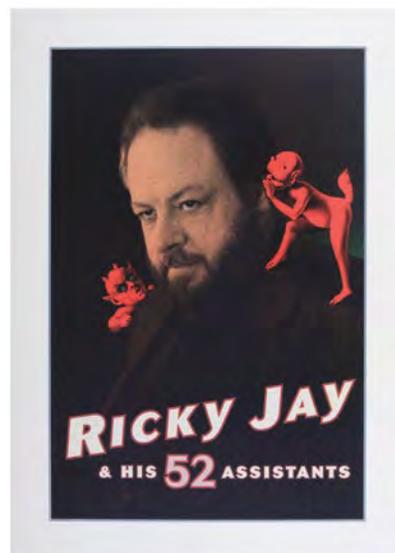
150/200

305. JAY, RICKY.

Ricky Jay & His 52 Assistants.

[New York?], ca. 1995. Handsome poster in the style of Kellar's classic lithographed portrait depicts Jay with imps perched on his shoulders whispering in his ears. 20 x 28". A. Unmounted.

100/200



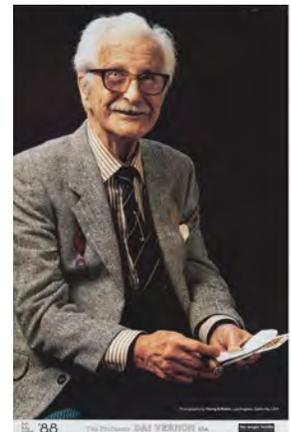
305



306



307



partial



308

306. LE GRAND DAVID.

Spectacular. Le Grand David and His Magic Company.

[Boston], 1977. Black-and-white poster depicts a phoenix flying through text describing this long-running magic show based in Beverly, Mass. 16 ¾ x 23". A.

100/150

307. [THE MAGIC HANDS]

Group of Six Magic Hands Posters.

Sindelfingen: The Magic Hands, 1988 – 1993. Including images of Channing Pollock, Borra, Dai Vernon, Jay Marshall, Goldfinger & Dove, and Princess Tenko. Each 11 x 17". One linen backed, one laid down to card, the balance unmounted. Generally A- condition.

150/250

308. MARVELLI, FREDO.

Marvelli. Magie in Künstlerischer Vollendung.

[Germany, ca. 1950]. A three-quarter length portrait of Marvelli in white tie and tails is framed by the silhouette of a devil. His name appears below the image. 23 x 30". A. Unmounted.

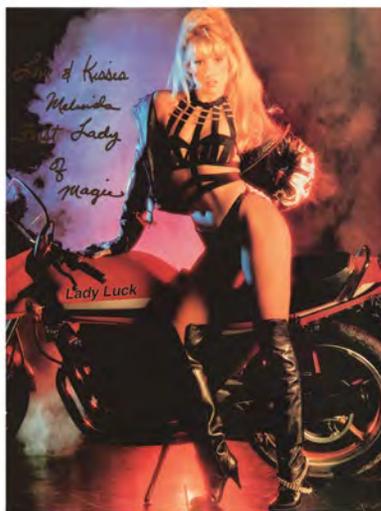
50/150

309. MELINDA (MELINDA SAXE).

Two Melinda Magic Posters.

[Las Vegas, 1990s]. The "first lady of magic" is pictured with a motorcycle in one poster and holding a macaw parrot in the other. Each 18 x 24". A. Unmounted. One poster inscribed and signed by Melinda.

50/100



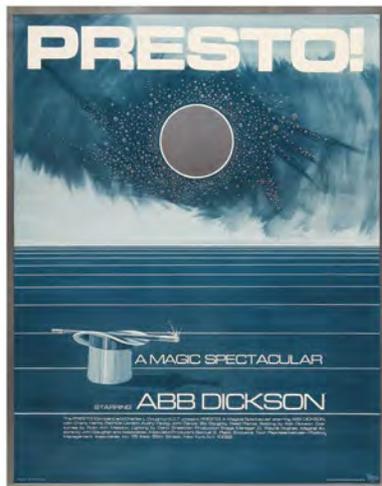
309

310. [MISCELLANEOUS]

Collection of Twenty Miscellaneous Contemporary Magic Posters.

V.p., v.d. Including posters advertising the shows of David Avadon, Merlin the Man of 1000 Mysteries, George Schindler's World of Illusion Magic Show, Denny & Lee Illusions, Tomsoni, Abb Dickson's Presto show, Falkenstein & Willard, Diana the Enchantress (inscribed and signed), Temple, Tony Clark, Mr. Dixey Dooley, Spellbound at Harrah's, Mystique, and others. 1980s - 2000s. The largest 23 x 35". Condition varies, but generally A-. Unmounted.

100/200



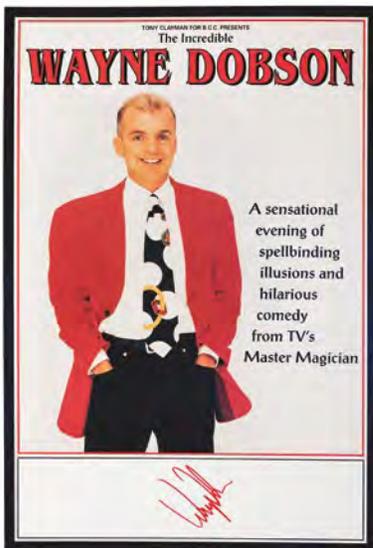
310

311. [MISCELLANEOUS]

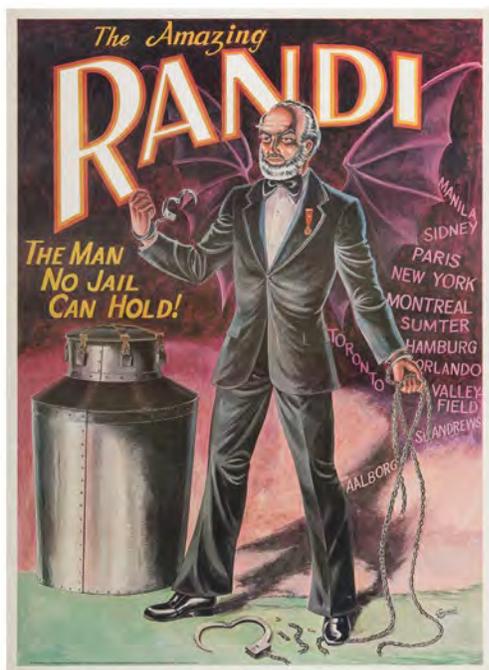
Group of Ten Miscellaneous Magic Posters.

V.p., v.d. Including posters advertising the shows of Wayne Dobson (two different, both signed), The Best of Magic (BBC TV), Yogano, hand shadow artist Zergio, Solmu Makela, The Magic Castle at Seven Dials, Carlo Tornedo, and others. Several signed. The largest 20 x 30". Condition varies, but generally A-. Unmounted.

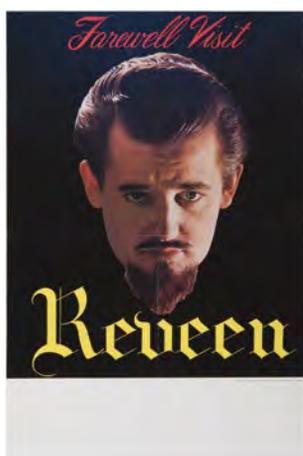
50/150



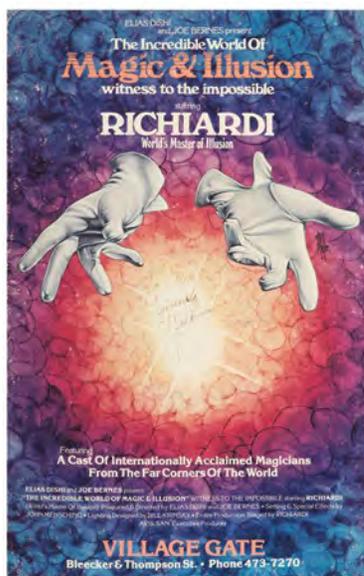
311



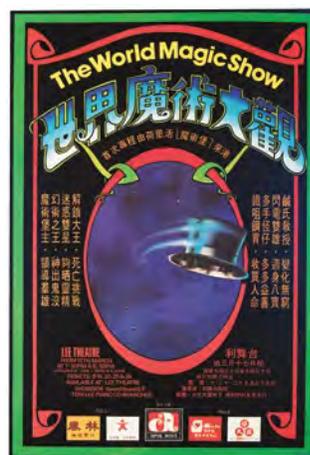
313



314 *partial*



315



312



partial

312. [MISCELLANEOUS – ASIA]

Group of Seven Magic Show Posters from Asia.

Including images advertising the shows of Princess Tenko, Hikita Tenko, the World Magic show of Japan (three different), and others. 1980s. The largest 20 x 28". Condition varies, but generally B+.

50/100

313. RANDI, JAMES (JAMES RANDALL ZWINGE).

The Amazing Randi. The Man No Jail Can Hold!

[New York], 1976. Randi, resplendent in a tuxedo, stands next to a giant milk can from which he will escape. Handcuffs and chains on his wrists have sprung open. Designed by "Jayson." 25 x 34 ¼". Minor wear; A-. Unmounted.

150/250

A message related to Harry Houdini is cleverly hidden in the design of the poster in a well-known yet easy-to-miss code.

314. REVEEN, PETER.

Group of Five Reveen Posters.

Each bearing portraits of the Australian who made his reputation as an illusionist and hypnotist who had his greatest successes in Canada. 1960s – 80s. The largest 26 x 40". Condition generally A-. Unmounted.

100/200

315. RICHARDI JR. (ALDO IZQUIERDO).

The Incredible World of Magic & Illusion. Richiardi.

[New York], 1985. Color window card advertising Richiardi's magic variety show at New York's Village Gate. 14 x 22". Scuffing; A-. Inscribed and signed by Richiardi.

100/150



316



317

316. RICHARDI JR. (ALDO IZQUIERDO).

Richiardi.

San Jose: Graficos San Jose, ca. 1980. Striking color poster bearing Richiardi in a dancer-like pose, standing over his name in flaming red capital letters. 19 ¼ x 25 ¾". Old central fold restored; A-. RARE

400/600

317. **Siegfried & Roy Masters of the Impossible.**

[New York?], 1989. Full-color poster bears three-quarter length portraits of this superstar magic duo overprinted to promote their appearance at New York's fabled Radio City Music Hall. 24 ¼ x 38 ¾". A-.

100/200



318

318. [SIEGFRIED & ROY].

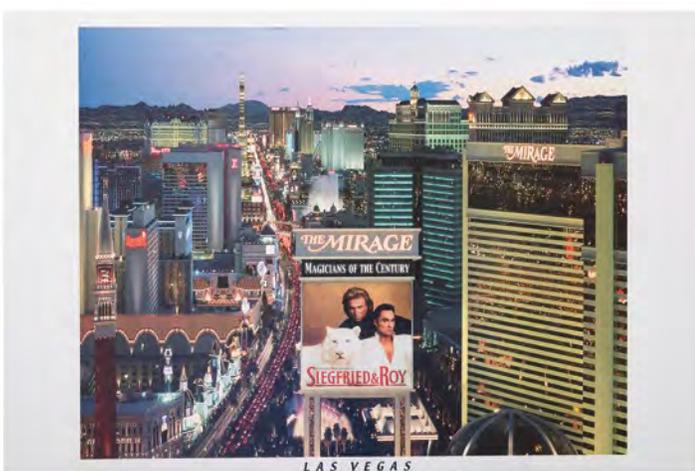
Siegfried & Roy and White Tigers.

Komar: West Germany, 1986. Horizontal poster depicts the Las Vegas magic duo dressed in white, together with three white tigers. 28 ¾ x 20 ¾". Inscribed and signed by Siegfried & Roy. Inscription slightly smudged; A-. Unmounted.

100/200



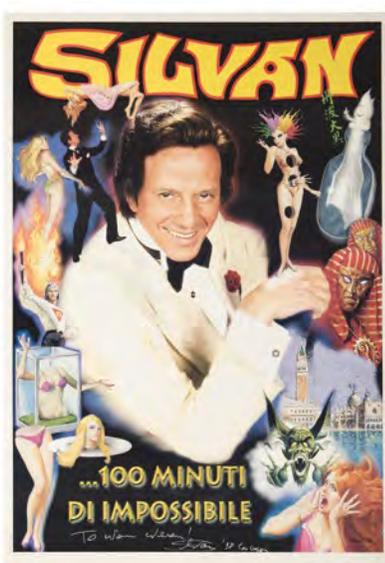
319



partial



320



partial



321

319. [SIEGFRIED & ROY]

Group of Five Siegfried & Roy Posters.

From various Las Vegas hotel/casino venues the duo performed at, including the Frontier (two different), Stardust, and Mirage; and one black-and-white poster advertising S&R as the “best show act of the year” in Las Vegas. 1970s – 90s. The largest 23 x 35". A. Unmounted.

100/200

320. SILVAN (ALDO SAVOLDELLO).

Group of Four Silvan Magic Posters.

All four bearing portraits of the famous Italian magician and television personality, and one advertising commercial magic sets/books designed and written by Silvan. Sold together with a fifth poster of Italian magician Peter (Pietro) Micheli. 1980s – 2000s. Two posters inscribed and signed by Silvan. The largest 27 ½ x 39 ½". Generally B+ condition. Unmounted.

50/100

321. SORCAR JR., PRATUL CHANDRA.

Best Sorcar Junior.

India, ca. 1975 [?]. Portrait poster of Sorcar Jr. on a purple background with a trophy at the left side of the image. 30 x 39". A-. Inscribed and signed to Norm Nielsen by Sorcar Jr.

100/200



322

322. SORCAR JR., PRATUL CHANDRA.

P.C. Sorcar Junior. Pride of India.

India, ca. 1975 [?]. Four-color poster of Sorcar Jr. bears a black-and-white portrait of the magician at its center on a red and blue field with yellow lettering. 26 ¾ x 37 ¼". A.

100/200

323. WEBB, DOMINIQUE.

Dominique Webb.

Paris: Aussel, ca. 1965. Handsome poster depicts the French magician hypnotizing a woman in front of him with a pair of ghostly eyes hovering overhead. 30 ½ x 47 ¼". A.

200/300

324. [WINDOW CARDS]

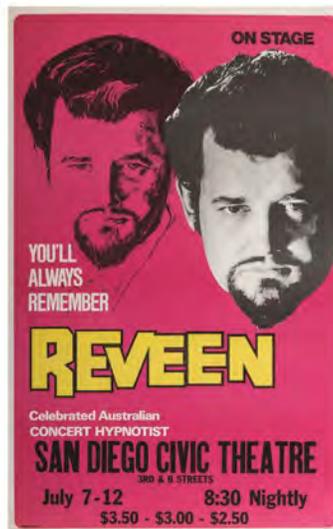
Group of Eight Magician's Window Cards.

As well as similarly-sized posters. Including examples advertising shows for Reveen, Ken Griffin, Kramien, Kreskin, Le Grand David, and others. 1960s – 80s. the largest 14 x 22". Generally A- condition. Unmounted.

100/200



323



partial

324

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

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

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Potter & Potter wishes to thank Norm and Lupe Nielsen, Jason and Zach England, Regina Reynolds, George Daily, Kari Hendler, Zakary Bellamy, Richard Kaufman, and Bill Smith for their assistance in the preparation of this catalog.

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ISBN 978-1-5326-0156-8



“To complain that some of the effects performed on stage did not quite live up to the miracles so flamboyantly portrayed on the posters is, perhaps, to miss the point. The posters, today so fascinating as a type of vanishing folk art, originally had one purpose – to draw people into the theatre. Once there, it was the magician’s job to entertain and mystify them with a complete show of conjuring. The great magicians did not disappoint.”

- Charles & Regina Reynolds (1976)

