

THE GROSSMAN/NICHOLSON MAGIC COLLECTION PART II • JUNE 10, 2017

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PUBLIC AUCTION #049

THE
GROSSMAN
NICHOLSON
MAGIC COLLECTION
PART II

INCLUDING APPARATUS, BOOKS,
EPHEMERA, PRINTS & POSTERS

AUCTION

Saturday, June 10 • 10:00am CST

PREVIEW

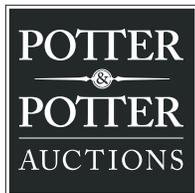
June 7 - 9 • 10:00am - 5:00pm

or by appointment

INQUIRIES

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POTTER & POTTER AUCTIONS, INC.
3759 N. RAVENSWOOD AVE. SUITE 121
CHICAGO, IL 60613

APPARATUS & AUTOMATA



1. **Turkish Conjurer Automaton.** Switzerland: Reuge, ca. 1936. Handsome Turkish magician figure elaborately dressed in turban, robe, and upturned shoes raises and lowers two cones held in his hands. As he does, the objects (cards, candies, and others) on the table in front of him vanish, appear, and change places. He moves his head back and forth to view the proceedings. Key-wound music box and mechanism concealed inside the plush-covered base. The magician is accompanied by two songs as he performs: "Fra Diavolo" and "Boccacio." 19 1/2" high. Very good working condition.

2,500/3,500



2. **Baffo Box.** Los Angeles: F.G. Thayer, ca. 1940. A borrowed ring appears inside an orange placed in the box. Mahogany with brass hinges. 5 x 5 x 5". With original instructions. Very good.

200/300

3. **Multiplying Billiard Balls.** Okito (Theodore Bamberg), ca. 1910. Handsome set of billiard balls multiplies between the magician's fingers. Seven white, one red, two shells. Two solid balls, five hollow celluloid, 1 3/4" diameter. In a handsome compartmentalized Okito-made box, the name of the trick lettered on the lid in Okito's hand. Box paper-covered with thick string ties. Box worn, balls in very good condition.

600/900

4. **Bogert Tube.** New Haven: Petrie & Lewis (P&L), ca. 1930. Water is poured into a metal canister, which is capped with a drumhead and set in a nickel plated stand. Dry handkerchiefs are then produced from the interior of the tube. Stage model. Hallmarked. 37" high. Very good. Scarce.

1,200/1,800

5. **Bonus Genius (Vanishing Doll).** Los Angeles: F.G. Thayer, ca. 1920. Hand painted wooden doll vanishes from under a small red cloak. Dolls painted to represent flappers. 4 3/4" high. Folk art look.

200/300

6. **The Great Aladdin's Candles.** New Haven: Petrie & Lewis (P&L), ca. 1930. One of four candles is hidden in a brass tube. The magician instantly knows its color. Candles 7" long. With original gimmick and later instructions. Uncommon.

200/300

7. **Thayer's Latest Rising Cards.** Pasadena: F.G. Thayer, ca. 1913. Three cards are chosen. Spectators examine a mahogany box and place the pack inside. The selections then rise from the box one at a time. With original instructions. 4 1/4" high. Fine. Scarce.

200/300

8. **Self-Rising Pack of Cards.** British, ca. 1930. Chosen cards rise from the pack one at a time as if guided upward by an unseen hand. Mechanical pack with Swiss motor. Ten-second delay between each card, a la the packs designed by Martin. With original winding key, instructions, and a sturdy chromed metal houlette.

250/350

9. Cardini (Richard Valentine Pitchford). **Card Press and Gimmicked Cards owned by Cardini and Dai Vernon.** Circa 1940. Wooden and metal card press, together with a gimmicked Devano-type card rise (the latter not functional). Accompanied by two notes in the hand of Dr. John Henry Grossman, stating, "An early version of the Devano rising card idea (but before it) from the Johnny McNichols Collection (Given JHG by Dick Cardini." And the second stating, "Old card press given to Dick Cardini by Dai Vernon. Dick gave it to JHG. Used by old time sharps.") Both notes dated "6/13/71".

200/300



10



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

200/300

11. **Sliding Coin Box.** Philadelphia: Carl Brema & Son, ca. 1924. A half-dollar vanishes from the handsome mahogany box and reappears elsewhere. Essentially a miniature die box. With original instructions. Coin vanishing device hallmarked. Fine.

100/200

12. **Coin Wand.** American, ca. 1885. Gimmicked wand produces half dollars continuously at its tip. Finely hand painted with gold accents. Outfitted with an 1877 US half-dollar. 16 ¼" long. Paint flaking, coin operates imperfectly, but an exceptional early example of this classic prop.

250/350

13. **Coin Wand.** Boston: C. Milton Chase, ca. 1900. Mechanical wand produces coins at its tip repeatedly. With duplicate ungimmicked wooden wand. Chase palming coin. 15" long. Chipped paint. Uncommon.

250/350

14. **Cups and Balls.** Circa 1890. Early brass set of three cups and three cork balls. Seam on each cup visibly internally. 3 ½" high, mouths 2 5/8" diameter.

200/300

15. **Liquid Load Cups and Balls.** Chicago: National Magic Co., ca. 1940. Oversized metal cups make possible the production of a quantity of liquid from within each one after the performance of a Cups and Balls routine. 5" high, opening 4" wide. Hallmarked.

250/350



16

FLOWERS THAT BLOOM WITH A SPRING

16. De Kolta, Bautier. **Spring Flowers Used by Bautier de Kolta.** Circa 1890. Eight tissue-paper prop flowers with green silk leaves and spring steel ribs. De Kolta produced these, and hundreds more, from an empty paper cone. Bright pink buds expand to a width of 6". One flower damaged, else good. Housed in a cardboard sleeve bearing a holographic note: "Flowers used by Bautier De Kolta at Eden Musee, New York City. Several need minor repair & silk leaves but due to association I never made them. Will get my old date book and look up approximate date for you. Condition may have prompted his gift to me. From JD." This may have been written by magician and collector John Dittmar of Texas.

400/600

De Kolta, one of the most inventive magicians of his generation, devised a host of classic illusions including the Vanishing Lady, Vanishing Birdcage, The Cocoon, and Spring Flowers. These, then, are flowers made and used by the magician who invented them.

17. **Die Box.** New Haven: Petrie and Lewis (P&L), ca. 1939. Wooden box from which a die vanishes, only to reappear elsewhere. Shell, double door, and solid die. 7 ½ x 4 x 4". Shell and box worn.

350/500

18. **Sliding Die Box.** Circa 1910. Die vanishes from a handsome mahogany cabinet divided into two compartments. Sliding carriage-type gimmick and metal shell. Die 2 ¾" cube.

300/500



17



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22

19. **Double-Ended Drawer Box.** Circa 1890. Finely made hardwood box is empty. The drawer is reopened, and the box is now filled, as if by magic. Two brass knobs (one removable). 11 ½ x 6 ½ x 4 ½". Extremities worn and scratched; good. An early and lovely example.

300/500

20. **Double-Load Dove Pan.** New Haven: Petrie and Lewis (P&L), ca. 1950. Empty metal chafing dish (approx. 8 x 4") magically fills with live birds after the lid with which it has been covered is removed. A second production can then be made, once again filling the pan. Claw feet. Golden crackle paint. Hallmarked twice.

200/300

21. **Fairy Ribbon Shears.** New Haven Connecticut, P&L, ca. 1930. Specially-crafted scissors which allow the magician to cut through a strip of satin ribbon, then restore it. 6 5/8" long. With ungimmicked duplicate shears, ribbon, and original box. Hallmarked.

250/350

22. **Finger Chopper.** New York: Virgil Anjos, ca. 1964. All-metal chopper cuts through a cigarette but not a spectator's finger. Withstands rigid examination. Anjos manufactured several metal products for Tannen's of New York. 4 ¾" high. With an ALS from the manufacturer.

150/250



23. Germain (Charles Mattmuller). **Magician Karl Germain's "Work" Trunk and Magic Apparatus.** Circa 1905. Massive metal-bound traveling trunk owned and used by famed Chautauqua and Lyecum magician Karl Germain. The interior contains three trays, two still laden with apparatus and tools of the magician's trade. Among the objects included are a fine Beaver top hat with internal compartment for transforming one object into another, a large spun brass Rice Vase, various sets of Diminishing and trick cards (several with metal gimmicks), fine and large brass Card Tripod/pedestal, a heavy candlestick with secret spring-loaded mechanism for rotating the top of the stick, a large and heavy wooden obedient ball, a fine

crystal Spirit Bell with ringer in padded wooden case, as well as several magic wands, and various packs of cards and card tricks. Two of the latter are in boxes addressed to Frederick Eugene Powell, Germain's contemporary. Germain's name has been painted on the sides of the trunk in bold, white paint, now faded. Trunk manufactured by the Likly & Rockett Co. of Cleveland, Germain's home town. Overall dimensions of 36 x 22 x 25". Exterior of trunk brittle and cracked, especially bottom panel. Accompanied by two letters from Paul Fleming to John Henry Grossman related to the trunk and specifically mentioning Germain's hat for "switching." A unique and special relic from one of magic's great inventive minds.

6,000/9,000

The address label on the trunk clearly traces its ownership, from Germain to his assistant and successor Paul Fleming, to Dr. John Henry Grossman. The cards in boxes addressed to F.E. Powell – Germain's confidant and contemporary – also point to Paul Fleming's close association with several giants in the annals of American conjuring, as Fleming applied for jobs with, and was later good friends with, most of the great magicians who worked on these rural American Chautauqua circuits between 1900 and 1930. Fleming eventually took over Germain's route and performed using Germain's name and props, and went on to own (and later sell) many of the devices used by Germain, Powell, and others in their shows.



24



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24. **Glass Cylinder Stand.** Los Angeles: F.G. Thayer, ca. 1930. Balls, eggs, or silks placed in the glass cylinder on a turned wooden stand vanish when momentarily covered by a decorated metal tube. Can also be used to change silks into candy, etc. 11" high. With four small billiard balls. Minor chipping to finish of metal tube. Uncommon.

300/400

25. **Handkerchief Burning Globe.** Circa 1890. Nickel-plated brass globe transforms a quantity of burning cotton into crisp, bright silk handkerchiefs. Unusual handheld model, possibly lacking lid. 3 3/4" diameter.

250/350

26. **Handkerchief Pull.** Los Angeles: Thayer, 1922. Pear-shaped black metal devices worn by the magician, facilitating a handkerchief vanish. Instructions included with original mailing box.

100/200

27. Hartz, Joseph Michael (Professor Hartz). **Sash Ribbon Used by Hartz in a Hat Trick.** American, ca. 1870s. A rolled antique linen sash with red and blue painted stripes, presented as found from the Stanley Collins Collection, annotated on the outside of the envelope (postmarked 1946) in which it was stored by Collins, "Original Sash Ribbon used by Hartz".

200/300

28. **Ink Ladle.** British, ca. 1869. Handsome metal ladle turns water into dark, murky ink. Twisted handle and decorative cup. 13" long. A handsome example of this classic conjuring prop.

400/600

A note attached to the prop in Dr. Grossman's hand states, "Pangbourne Wood's Ink Ladle (1869). Gift sent from England by Geo. Johnson 12/11/52."

29. **Morison Pill Box.** American, ca. 2005. A ball vanishes from the vase, then reappears inside. Finely turned from cherry. Ball 2 3/4" in diameter, vase 11 3/4" high. Tiny spots of wear to shell; very good.

500/700

30. Mulholland, John. **John Mulholland "Better Than Okito" Coin Box.** Circa 1965. Brass coin box owned and used by John Mulholland. With six 1964 silver US Half-Dollars, and one gimmicked coin. Housed in a leather pouch stamped with Mulholland's name (snap closure defective), and accompanied by a letter from Mulholland's widow and the original mailing label for the coin box and another half dollar coin used by Mulholland. Sold together with a handsome 11 x 14" bust portrait of Mulholland in his prime.

400/600

31. **Nest of Boxes.** Circa 1890. Set of six lathe-turned wooden boxes. A coin vanishes, only to reappear in the smallest of the containers. Smallest box holds an American penny. Largest box 2" diameter.

200/300

32. [Pocket Tricks] **Collection of Vintage Pocket Magic Tricks and Props.** Primarily 1920s - 40s; most examples manufactured by the Petrie & Lewis (P&L) firm of New Haven, Connecticut. Examples include Fantastic Cards (double reel), Goblin Tube, Utility Reel, Spring Flowers, Pencil Through Hat, Thimble Device, Polychromatic Billiard Ball, Patriotic Rockets, Coffee Vase, Egg Bag (Mysto, with original box), and more. Many with original boxes, most in very good to fine condition. Nice lot.

300/500



34



37



35



36

33. Powell, Frederick Eugene. **F.E. Powell's Magic Wand.** Circa 1920. Rosewood wand lacquered in black and used by Dean of American Magician Frederick Eugene Powell to spin paper ribbons produced from a hat or other device. 16" long. A label attached to the wand states, "Powell's rosewood wand for spinning coils/ Given JHG [John Henry Grossman] by Paul Fleming 1969."

100/200

34. **Rapid Rabbit Vanish.** Alhambra: Owen Magic Supreme, ca. 1965. A rabbit is placed into a brightly-painted chest, which is disassembled piece-by-piece. The animal has vanished. Sucker mechanism in base. 14 1/2 x 10 1/2 x 11". Near fine.

300/500

35. **Spirit Rapping Hand.** London: Davenport's, ca. 1920. Papier-mache model hand (approx. 6" long) mysteriously raps out answers when placed on a pane of glass. Hand painted.

200/300

36. **Okito Ribbon Penetration.** Pasadena: Okito-Williams, ca. 2000. Lacquered cabinet holds a metal plate; a hole runs through all pieces. A ribbon is threaded through the cabinet and plate, yet the plate penetrates the ribbon visibly. Cabinet 8" high. With instructions. Hallmarked.

400/600

37. **Rice Vase.** Circa 1900. Rice or bran vanish from inside the vase or change into a solid object. Spring plunger gimmick. Spun vase; highly polished chrome plated brass. Possibly lacks secondary gimmick in lid. 10" high. Very good.

400/600



38



39

38. **Ring on Wand Illusion.** Pasadena: Okito-Williams, ca. 1995. Solid wooden rings penetrate a magic wand when placed inside an open-topped cabinet. Elaborately decorated with orange lacquer and intricate decals, in the style of Okito. One of 50 examples manufactured. With instructions. Hallmarked.

400/600

39. [Magic Set] **Miniature Klingl magic set.** Vienna: Zauber-Klingl, ca. 1950. Includes aluminum coin box, divination tricks, and more. One small item hallmarked with the Klingl logo. Box 5 1/4 x 4". Paint flaking on two pieces, else good.

200/400

40. **P&L "Deluxe" Magic Set.** New Haven: Petrie & Lewis (P&L), ca. 1939. Large and elaborate magic set includes many P&L products, among them the Passe Passe Bottles, Card Box, glass Hindu Jug, Bran Glass, Rice Bowls, Coin in Ball of Wool, and many others. Case 23 x 16 1/2". With instructions (two booklets, one loose set), and vintage 8 x 10" photograph of a similar P&L set.

1,000/1,500

An example of one of the largest and most expensive magic sets produced by Petrie & Lewis, sold by the firm's magician-demonstrators at Abercrombie & Fitch in Manhattan in the 1930s.

41. **The Little Magician Magic Set.** German, ca. 1930. Large and attractive vintage box of tricks includes lovely hand painted props (Marble Vase, Bean Barrel, hank ball, Dice Vase); paper tricks (Die Through Hat, Drawer Box), and metal Coin Vanishing Cup. Lithographed label in three languages. 16 x 13 x 3". Box worn; very good.

250/350



40



41



42

42. **Sand Pencil.** New Haven: Petrie & Lewis (P&L), ca. 1915. Toy devised by magic trick manufacturing firm P&L for writing with colored sand. Three pencils (two wooden, one metal), in scarce original box with litho label. Includes labels and advertisements. Box (worn and chipped) 12 x 6 x 2". One pencil lacks cap. Sold with an unused gummed lithographic Mysto label for the trick (8 1/2 x 12") and a printed gummed label for sand canisters (6 x 7").

100/200

43. **Skinem.** Los Angeles: Thayer Manufacturing Co., ca. 1920. A pair of tiny reflectors, accompanied by the original instructions and mailing label, hidden in the magician's hand and used to read cards.

100/200

44. **Sphinx Puzzle Set.** New Haven: Petrie & Lewis (P&L), ca. 1940. Attractive set includes paper, wooden, and metal puzzles. With instruction book and later "Sambo" puzzle. 12 1/4 x 8 3/4" x 1".

100/200

45. **Spirit Clock Dial.** After Martinka & Co., ca. 1890. The dial is spun and stops on any number the magician desires. Brass hand, glass dial with gilded Roman numerals. Dial 12 1/2" in diameter. Stand 44" tall.

800/1,200



45



43



44



46

46. **Spirit Slates.** New Haven: Mysto Magic, ca. 1910. Stamped "Mysto" in black on both slates. Original box with printed label. 6 x 8". Fine.

100/200

47. **Spirit Trumpet.** Chicago: H.S. Paine (Chicago Magic Co.), ca. 1920. Collapsible aluminum trumpet used in spirit séances to aid in the projection of voices from "the great beyond." Hallmarked. 29 1/2" long (extended).

250/350

48. **Staggering.** New York: Richard Himber, 1962. Solid 14-karat gold ring set with large red stone penetrates a red ribbon threaded through it. Other effects are possible, including Linking Finger rings. With original instructions and mailing box airmail cover addressed by Himber. Very good.

800/1,200

According to Himber's early advertising for this effect, only 50 Staggering tricks were manufactured, "by a Fifth Avenue Jeweler." The retail price at the time of the effect's release was \$35.00 - a high sum in 1962.

49. **Magician's Side Table.** American, early twentieth century. Finely made wooden table for a traveling magician, painted black, with force-fitting legs and removable top (15 1/2" diam.). Paint rubbed in parts, with light or mild scratching. 33" tall.

250/350



47



48



49



50



53

50. **Magician's Side Table.** New Haven: Petrie & Lewis (P&L), ca. 1939. Portable magician's table with folding cast aluminum legs. Plush-covered top includes one black art well. 29" high. Hallmarked.

100/200



51

51. **Talking Skull.** Circa 1900. Attractive and realistic plaster skull with actuated jaw which mysteriously clicks out answers to questions, rapping once for "yes" and twice for "no." 6" high. Minor chipping and wear.

200/300

52. **Talking Skull.** Columbus: Grant/Reilly, ca. 1942. Papier-mache skull mounted to a hardwood board clicks it jaw to answer questions, once for "yes," and twice for "no." 9" high. Minor wear; good.

250/350

53. [Magic Wands] **Group of Eleven Vintage Magic Wands.** 1910s - 50s. Gimmicked and ungimmicked, and including unusual examples of the Jumping Wand, a small Catalin wand by Willmann of Hamburg, folding wand, Handkerchief Vanishing Wand, wand with concealed compass, and others. The longest 16 1/2". Generally good condition. NCN036

200/300



52



54



55

54. **Wonder Box.** New Haven: Petrie & Lewis (P&L), ca. 1940 [?]. A quantity of silks is produced from a mirrored box (3 1/4 x 2 x 2") shown empty on all sides. With a "modernistic" crackle finish. Very good.

200/300

An unauthorized version of this popular trick first produced by L. Davenport & Co. of London, England. Two examples of the P&L model with a virtually identical crackle finish are known.

55. **Wonderings Glass.** Leiden: Anverdi, ca. 1965. Four clear plexiglass rings and a clear disc are stacked on the magician's hand, approximating the shape of a tumbler. The ersatz cup then slowly and visibly fills with wine. With accessories, extra ring, and original instructions.

200/300



56



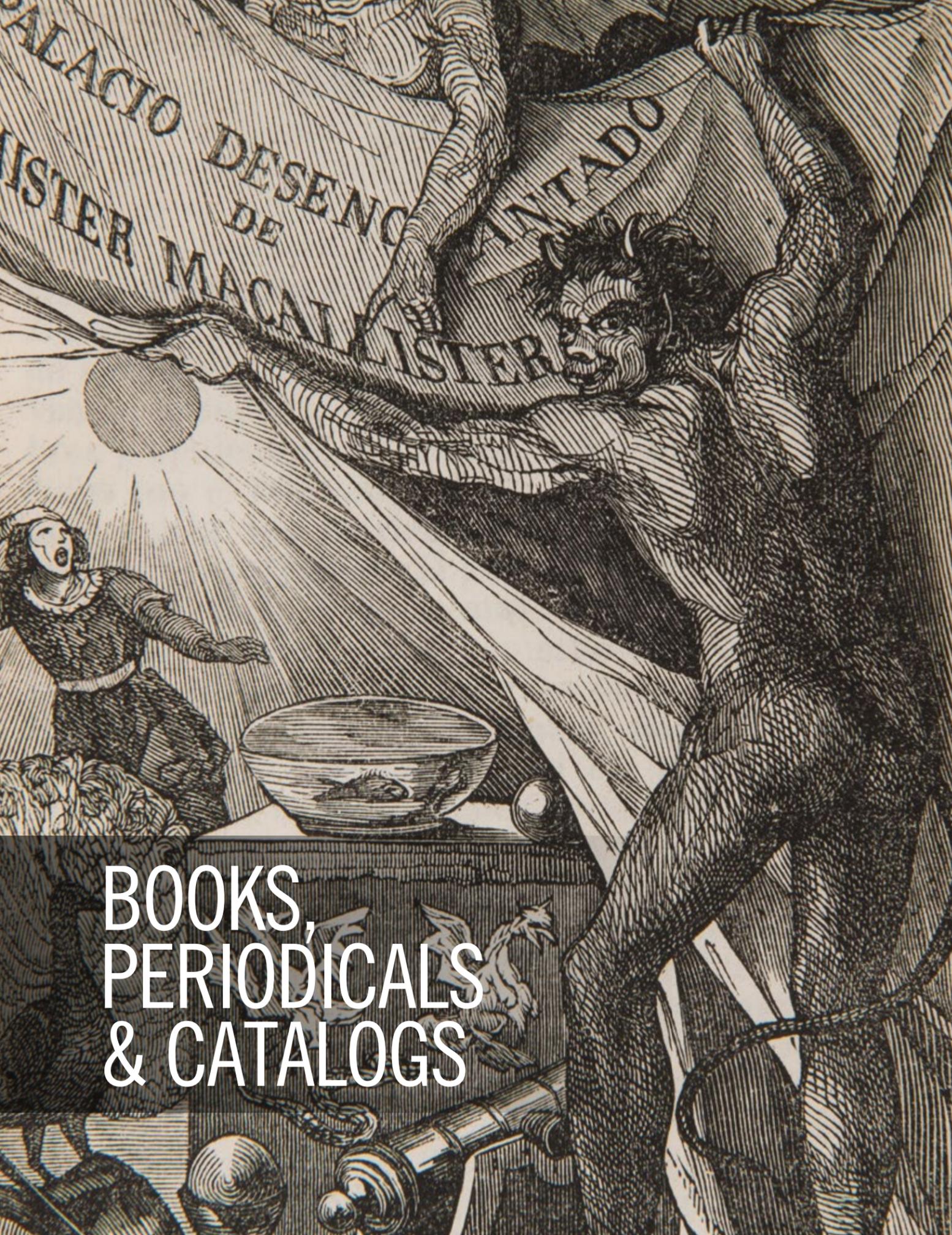
57

56. **Magician's Collection of Vintage Miniature Playing Cards.** Approximately 20 pieces, including a fingernail-sized set of Diminishing Cards accompanied by an old note attributing them to Martinka & Co., a 14k gold miniature playing card keychain box, several sealed card game sets imported from China, sealed Piatnik decks and other imported decks, plus doll-house and keychain decks.

100/200

57. **Magician's Collection of Vintage Playing Cards.** Approximately 50 decks, 1900s-80s, many prepared for magic tricks, and including decks issued by K.C. Card Co., USPC (various Bicycle Steamboat, and other varieties), A. Dougherty, Sherms, Russell & Morgan, Magic Castle, various airlines, jumbo decks, Aviator, commemorative issues, and others. Decks not checked for completeness, but appear neatly organized and well kept.

200/300



BOOKS, PERIODICALS & CATALOGS

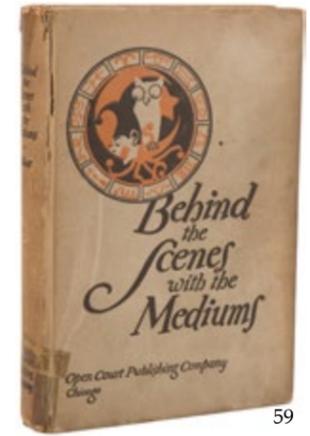


58

58. Williams, Ira C. **Bookplate Illustration Art for Dr. John Henry Grossman.** Connecticut, ca. 1950s. Pen and ink on artist's board. Illustrated area 7 x 5". Together with a folder of draft pencil sketches on tissue paper, proof prints of the plate, and several Christmas greeting cards produced by Grossman.

250/350

The artist was one of the chief illustrators for Petrie-Lewis. The Grossman bookplate is laid inside many of the books and periodicals in this section.



59

59. Abbott, David P. **Behind the Scenes with the Mediums.** Chicago: Open Court, 1907. Publisher's pictorial boards printed in brown and orange. Tipped-in TLS on front pastedown to F.E. Powell from Abbott regarding the medium Eusapia Palladino. 8vo. Ex-libris Dr. John Henry Grossman. Boards browned and chipped at edges, spine cracking at front hinge and repaired with tape; internally near fine.

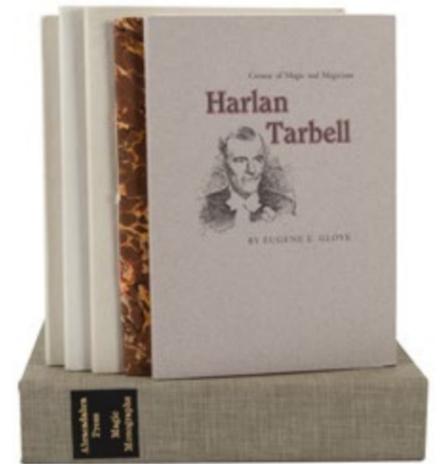
150/250

60. [Abracadabra Press] **Five Magic Monographs.** Including *The Haunted Hat* (1986) by Professor Hoffman [Angelo John Lewis]; *The Magic Shop* (1988) by H.G. Wells; *Harlan Tarbell* (1993) by Eugene E. Gloye; *Henri Robin: Expositor of Science & Magic* (1990) by Edwin A. Dawes; and *Stanley Collins* (1984) by Thomas A. Sawyer. Each volume letterpress printed, in publisher's wraps, and illustrated. Limitations from 115 to 250 copies. 8vos. Cloth clamshell box. Fine.

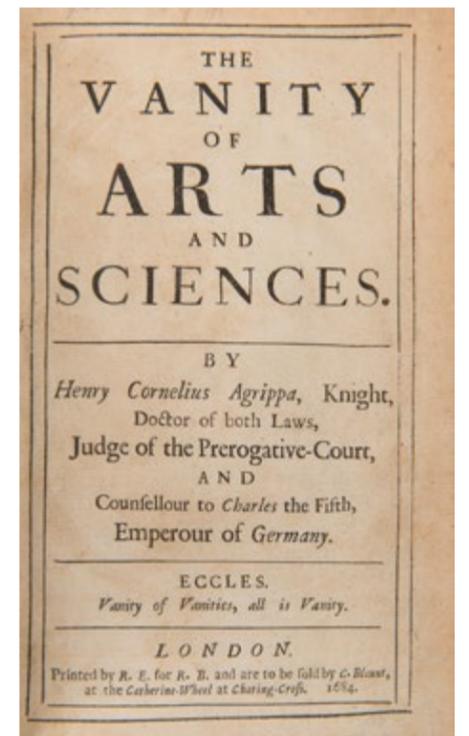
150/250

61. Agrippa, Henry Cornelius. **The Vanity of Arts and Sciences.** London: R.E., 1684. Period-style modern mottled leather, raised bands, gilt title compartment, red edges. Engraved portrait frontispiece by Burnford. 8vo. 8 leaves, p. 1–368. Marginal blotching in preliminaries, scattered light browning and foxing; very good overall. Collates same as Toole Stott 1219.

400/600



60



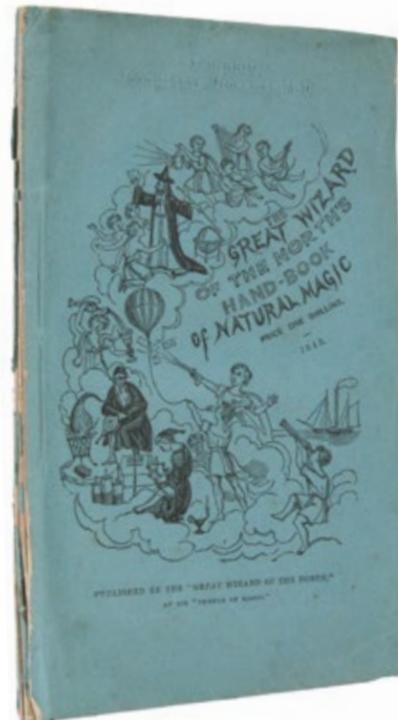
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62



63



64



65



62. Albertus Parvus. **Secets Merveilleux de la Magie Naturelle et Cabalistique du Petit Albert**. Lyon: Chez les Heritiers de Beringos Fratres, 1868. Contemporary quarter leather, gilt spine, edges and endsheets marbled. Frontispiece, folding plates, numerous illustrations. 12mo. Short tears to a few pages, else a clean copy. Sections on physiognomy, chiromancy, and various forms of magic and prophecy.

200/300

63. **American Magic Journal**. William Powers. V1 N1 (June 1947) - V2 N3/4 (Aug./Sept. 1948). Complete file. In a single buckram volume, gilt spine title. Alfredson/Daily 1130. Fine.

100/200

64. Anderson, John Henry. **The Fashionable Science of Parlour Magic**. N.p.: The Author, (1843). Blue pictorial wrappers, illustrated with woodcuts in text. Frontispiece portrait of Anderson performing a card trick. 12mo. Spine nearly perished, a few pencil notations, else very good. Toole Stott 17.

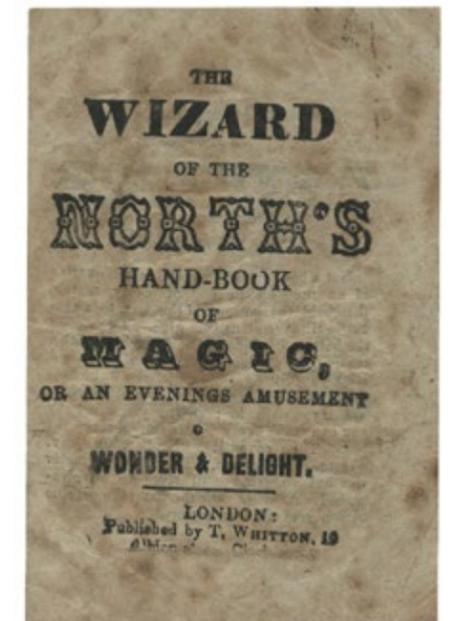
800/1,200

65. Anderson, John Henry. **The Fashionable Science of Parlor Magic**. London: R.S. Francis, Printer, ca. 1846. Twentieth edition. Publisher's pictorial wrappers. 8vo. p. [i-iii] iv-xiv, [1] 2-71 + 1 leaf to Amateurs. Frontispiece portrait, dedication page on pink paper, illustrated with woodcuts. Firmly bound, foot of backstrip peeling, short tears and chips to covers. Toole Stott 23 (see difference in pagination). Accompanied by a 1965 letter from Joe Berg, from whom Grossman purchased the book.

500/700



66



67

66. Anderson, John Henry **The Fashionable Science of Parlour Magic**. London: J. W. Last, ca. 1849. Cover title: One Shilling's Worth of Magic, with the Biography of a Wandering Wizard. Original trimmed lithographed wrapper cover laid onto later cloth-backed boards. Illustrated. 8vo. Discoloration on boards, rubbing on corners, internal spine cracking, but pages attached; good. Toole Stott 33. Newmann Collection blind-stamp.

350/550

Toole Stott speculates that "either more than one printer was employed on this edition, or there was more than one printing," given the great variation in publisher's wraps. As with other editions, this can be found published under Anderson's pseudonym the "Great Wizard of the North."

67. Anderson, John Henry. **The Wizard of the North's Hand-Book of Magic, or an Evening's Amusement**. London: T. Whitton, ca. 1840 [?]. Four leaves in one gathering, paged [1-2], 3-8. Unopened. 12mo (wee book). Foxed. Not in Toole Stott.

800/1,200

One of a host of pamphlets produced for Anderson and sold after his performances.

68. [Anderson, John Henry] **The Wizard's Book of Conundrums**. New York: T.W. Strong, 1852. Pictorial buff printed wrappers. 8vo. p. [i-iii] iv [5] 6-108. Covers lightly soiled, old inventory label and ownership signature, title page annotated in pencil. Toole Stott 44.

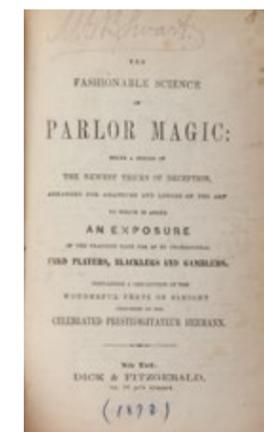
400/600

69. [Anderson, John Henry] **The Fashionable Science of Parlor Magic**. New York: Dick & Fitzgerald, ca. 1873. Modern green buckram. 8vo. Title page annotations; good. Toole Stott 292 (lacking terminal ads).

200/300



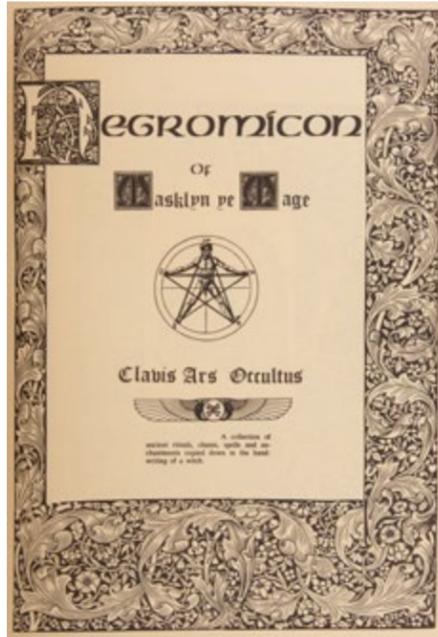
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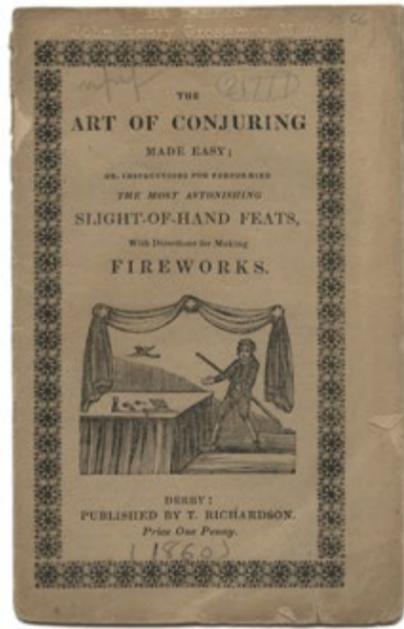
69



70



71



72

70. Andruzzi, Tony (Tom Palmer). **The Legendary Scroll of Masklyn Ye Mage.** [Chicago], ca. 1975. Handmade scroll with wooden handles, explaining many of Andruzzi's magical effects. From a limited edition, with author's enclosure. Margins soiled, as issued to appear aged.

500/700

71. Andruzzi, Tony (Tom Palmer). **The Negromicon of Masklyn Ye Mage.** Chicago, ca. 1975. First (and only) edition. Number 140 from an unknown limitation. Bound by hand in original faux-crocodile skin, hasps incorporated at side (lacking lock). Tipped-in photo. 4to. Fine.

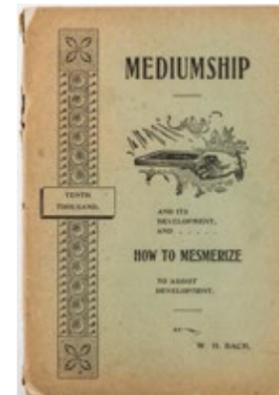
500/700

72. **Art of Conjuring Made Easy; or, Instructions for Performing the Most Astonishing Slight-of-Hand Feats, (The).** Derby: T. Richardson, (1860). Original printed wrappers bearing a woodcut conjuring vignette. 12mo. p. [1] 2–12. Slight marginal chipping and tearing, else good. Date penciled on front cover. Toole Stott 66.

500/700



73



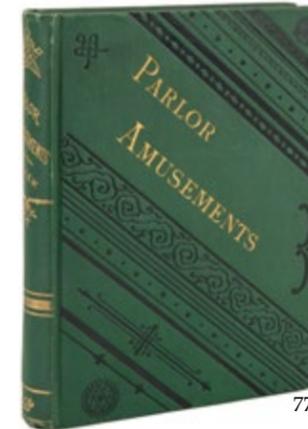
74



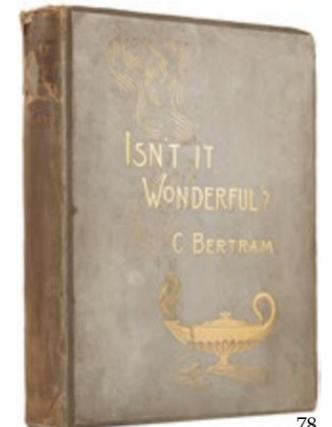
75



76



77



78

73. B., J.T. **Drawing-Room Magic, A Manual of Mystical Mysteries.** London & New York: Cassell, Petter, and Galpin, 1868. Gray boards, stamped in gilt and blind. Illustrated. 8vo. Portrait frontispiece of the author. Closed tear to front flyleaf, else very good. Toole Stott 70.

150/250

74. Bach, W.H. **Mediumship and Its Development, and How to Mesmerize.** Lily Dale, N.Y.: Sunflower, 1905. Pictorial wrappers. Frontispiece portrait of the author. 8vo. p. [3] 4–103 + 1 advt. leaf. Several tears and chipping to covers and spine.

150/250

75. Barnello, E. **Barnello's Voodoo Incantations, or How to Eat Fire.** New York: Benedict, ca. 1890. Color pictorial wrappers depicting a fire-eating imp, rear advts. of publisher's dime handbooks. With photographic portrait of the author, previously tipped-in, annotated by Grossman: "From W.W. Durbin Collection, presented to me by Dave Price/ 3/56". p. [1] 2–61 + 1 leaf advts. Spine reinforced, wrappers chipped, yellowing inside from photo adhesive, Grossman bookplate front inside cover, ownership stamps of Jacob Eilperin.

400/600

76. Bellachini, Pietro. **Zauber-kabinet.** Reutlingen, ca. 1910. Pictorial boards. Illustrated. 16mo. Ex-libris Dr. John Henry Grossman. Notations on FFEP, book tape on hinge, browning of pages; good.

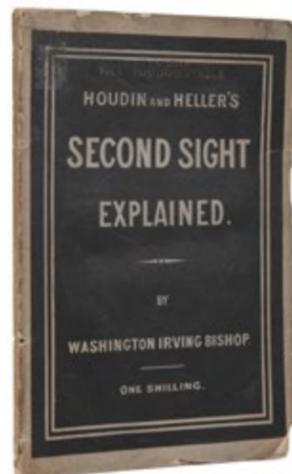
100/150

77. Bellew, Frank. **Parlour Amusements; or, the Art of Entertaining.** New York: G. W. Carlton & Co., 1879. Green cloth stamped in gilt and black. Profusely illustrated, with pictorial frontispiece. Tearing at binding of title page, notations on flyleaf dated 1891, else very good.

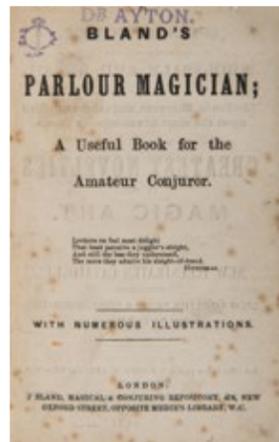
150/250

78. Bertram, Charles. **Isn't It Wonderful?** London: Swann Sonnenschein & Co., 1896. First edition. Tall cream cloth volume gilt stamped with beveled edges, top edge gilded. Frontispiece. 4to. Cloth chipped and rubbed, portion of spine head lost. Inscribed and signed by Mrs. Charles Bertram on the title page.

250/350



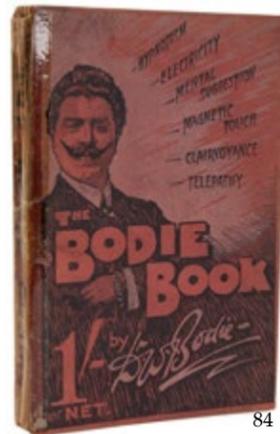
79



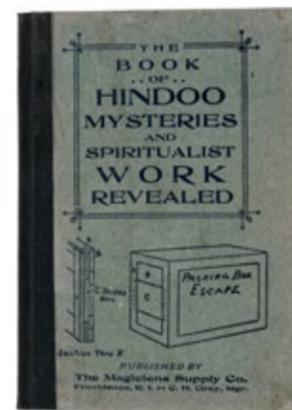
80



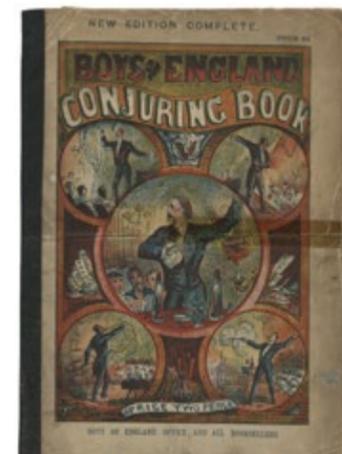
83



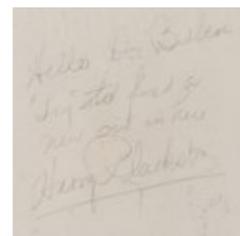
84



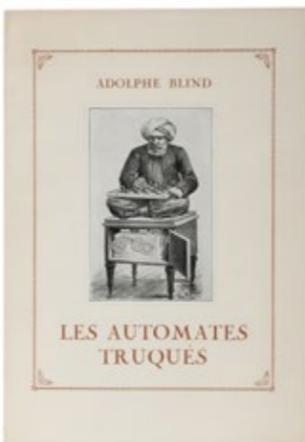
85



86



81



82

79. Bishop, Washington Irving. **Houdin and Heller's Second Sight Explained.** Edinburgh & Glasgow: John Menzies, 1880. Publisher's pictorial wraps in gray and black. 8vo. Ex-libris John Henry Grossman. Chipping at spine and corners, annotated; good. Scarce in this binding.

250/350

80. Bland's **Parlour Magician; A Useful Book for the Amateur Conjuror.** London: J. Bland, ca. 1876. A plagiarism of Charles DeVere's "Book of Magic" (1876). Modern buckram. Mild foxing throughout, writing and stamping on title page and flyleaf; good.

150/250

81. Blackstone, Harry. **Three Volumes, One Signed by Blackstone, One Signed by Walter Gibson.** Including *The Great Blackstone's Secrets* (Oak Park, Ill., ca. 1920; inscribed and signed by Blackstone on the inside cover); *Blackstone's Magic* (New York, 1929; inscribed and signed by Walter Gibson on title page); and *Easy Magic for Everyone* (Chicago, ca. 1919; ownership signature of the publisher, Arthur P. Felsman). Color wrappers, latter staple-bound. 8vo.

200/300

82. Blind, Adolphe. **Les Automates Truques.** Paris: Bossard, 1927. Pictorial softcovers with laid image of chess-player. Illustrated. 4to (pages uncut). Enclosed publisher's advt. for the two-volume work on automata by Chapuis and Gelis, and two letters (1970s) from the author's descendant, Elisabeth Blind.

300/400

83. [Blitz, Antonio] **Life and Adventures of Signor Blitz, Being an Account of the Author's Professional Life.** Hartford: T. Belknap, 1872. Originally published as "Fifty Years in the Magic Circle" (1871). Brown cloth, gilt spine title. Steel-engraved frontispiece behind tissue. Plates. 8vo. Very good. Not in Toole Stott.

200/300

84. Bodie, Walford. **The Bodie Book.** London: The Caxton Press, 1908. Publisher's red pictorial wraps. Portrait frontispiece. Illustrated with plates. 8vo. Tape on spine, pages browned; good.

100/150

85. **Book of Hindoo Mysteries and Spiritualist Work Revealed, (The).** Providence: Magicians Supply Co., 1908. Cloth-backed pictorial boards. Illustrated. Approximately 12mo. p. 1-59. Very good.

100/200

86. **Boys of England Conjuring Book.** (London), ca. 1868. Pictorial colored wrappers of conjuring scenes. Illustrated. 8vo. p. [1] 2-32. Covers tape-repaired, spine reinforced, a few light marks inside.

200/300

87. **Brief Sketch of Count Ernest Patrizio in His Magic Wonders, (A).** New York: A.G. Sherwood & Co., (1878). Engraved pictorial wrappers, rear bearing a stage conjuring image. Illustrated with scenes of the magician's illusions. 8vo. p. [1] 2-24. Pamphlet binding. Near fine.

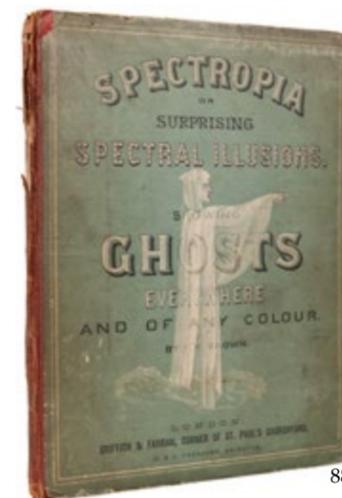
350/500

88. [Brown, J.H.] **Spectropia; or Surprising Spectral Illusions Showing Ghosts Everywhere and of Any Colour.** New York: James G. Gregory, 1864. Publisher's pictorial cloth-backed boards. Sixteen illustrations, being hand-colored plates of ghosts, witches, and skeletons. 4to. Spine and covers chipped and stained, flyleaf tearing; good. Toole Stott 777.

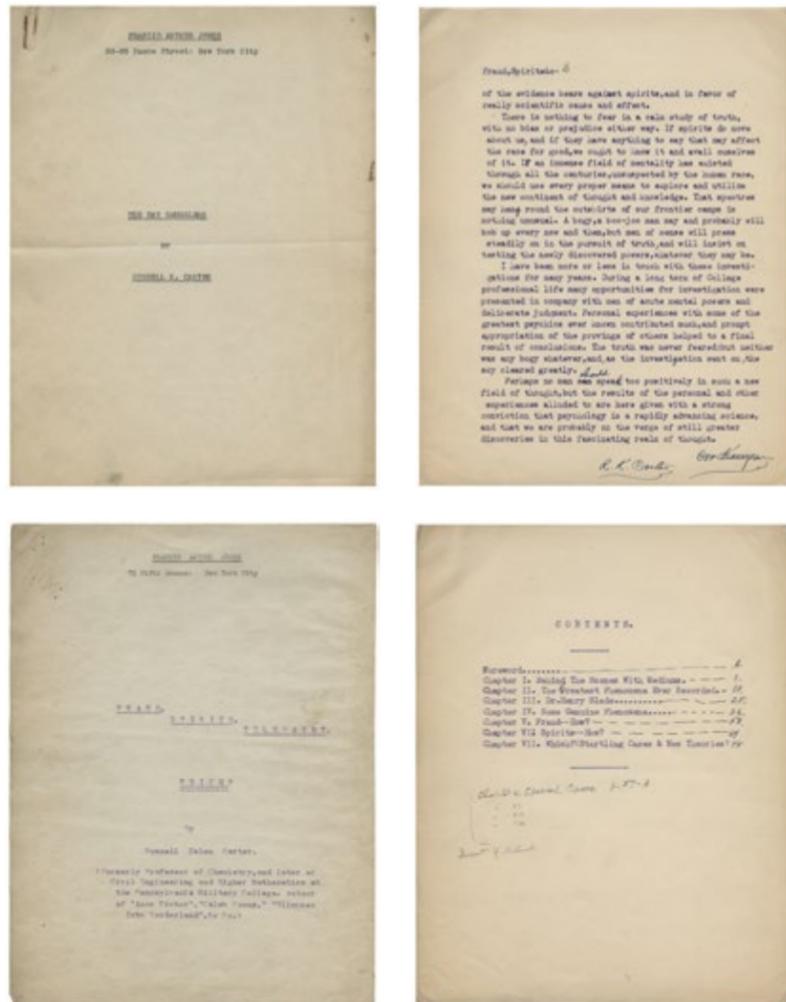
200/300



87



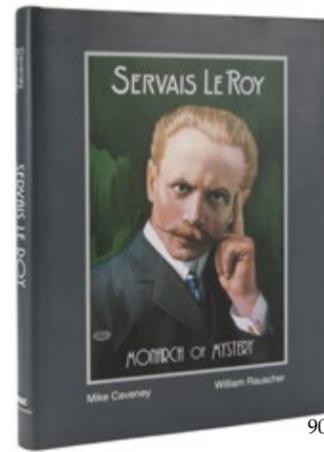
88



89. [Spiritualism Typescript] Carter, Russell Kelso (American, 1849–1928). **Fraud, Spirits, Telepathy - Which?** Baltimore, ca. 1920. A book-length typescript with ink annotations, signed by the author on last foreword page. Comprising 6 unnumbered leaves [table of contents, sheet of alternate titles, proposed list of illustrations] + 108 pages (4to) on rectos only, and two halftone plates. Accompanied by a second typescript, entitled "The Sky Smugglers", a 14-page short story, bearing several ink annotations.

2,500/3,500

The longer work, believed to be unpublished, is an apparently autobiographical telling of the author's experiences in spiritualism and magic and discusses mediums and magicians including Henry Slade, Eusapia Palladino, Frederick Eugene Powell, The Mahatmas, Charles Foster, and others. Carter wrote extensively on the subjects of faith healing and Christianity, and published several novels under the pen name Orr Kenyon. He wrote at least one other work on spiritualism, "Glimpses of Borderland" (1918). An anecdote told by one of Carter's colleagues at Pennsylvania Military College appears in Houdini's "A Magician Among the Spirits" and recounts their attendance at a séance by Slade.



90



91

90. Caveney, Mike and William Rauscher. **Servais LeRoy: Monarch of Mystery.** Pasadena, 1999. Number 563 from the publisher's limited edition of 1,000 copies. Cloth with jacket, illustrated, including color plates. 4to. Fine.

100/200

91. **Cigam.** H. M. Vakil. V1 N1 (Dec. 1953) - V2 N24 (Oct. 1955). Twenty-four issues, retaining original wraps, in two buckram volumes. Near fine. Alfredson/Daily 1585.

100/200

92. Clark, Hyla M. **The World's Greatest Magic.** [New York]: Tree Communications, 1976. Number 1 of 500 specially bound copies with publisher's slipcase, the FFEP signed by each of the magicians profiled in the book. 4to. Jacket laminate rippling, else very good.

500/750

93. **Collectors' Bulletin.** Roger Montandon. N1 (Oct. 1959) - N18 (Jan. 1964). Complete file. Bound in a single orange buckram volume. Including three pieces of correspondence from Montandon. Very good. Alfredson/Daily 1640.

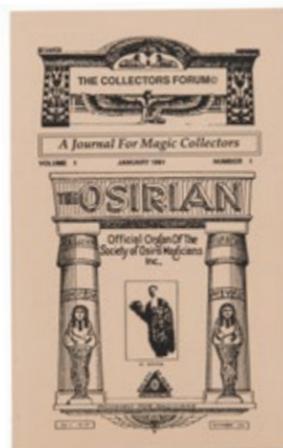
100/200



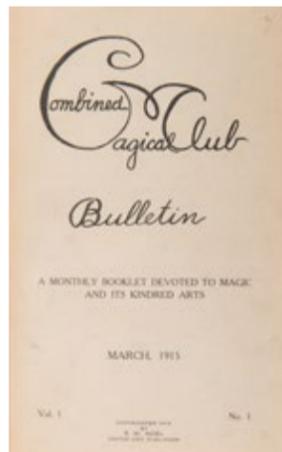
92



93



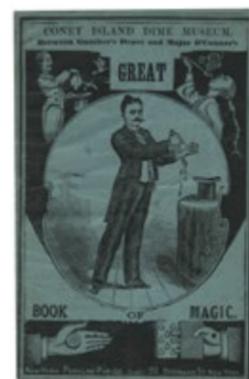
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96



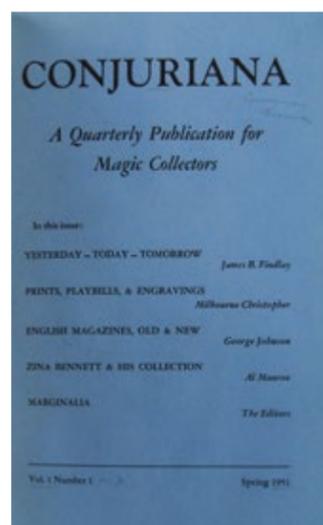
99



100



101



97



98

94. **Collectors' Forum.** Fred W. Evans. V1 N1 (Jan. 1991) – V5 N4 (Nov. 1995). Complete file in clamshell box. Fine. Fernandes 16402. **150/250**

95. **Combined Magical Club Bulletin.** Robert W. Hoel. V1 N1 (Mar. 1915) – V1 N6 (Aug. 1915). Complete file. Original wraps, collected in a blue cloth volume. Illustrated. Stamping on title pages of N5 and N6, small stains visible on a few pages; very good. **200/250**

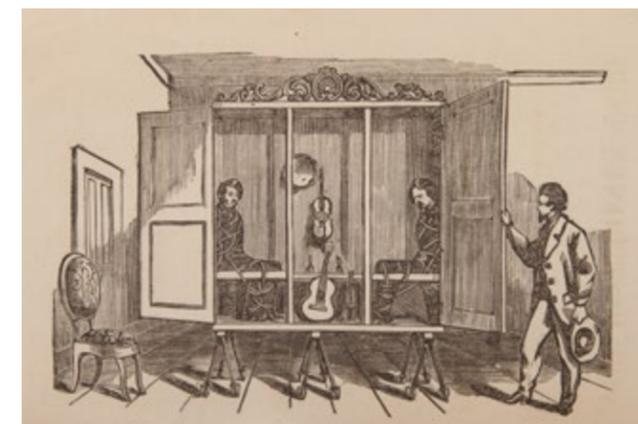
96. **The Conjurer.** J. Albert Briggs, William Andrew. V1 N1 (Sep. 1910) – V4 N6 (June 1913). Complete file. Alfredson/Daily 1695. With two issues of "The Wizard's Own Monthly," a predecessor publication handwritten by Briggs (ca. 1910) [Alfredson/Daily 7290] and a partial file of *Conjurer* (V1 N1 –V3 N5) [Alfredson/Daily 1700]. First two files loose in custom clamshell box, third file bound in red buckram. Scarce. **400/500**

97. **Conjuriana.** Charles Blythe, Jr. V1 N1 (Spring 1951) – V1 N3 (Autumn 1951). Complete file. Original wraps, bound in an orange buckram volume. Fine. Alfredson/Daily 1750. **200/250**

98. **Conjuring, or Magic Made Easy.** New York: Popular Pub., ca. 1870. Hand-colored pictorial wrappers. Illustrated. 8vo. Unpaginated gathering of eight leaves. Pencil annotations on covers, edges slightly curled, minor marginal wear; rear wrapper over-printed for "Prof. Eugene." Toole Stott 178. **150/250**



102



103

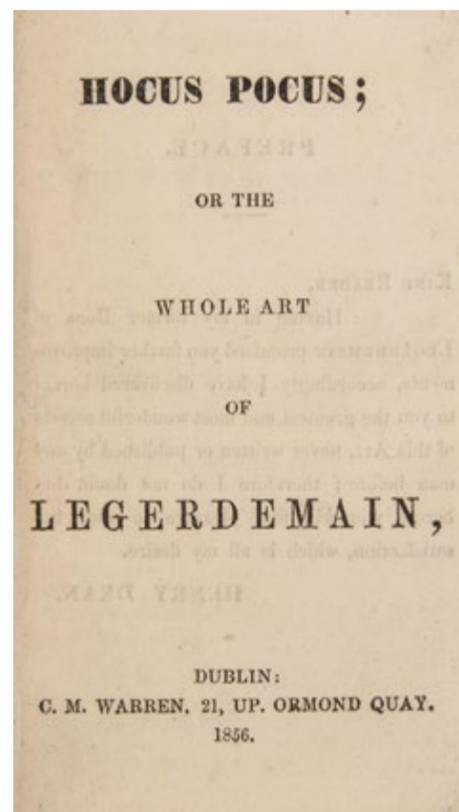
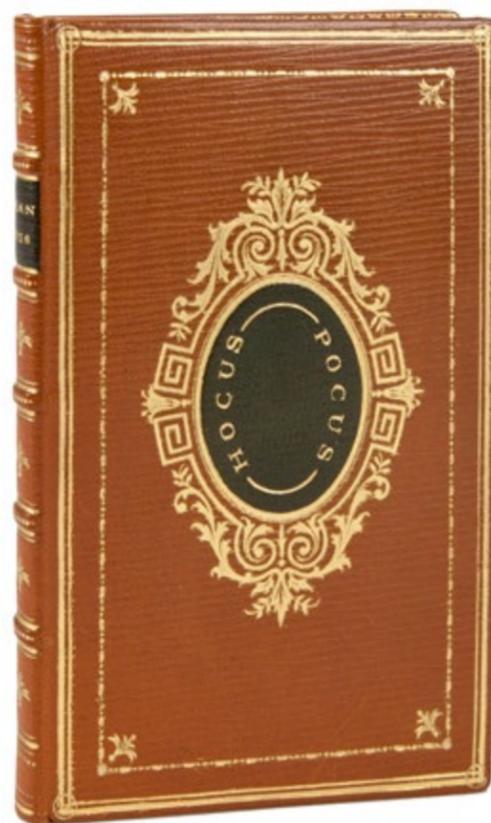
99. **Conjuring, or Magic Made Easy.** New York: Popular Pub., ca. 1870s. Green pictorial wrappers. Illustrated. 12mo. p. [1–5] 6–16. Dime book, over-printed for the Coney Island Dime Museum. Very good. **150/250**

100. Conradi, F.W. **Nine Volumes and a Typescript.** German, 1910s–20s. Cloth or pictorial wrappers. Sold with a contemporary English translation typescript (translator unknown), together with a file of instructions and clippings as found with the manuscript. **250/350**

101. Cook, Walter. **Reflections on "Raymond."** London: Grant Richards, 1917. Second printing. Publisher's cloth. Tables. 8vo. Fine. **100/200**
An anti-spiritualist rebuttal of Oliver Lodge's "Raymond" (1916).

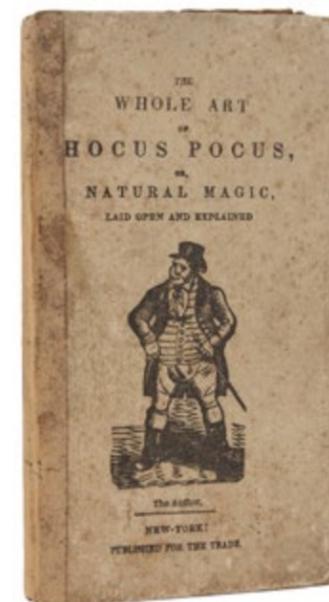
102. **Crest Magician.** A.E. Morrow. V1 N1 (Nov. 1907) – V1 N5 (Mar. 1908). Complete file. Contemporary marbled boards with laid down pen and ink masthead artwork. Binding cracked, some pages disbound. Scarce. Alfredson/Daily 1840. **250/350**

103. [Davenport Brothers] **Spirit Mysteries Exposed.** New York: Jesse Haney & Company, (1871). Pictorial publisher's wraps. Frontispiece. Woodcuts, including one showing the Davenport Brothers in their spirit cabinet. 16mo. Minor chip on spine, chips to wrappers, address label on front wrapper, else very good. Toole Stott 804. Uncommon. **600/800**



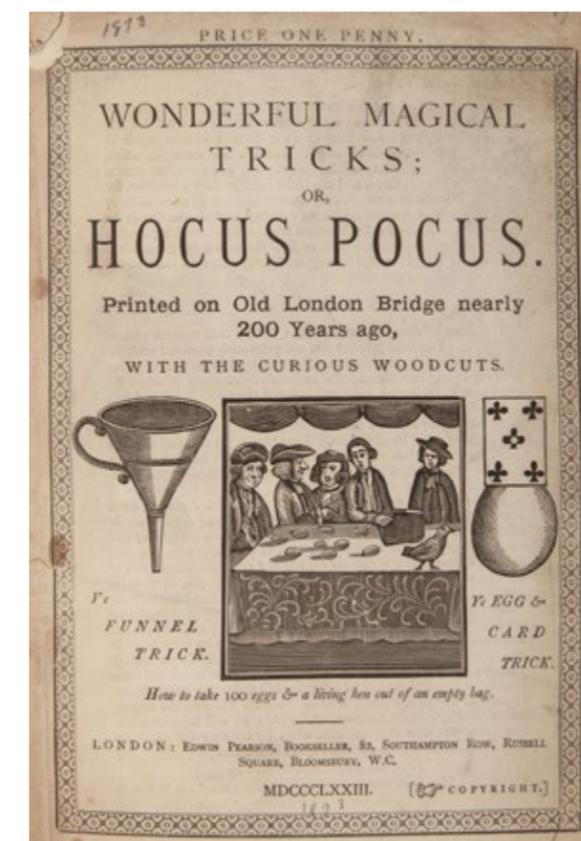
104. Dean, Henry. **Hocus Pocus; or, The Whole Art of Legerdemain.** Dublin: C.M. Warren, 1856. Modern morocco leather, oval title ornaments, gilt raised spine. 12mo. p. [3] 4–108. Ex-libris Trevor Hall. A clean and bright copy, near fine. Toole Stott 233.

3,000/5,000



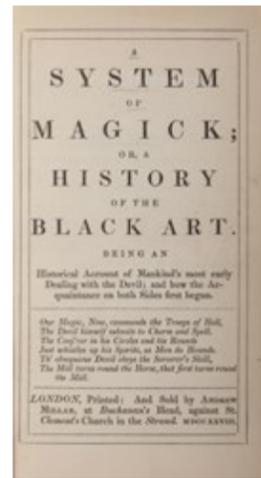
105. [Dean, Henry] **The Whole Art of Legerdemain; or Hocus Pocus Laid Open and Explained.** New York: N.C. Nafis, 1833. Cream pictorial cloth-backed boards. Folding frontispiece showing a conjurer nailing a card to a wall with a pistol shot. 12mo. Ex-libris Roland Winder. Scattered light or mild foxing, boards rubbed. Toole Stott 724.

1,200/1,800

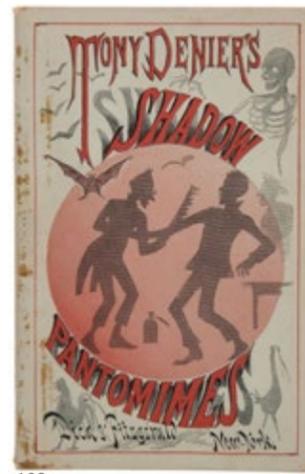


106. Dean, Henry. **Wonderful Magical Tricks; or Hocus Pocus.** London: Edwin Pearson, 1873. Gathering of four leaves, illustrated with woodcuts, in cloth-backed plain boards. 4to. p. [1-3] 4-8. Ex-C.A. George Newmann Collection (blind-stamped added flyleaf). Toole Stott 234. Rare.

1,500/2,500



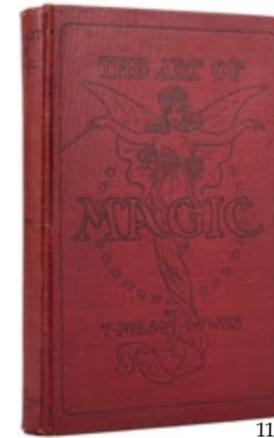
107



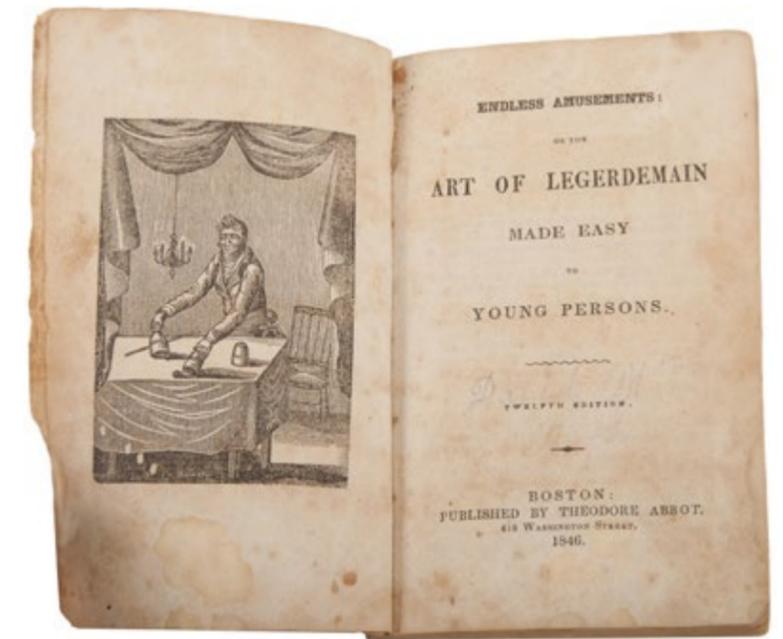
108



109



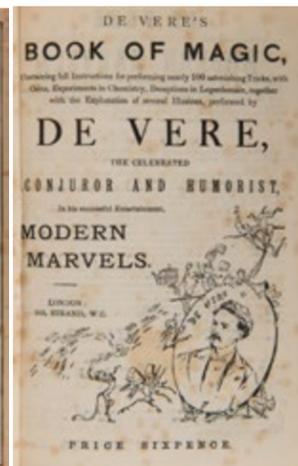
112



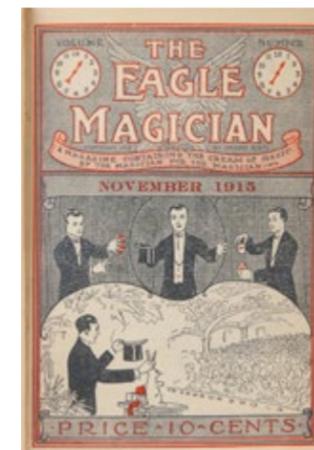
114



110



111



113



115

107. [Defoe, Daniel] **A System of Magic in One Volume.** Oxford: D.A. Talboys, 1840. Modern library buckram, gilt stamped. Marbled endpapers. 8vo. Toole Stott 814. Newmann Collection blind-stamp on title page.

150/250

108. Denier, Tony. **The Great Secret of Shadow Pantomimes.** New York: Dick & Fitzgerald, 1868. Publisher's color lithographic wrappers. Illustrated. 8vo. p. vi, [7] 8-79 + 16 leaves advts. Light rust-soling along staple marks, a few pages thumbled, else near fine. Toole Stott 1265.

200/300

109. [De Vega, Alex] **Magical Writings of De Vega.** N.p., ca. 1967. Eight typed pages (4to) in a paper folder with inked title. Inscribed and signed by De Vega on the inside front page. Accompanied by a note from Edwin Dawes to Grossman regarding the signature.

100/150

110. De Vere, Charles (H.S.G. Williams). **Modern Magic.** London: W.C. Strand, 1875. Modern red boards with gilt stamped spine, misattributing the date to 1873. Title page of De Vere's "Parlour Magic" catalog inserted. Illustrated. 8vo. Writing on FFEP, light foxing throughout; good. Toole Stott 243.

200/300

111. Dick's **One Hundred Amusements for Evening Parties, Picnics and Social Gatherings.** New York: Dick & Fitzgerald, 1879. Color lithographed wrappers. Illustrated. 8vo. p. [15] 16-147 [148] + 16 leaves advts. Spine ends worn, minor creases, else fine.

150/250

112. Downs, T. Nelson. **The Art of Magic.** Chicago: A.P. Felsman, 1921. Publisher's pictorial cloth. Author's portrait-frontis. Illustrated. 8vo. Small holes on spine, wear at corners, writing on flyleaf, else very good.

150/250

113. **Eagle Magician.** Collins Pentz. Monthly. V1 N1 (Nov. 10, 1915) - V6 N12 (Jul/Aug/Sept. 1935). Complete file bound in six blue buckram volumes, spines gilt stamped, with patterned endsheets. Alfredson/Daily 2050. Scarce.

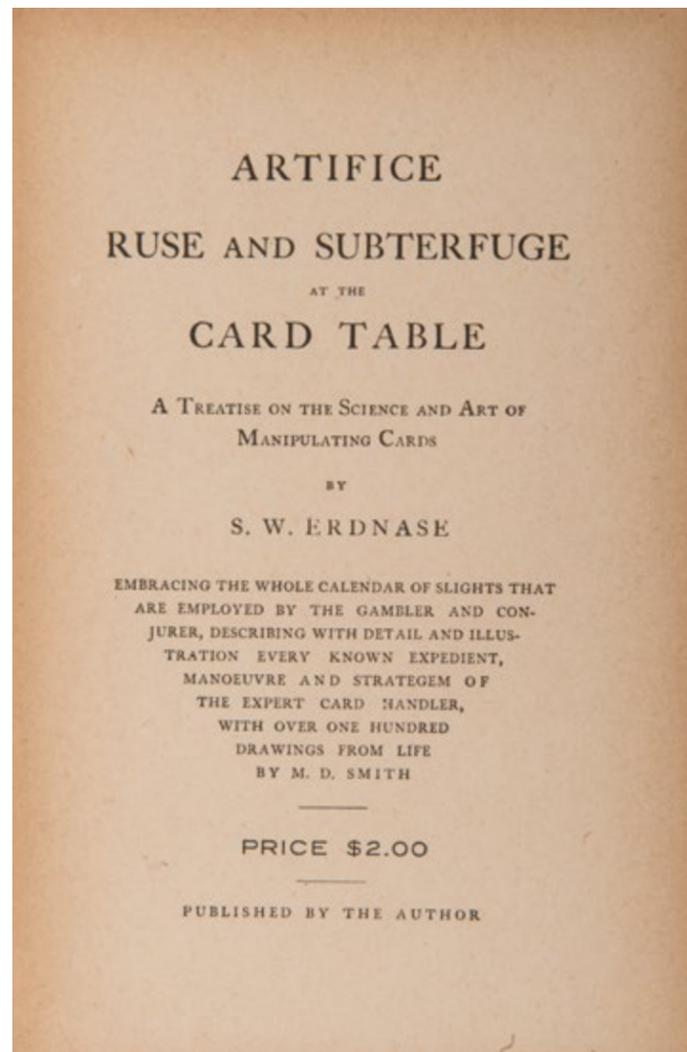
300/500

114. **Endless Amusements; or, The Art of Legerdemain Made Easy to Young Persons.** Boston: Theodore Abbot, 418 Washington Street, 1846. Twelfth Edition. Marbled wrappers (apparently original), chipped and soiled. Woodcut frontispiece of a conjuror performing the cups and balls. Illustrated with figures and woodcuts. 12mo. p. [1 -5] 6 - 108. Light foxing and minor marginal staining; very good. Toole Stott 273.

700/900

115. **Endless Amusement: A Collection of Nearly 400 Entertaining Experiments.** London: James Gilbert, 1830. Fifth edition. Publisher's buff printed boards, backed with later cloth. Illustrated. Folding engraved frontispiece. 12mo. Boards soiled and worn, contents very good. Toole Stott 261. Together with *A Companion to Endless Amusement* (London, 1831, Toole Stott 172; folding engraved frontis.).

150/250



116. Erdnase, S.W. **The Expert at the Card Table**. Chicago: Author, 1902. Publisher's green cloth stamped in gilt. Illustrated. 8vo. Spine darkened with the cloth lightly fraying at ends; remnants of magazine clipping pasted down on rear pastedown, bookplate and ownership stamp on front pastedown. Generally very clean internally, margins and gutters lightly browned.

6,000/8,000



117

117. Erdnase, S.W. **The Expert at the Card Table**. Chicago: Charles T. Powner, 1944. Cloth, with color dust-wrapper. Illustrated. 8vo. Spine toned, short tears and minor chipping.

100/150



118

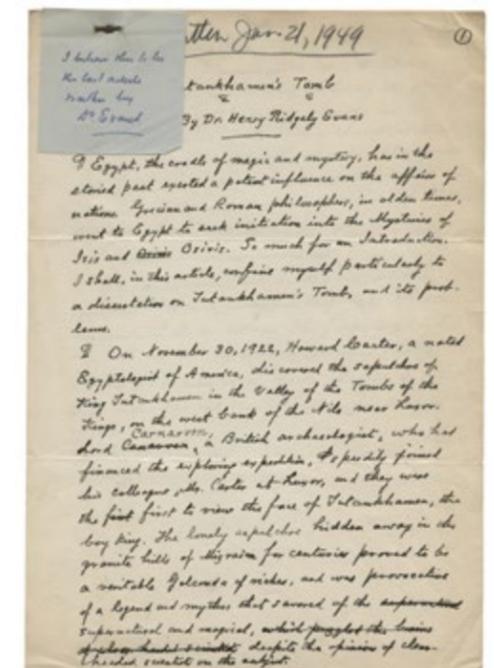
118. Evans, Henry Ridgely. **Group of Eight Pamphlets, and One Corrected Essay**. Including a six-page proof copy of "The Astounding Career of Giacomo Casanova" (posthumously published "Casanova—Pretender to Magic and Cabalism" in *Linking Ring* [V31 N12 (Feb. 1952)], containing several segments deleted or rewritten for publication; staple-bound pamphlets from *Open Court* including "Elias Levi - Magician and Mystic"; "Mysteries of Isis and Osiris"; "Natural Magic and Prestidigitation"; "Robert-Houdin"; and "Some Old Time Conjurers"; "Magicians and Freemasonry" (extract from *The Master Mason*); and "The Magic Mirror" (reprinted from *The New Age* [1905]).

600/900

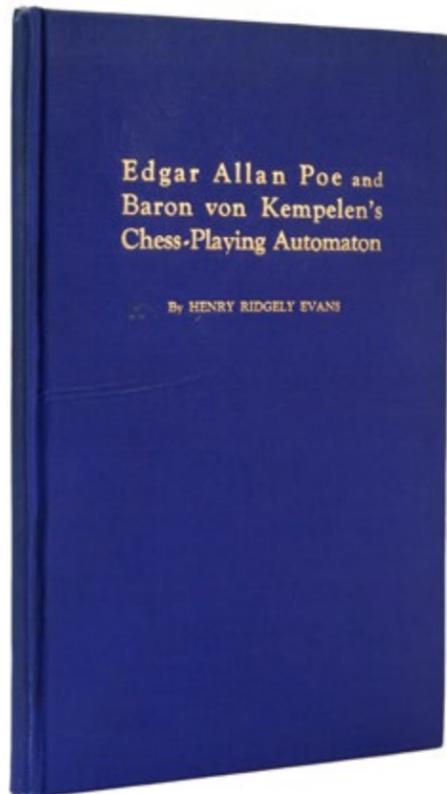
119. Evans, Henry Ridgely. **Tutankhamen's Tomb**. January, 1949. Fives pages (10 1/2 x 7") in fountain pen, bound with original tack-pin, with news clippings laid down and annotated. Numerous passages corrected, rewritten, or re-worded by Evans.

400/600

The article was published in *Linking Ring* (V29 N10, Dec. 1949; pp. 29, 109–110).



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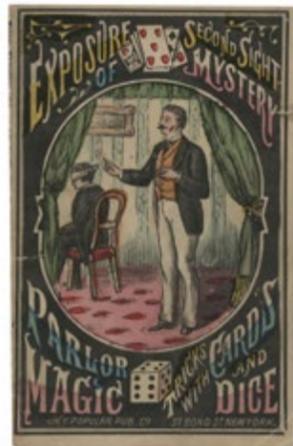
120

120. Evans, Henry Ridgely. **Edgar Allan Poe and Baron von Kempelen's Chess-Playing Automaton.** Kenton, 1939. Publisher's blue cloth stamped in gilt. Halftone frontispiece, plates. 8vo. Rippling to cloth, else very good.

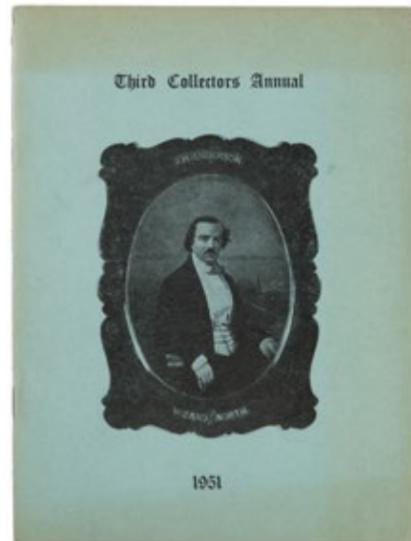
800/1,200

121. **Exposure of Second Sight Mystery, Parlor Magic and Tricks with Cards.** New York: New York Popular Publishing Co., 1883. Lovely hand-colored pictorial wrappers. Illustrated. 12mo. Two old cello-tape repairs, address label at foot of title page.

200/300



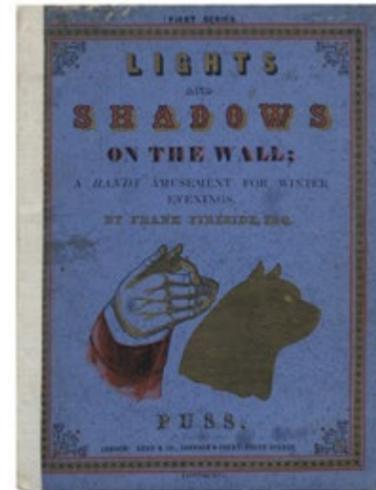
121



122

122. Findlay, J. B. **The Collected Works of J. B. Findlay.** Including *International Guide to Posters & Playbills* (1972), *Conjurers Coins and Medals* (1964; signed), *The Travels of Testot* (1965; author inscribed), *Percy Naldrett: A Memoir* (1969; signed), *Magic Coins of Czechoslovakia* (1969; inscribed and signed), *Charles Dickens and His Magic* (1962), *Anderson and His Theatre* (1967; inscribed and signed), *Collectanea* (1966), "Old Malabar" (1945), *How's Your Library?* (1958; inscribed and signed), *The Book of Magic!* (1951), "Bookishly Yours" (1987; inscribed and signed), *Magical Bibliographies* (1953; by Victor Farrelli, appendix by Findlay), *Collecting Memories* (1955; by Wilford Hutchinson, compiled by Findlay); and *Collectors Annual* nos. one (1949; rare first edition), Second (1950), Third (1951), Fourth (1952), Fifth (1953), Sixth (1954), and Tenth (1959). Also with a file of correspondence, Christmas cards, price lists, Magic Collector's Weekend brochures, and ephemera related to Findlay. Sizes and bindings vary; in two oversized 4to clam shell boxes.

600/900



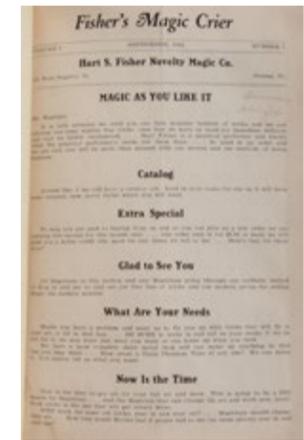
123

123. Fireside, Frank. **Lights and Shadows on the Wall; A Handy Amusement for Winter Evenings [First Series].** London: Read & Co., ca. 1862. Blue pictorial boards stamped in orange with gilt accents. Frontispiece, title page, and seven plates of shadowgraphs. 4to. Binding repaired with linen tape. Toole Stott 824. Bookplates of Stanley Collins and John Henry Grossman.

300/400

124. **Fisher's Magic Crier.** Hart Fisher. V1 N1 (Sept. 1944) – V1 N3 (Nov./Dec./Jan., [n.d.]). Complete file. Original wraps in blue cloth. Minor staining, writing on front page, else very good. Alfredson/Daily 2215.

150/250



124



125

125. [Frontispiece] **Hocus Pocus; or, Slight of Hand Explained.** London: T. Hughes, 1826. Hand-colored engraved frontispiece and original front wrapper only, both mounted on opposite sides of an old album page. Frontis. 6 1/4 x 7 1/2". See Toole Stott 380.

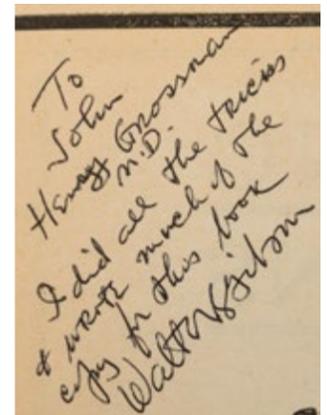
400/600

126. **Ghost.** Dr. Edward McGlynn [Cliff West]. N1 (May 1936) – N10 (Feb. 1937). In a single buckram volume. Fine. Alfredson/Daily 2395.

200/300



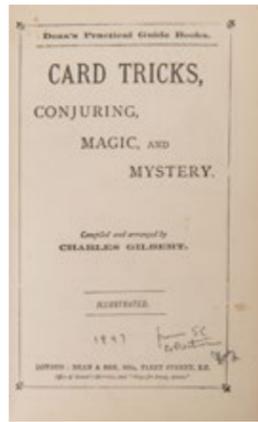
126



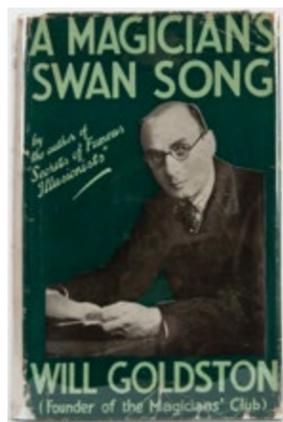
127

127. Gibson, Walter. **Two Inscribed and Signed Volumes.** Including *The Shadow* (Aug. 1945) and *Fooling the World* (1928), both inscribed and signed to Dr. Grossman by Gibson on the title pages, the former bearing C.A. George Newmann's ex-libris blind-stamp. Illustrated. 8vos. Minor wear to wrappers.

100/200



128



129

128. Gilbert, Charles. **Card Tricks, Conjuring, Magic and Mystery.** London: Dean & Son, ca. 1897. Contemporary blue board with leather spine and corners, gilt spine and title compartment. Illustrated, with diagrams. 8vo. Ex-libris Sir David Salomons Bart. Writing on title page, light discoloration; very good.

100/200

129. Goldston, Will. **A Magician's Swan Song.** London: John Long, [1934]. First edition. Publisher's cloth with scarce pictorial dust jacket. Plates. 8vo. Jacket chipped, book very good.

200/300

130. Goldston, Will. **Will Goldston's Portable Magical Index.** London: Will Goldston Ltd., ca. 1927-28. From the limited edition of 250 copies. Including 35 (of 43) illustrated notecards printed on thick cardstock, and 23 miscellaneous duplicates. With a 4to prospectus. Ownership labels affixed to each card. Scarce.

250/350

131. **Goldston's Magical Quarterly.** Will Goldston. V1 N1 (Summer 1934) - V6 N4 (Sept. 1940). Complete file. Bound in three volumes. Fine. Alfredson/Daily 2520.

200/300

132. **Grant's Inner Circle Magazine.** U. F. Grant. V1 N1/2 (1948) - V1 N11/12 (Aug./Sep. 1949). Complete File. Bound in a single buckram volume. Fine. Uncommon. Alfredson/Daily 2570.

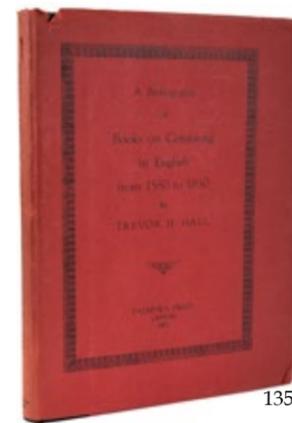
100/250

133. **The Great Chinese Wizard's Hand-book of Magic.** New York: Hurst & Co., ca. 1872. "A Manual of Experimental Magic ... Including the Beautiful and Entertaining Art of Making Fireworks." Pictorial boards, with contemporary cloth spine. Illustrated with one diagram. 8vo. Browning to boards and pages, else very good. Toole Stott 319.

150/250

134. **Griffin's Book of Wonders, and Other Publications.** New York, ca. 1888. Pictorial wrappers retained in plain cloth-backed boards. 8vo. Eight unnumbered leaves, advertising the author's Conjuring College, apparatus for sale, with hints and diagrams of some tricks. Together with *Griffin's Magic Primer* (1890s), *How to Be a Contortionist* (1896), and a price list.

100/150



135

135. Hall, Trevor H. **A Bibliography of Books on Conjuring in English from 1580 to 1850.** Lepton: Palmyra, 1957. Publisher's three-quarters red cloth, black buckram spine, with printed dust-jacket. Inscribed "with the compiler's best wishes/ June 1957." Illustrated. Large 8vo. Chipping on dust-jacket, multiple bookplates.

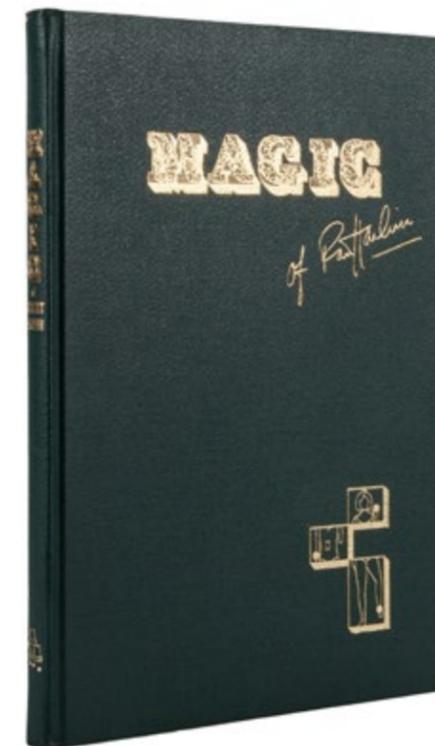
100/200

136. Harbin, Robert. **The Magic of Robert Harbin.** London: Author, 1970. Number 60 from the first and only edition of 500 copies. Numbered and signed by the author. Green cloth gilt stamped. Tall 4to. Very good. With a letter from Harbin tipped on to the FFEP. Fine.

1,200/1,600

137. Hartz, Joseph Michael. **Hartz's New Book of Magic.** New York: Press of Wynkoop & Hallenbeck, 1866. Lovely pictorial wrappers. 8vo. Blind stamp on front wrap, old signature on title, else very good. Scarce. Toole Stott 334.

1,000/1,500



Handwritten note on a light blue piece of paper. The text reads: "MAGIC of Postulim... Just a quick to say that your book left today June 15. - Requested surface letter mail - so in about 20 days you will definitely be delighted or disappointed. Sincerely, Bob Postulim". There is also a date stamp "for Saturday July 4, 1970".

136



130



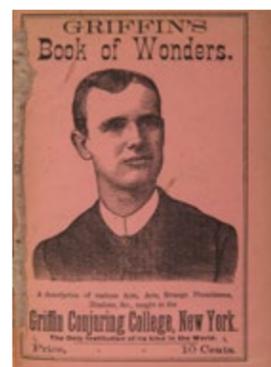
131



132



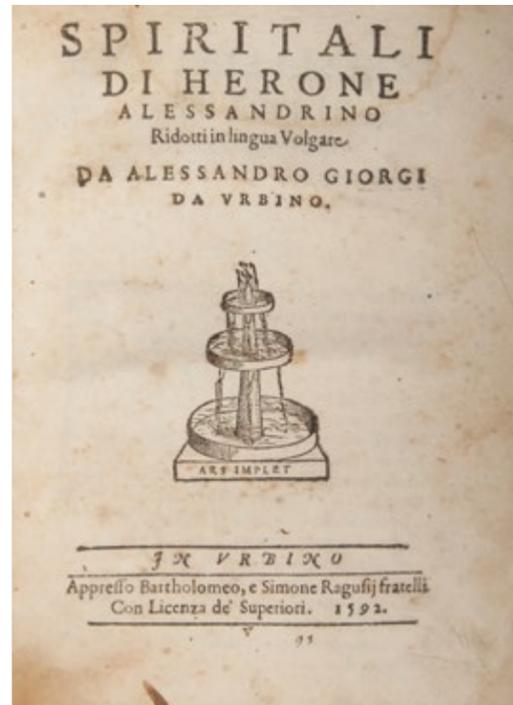
133



134



137



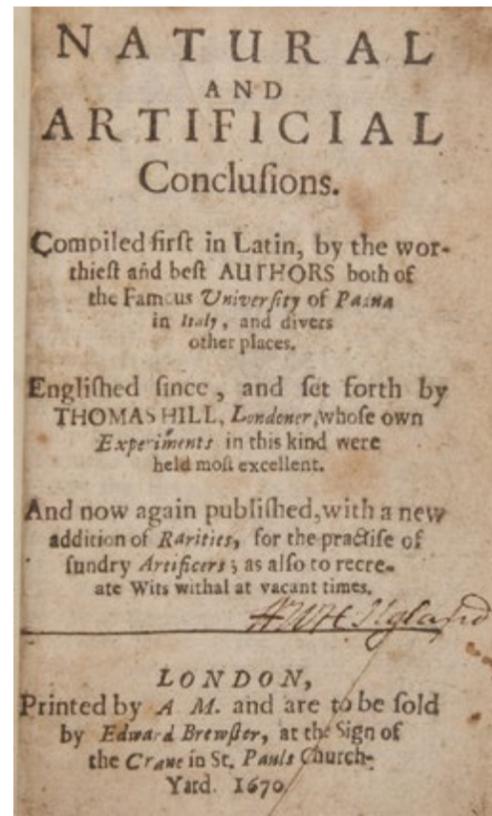
138

138. Hero of Alexandria. **Spirituali di Herone Alessandrino**. Urbino: Bartholomeo e Simone Ragusii, 1592. Contemporary limp vellum, title lettered on spine. Engraved title page. Illustrated profusely with woodcuts accompanying instructions for various feats of pneumatics and natural magic involving pressurized water and gas, fire, and other substances. Small 4to. [4 leaves], p. 1–82. Mild or heavy foxing and soiling in margins and gutter, especially at rear, a few marginal chips and tears; a good copy overall.

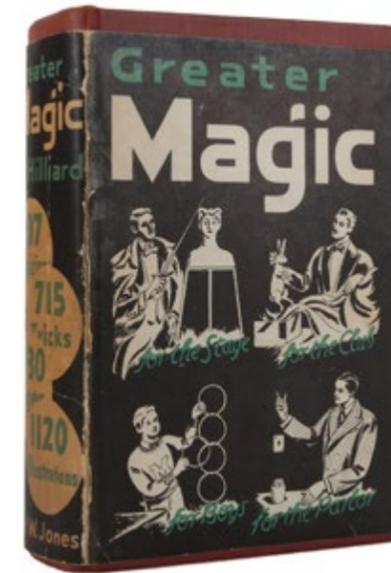
750/1,000

139. Hill, Thomas. **Natural and Artificial Conclusions**. London: Printed by A.M., and to be sold by Edward Brewster, 1670. Eighteenth century quarter tree calf, marbled sides, title lettered in gilt. 8vo. Two woodcuts. 56 leaves, unnumbered [A–G8; lacking E6, bound in facsimile]. Margins cropped close, sometimes into headings. A few ink blotches, rust marks, and light browning. Toole Stott 352. Bookplate of Sir Francis Freeling (1764–1836).

2,500/3,500



139

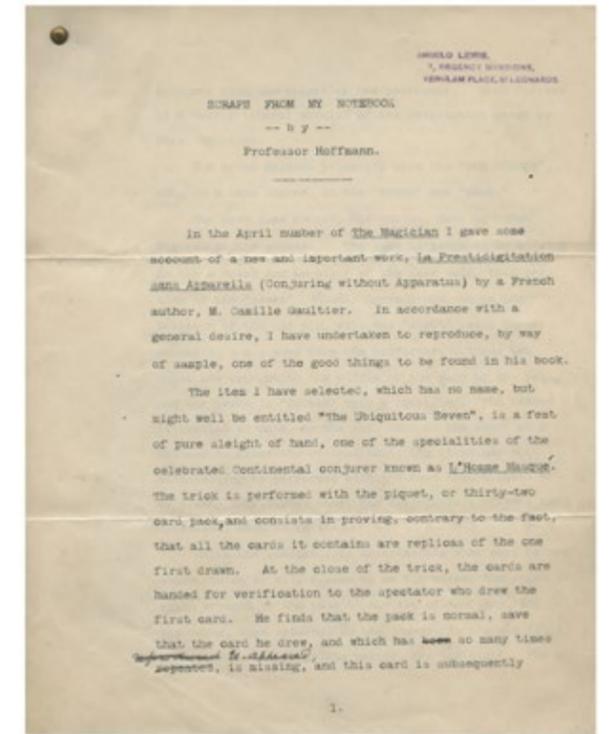


140

FINE PRESENTATION COPY

140. Hilliard, John Northern. **Greater Magic**. Minneapolis: Carl Waring Jones, 1938. First edition, first impression. Red cloth with cloth-backed jacket (trimmed and chipped, but backed with cloth). Over 1,000 illustrations by Harlan Tarbell. Thick 8vo. Very good. A fine presentation copy, inscribed and signed by Hugard, Tarbell, and C.W. Jones to Thomas Chew Worthington, an ALS from Ida Hilliard tipped-in, a fine sepia-toned photograph and autograph of J.N. Hilliard tipped in, C.W. Jones material laid in and tipped-in at the rear, and a clipped autograph of Howard Thurston tipped-in below his introduction.

400/600

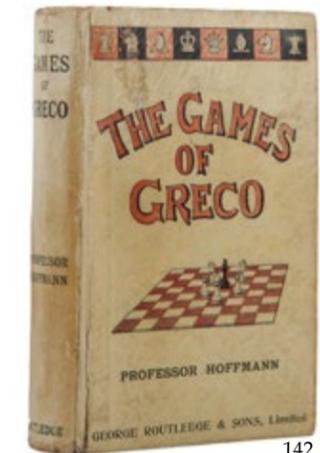


141

141. Hoffmann, Professor (Angelo J. Lewis). **Scraps From My Notebook [Corrected Draft Typescript]**. Six 4to pages, typed on rectos only, bound with push-tack, bearing approximately a dozen grammatical and re-wording annotations in Hoffmann's hand. Pages numbered by Hoffmann, ink-stamped address upper right.

700/1,000

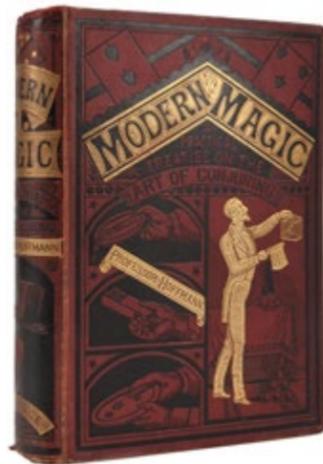
The piece was published, with a few differences between this draft, in The Magician Monthly (V11, Dec. 1914–15, pg. 5).



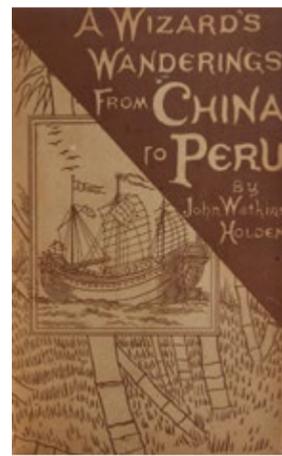
142

142. Hoffman, Professor (Angelo J. Lewis). **The Games of Greco**. London: George Routledge, 1900. Pictorial boards. Illustrated. 8vo. Soiling and wear, particularly at spine ends, else good.

100/200



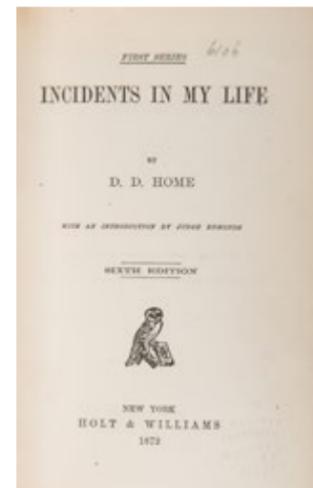
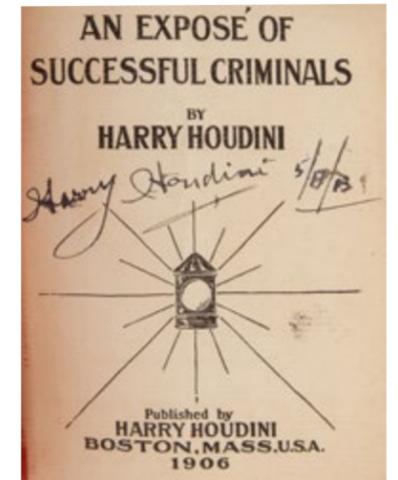
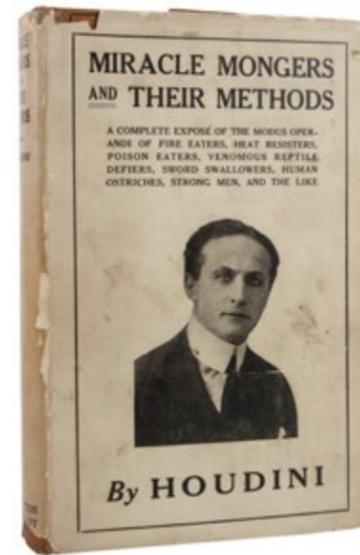
143



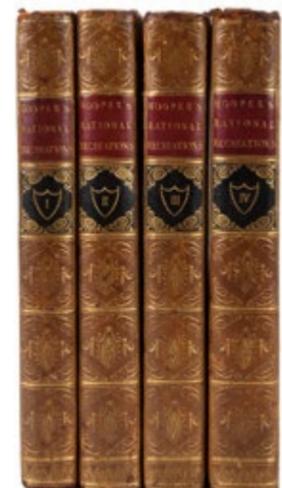
144



145



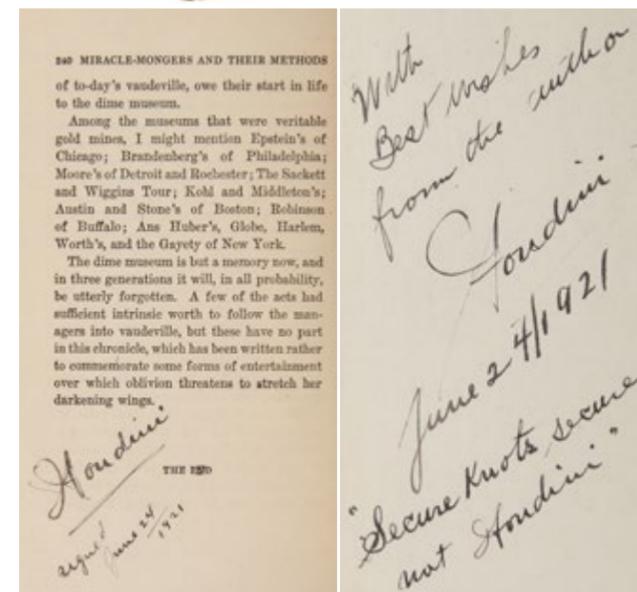
146



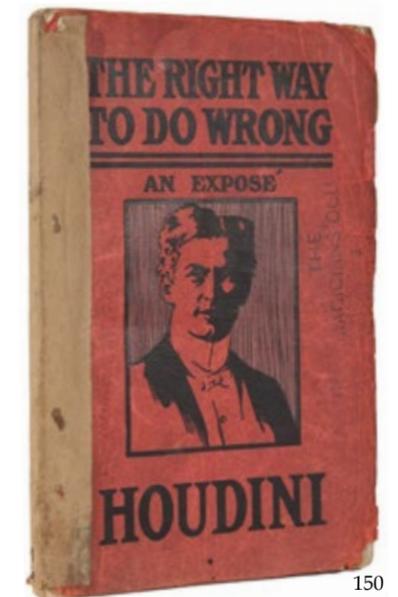
147



148



149



150

143. Hoffman, Professor (Angelo J. Lewis). **Modern Magic: A Practical Treatise on the Art of Conjuring.** London: George Routledge & Sons, 1878. Third edition. Publisher's red cloth, pictorial cover stamped in black and gilt. Engraved pictorial frontispiece. Thick 8vo. With 318 illustrations. Wear on spine and edges, light foxing, replaced endpapers; good copy.

200/300

144. Holden, John Watkins. **A Wizard's Wanderings from China to Peru.** London: Dean & Son, 1886. Maroon buckram hardcovers, gilt stamped, retaining original pictorial wrappers (front loose). Portrait frontis., illustrations. 8vo. Clean copy. Uncommon.

300/400

145. **Holmes's Magical Notes and Comments.** Donald Holmes. V1 N1 (May 1917) - V3 N12 (Oct. 1920). Complete file. Bound in a single buckram volume. Writing on FFEP, browning on some issues; very good. Scarce. Alfredson/Daily 2745.

200/300

146. Home, D.D. **Incidents in My Life.** New York: Holt & Williams, 1872. Sixth edition. Modern gilt marbled boards and endsheets, leather corners and spine with gilt title compartment. 8vo. Wear on spine, pencil writing on flyleaf margins; internally near fine.

300/400

147. Hooper, William. **Rational Recreations.** London: L. Davis, J. Robinson, B. Law, and G. Robinson, 1787. Third Edition. Four volumes, contemporary calf with decoratively gilt-stamped spines and edges. Illustrated with 65 engraved folding plates. 8vo. Scuffing on covers and wear on spine edges, but internally fine. Toole Stott 391.

300/400

148. Howard, Rupert. **The Rupert Howard Course in Magic.** London, ca. 1930. Lessons 1 - 25. Modern quarter leather, raised gilt spine, with marbled sides. Illustrated with photographs and line drawings. 4to. Wrappers lacking, original owner's marginalia in "notes" column. Bookplate of Will Ayling.

250/350

149. Houdini, Harry (Ehrich Weiss). **Miracle Mongers and Their Methods.** New York: E.P. Dutton, 1920. First edition. Publisher's cloth, with the scarce pictorial dust-wrapper. Inscribed and signed by Houdini on the front flyleaf: "With best wishes from the author/ Houdini/ June 24 1921/ "secure knots secures not Houdini." Signed on the last page of text, beside THE END: "Houdini/ signed/ June 24, 1921." Cross-out to the text in Houdini's hand initialed "H.H" (page 58, regarding erroneous statement on the exile of Napoleon). Plates. 8vo. Dealer circular ad tipped-in at rear. Bookplate of Alfred F. and Ray S. Goldsmith on the pastedown. Jacket chipped at edges, old tape repair at foot of spine.

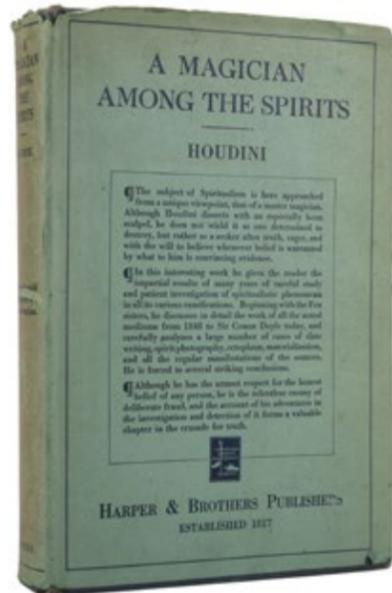
2,000/3,000

150. Houdini, Harry (Ehrich Weiss). **The Right Way to Do Wrong.** Boston, 1906. Signed by Houdini on the title page: "Harry Houdini, 5/17/13." From the Magicians' Club (London) Collection, being a presentation copy from Will Goldston (signed on verso of frontispiece). Numerous club ink stamps. Publisher's pictorial wrappers. Illustrated. 8vo. Old tape repairs to spine and back cover, corners and edges worn.

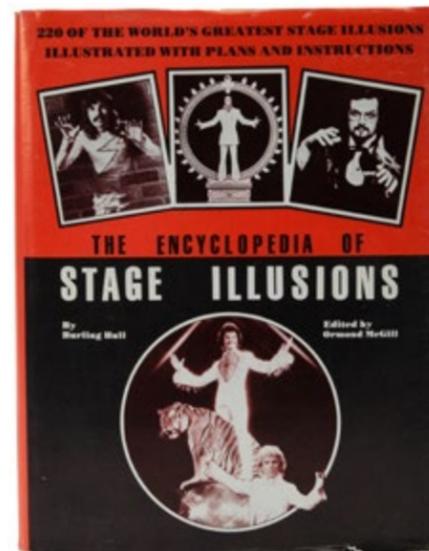
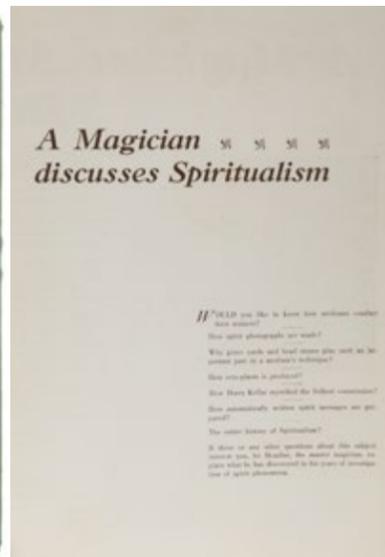
1,000/2,000



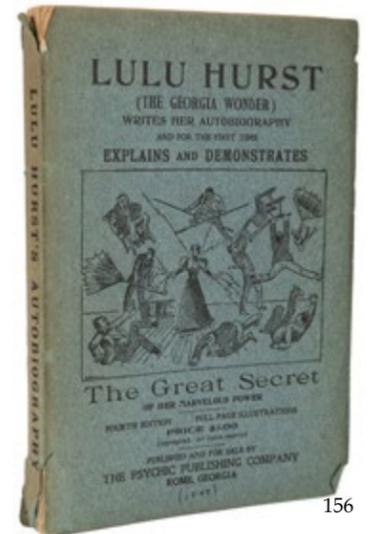
151



152



155



156

155. Hull, Burling. **The Encyclopedia of Stage Illusions.** Oakland: Magic Limited, 1980. From an edition of 500 copies. Gilt-stamped plush leatherette with jacket. Profusion of illustrations and blueprints. 4to. Very good.

500/750

A majority of the blueprints and drawings in Hull's Encyclopedia were reproduced without permission from the copyright holders leading to a recall of many copies and creating a hard-to-find collectors item in the process.



157

156. Hurst, Lulu. **Lulu Hurst (The Georgia Wonder) Writes her Autobiography.** Rome, Georgia: The Psychic Publishing Company, [1897]. Stated fourth edition. Blue pictorial wrappers, portrait frontispiece, full page photographs. 8vo. Wraps with minor chips, frontis. stained, else good.

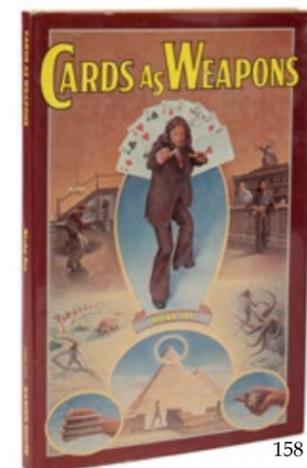
300/500

157. [Japanese] **Antiquarian Book on Magic.** Circa 1880s. Paper wrappers, inside front cover with ink-colored image of a student studying a text. Block-printed illustrations of tricks with bottles and glassware, tables, boxes, and more. 5 x 3 1/2". Damp-stain on front cover, backstrip chipped.

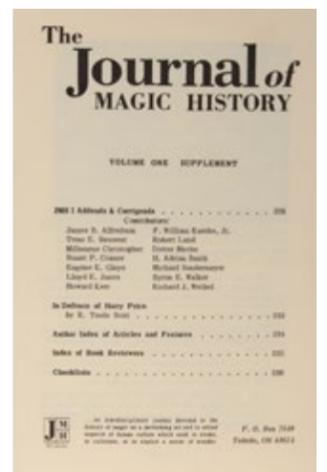
150/250

158. Jay, Ricky. **Cards As Weapons.** New York: Darien House, 1977. First edition. Hardcover with brightly illustrated jacket. Illustrated. 4to. Fine.

150/250



158



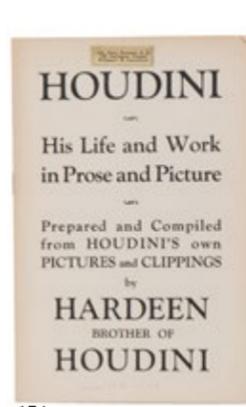
159

159. **The Journal of Magic History.** Steven Tigner. V1 N1 (March 1979) - V2 N3 (Dec. 1980). Complete file. Including indexes and supplements for V1 N1 - N2. In a black and red clamshell box. Fine. Alfredson/Daily 3115.

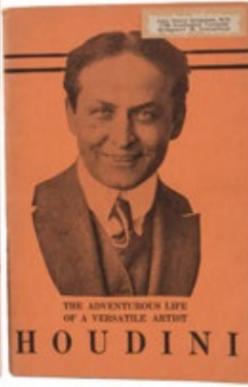
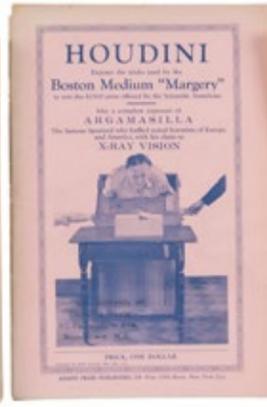
200/400



153



154



151. Houdini, Harry (Ehrich Weiss). **Life, History and Handcuff Secrets.** Leicester: Wilsons' Printers, ca. 1907. Original pictorial pale yellow wrappers (a variant, bearing printer's data lower left of front cover, dark shaded border around Houdini). Illustrated. 32 pages. Short tear to cover tape-repaired; very good.

400/600

152. Houdini, Harry (Ehrich Weiss). **A Magician Among the Spirits.** New York: Harper & Brothers, 1924. First edition. Blue cloth gilt stamped with scarce publisher's dust jacket. Plates. Tall 8vo. Ticket to Houdini performance tipped-in on front pastedown, errata slip, contemporary newspaper clippings tipped onto rear endsheets. Prospectus and assorted related materials laid in. Jacket chipped, price-clipped, and reinforced with old cello-tape.

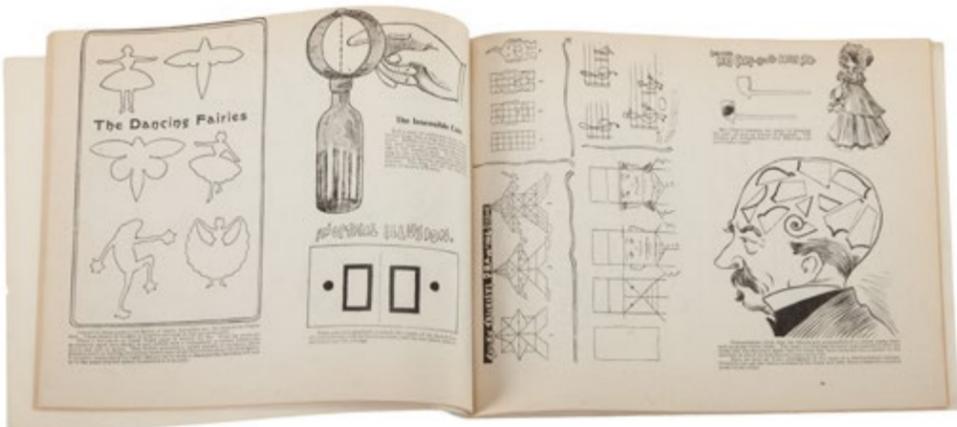
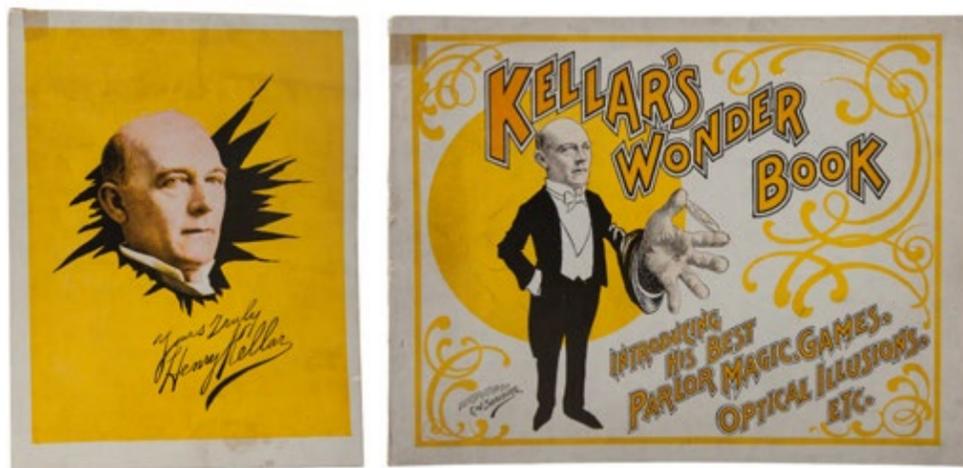
400/600

153. Houdini, Harry (Ehrich Weiss). **Houdini's Paper Magic.** New York: Dutton, 1929. Fourth printing. Green publisher's cloth stamped in orange, with jacket. Color frontispiece. Illustrated. 8vo. Jacket chipped and stained, stamping on flyleaf and endpaper, else very good.

100/150

154. Houdini, Harry (Ehrich Weiss). **Trio of Booklets on Houdini.** Including *Adventurous Life of a Versatile Artist* (New York, 1922), *Houdini Exposes the Boston Medium "Margery"* (New York, 1924; covers detached); and *Houdini: His Life and Work in Prose and Picture* (ca. 1940s). Ownership labels on covers, scattered minor wear.

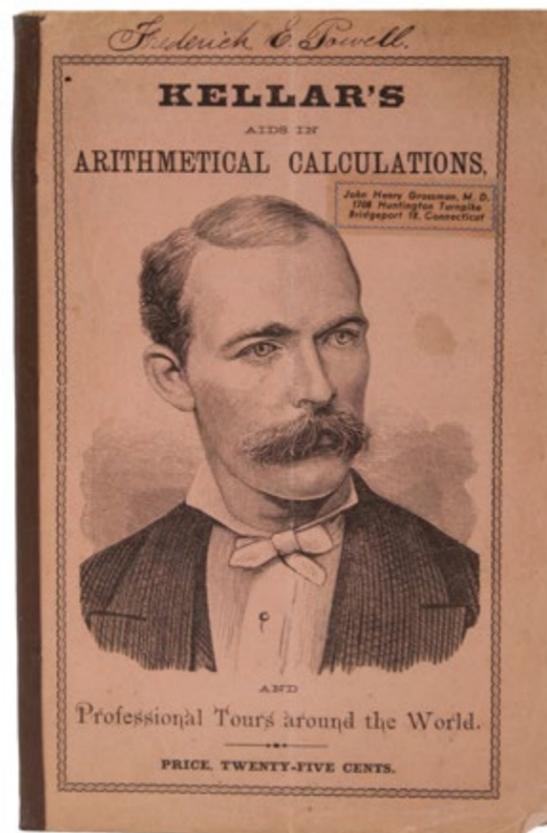
250/350



160. Kellar, Harry. **Kellar's Wonder Book**. Nashville: The Brandon Company, 1903. Publisher's color pictorial wrappers. Illustrated by C.W. Saalburg. Oblong 8vo. Minor chipping, small tape repair to spine, else very good. Rare.

3,000/4,000

A genuine rarity in American conjuring books, and one of only a handful of examples known. Most likely produced as a "pitch" book or a newspaper promotion used to advertise Kellar's shows. Saalburg's illustrations explain the tricks, games and shadowgraphs inside. The artist was a well known political cartoonist and inventor of printing equipment who had a long and successful career. He also played a role in the development of the famous Yellow Kid cartoon.



161

161. Kellar, Harry. **Kellar's Aids in Arithmetical Calculations**. [Philadelphia]: Dunlap & Clarke, 1885. Pictorial wraps bearing an engraved portrait of Kellar. 32 pages. 8vo. Some wear and tape on wraps and end pages; good copy. Ownership signature of Frederick E. Powell on cover.

1,500/2,000



162

162. Kellar, Harry. **A Magician's Tour**. Chicago: Donohue, Henneberry & Co., 1890. Colored pictorial wrappers. Plates. 8vo. Chipped wrappers, spine, and page edges. Blind stamps of W.D. LeRoy and John Henry Grossman. Uncommon edition.

300/500



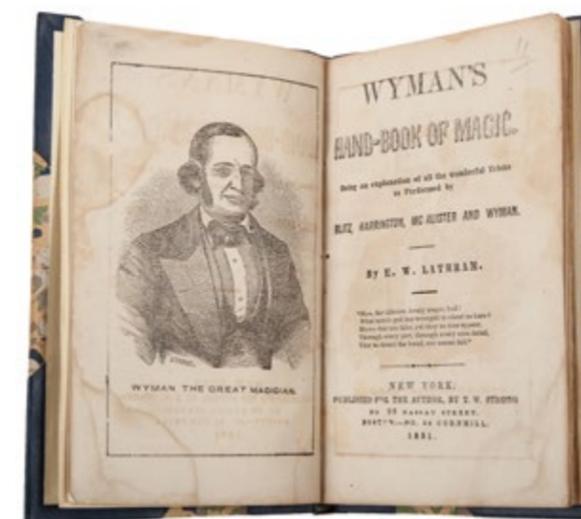
163

163. **L'Ancienne et la Nouvelle Collection des Tours D'Escamotage de Prestidigitation et D'Adresse**. Paris: Bailly, ca. 1850s. Contemporary plain wraps. Engraved frontispiece and plates. 16mo. A few short marginal tears, else fine.

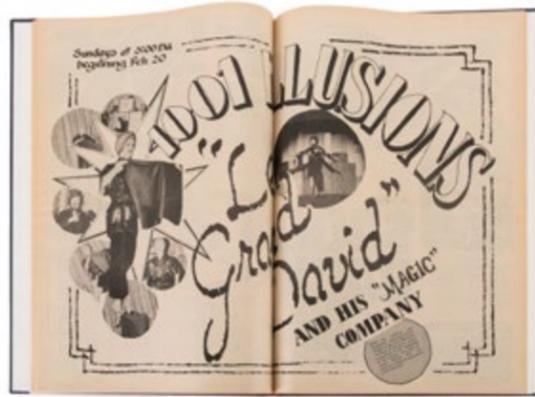
200/300

164. Lathram, E. W. **Wyman's Hand-Book of Magic**. New York: T. W. Strong, 1851. Contemporary marbled boards with leather corners and spine. Illustrated, author's portrait on frontispiece. 8vo. Ex-libris Stanley Collins. Some staining and foxing internally; good. Toole Stott 425.

300/400



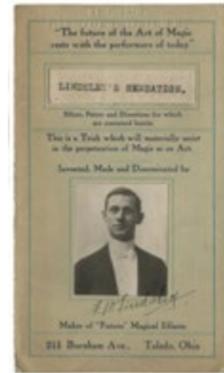
164



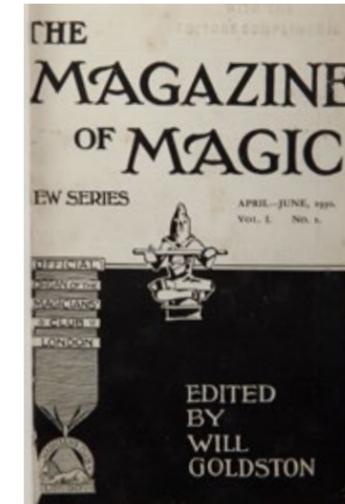
165



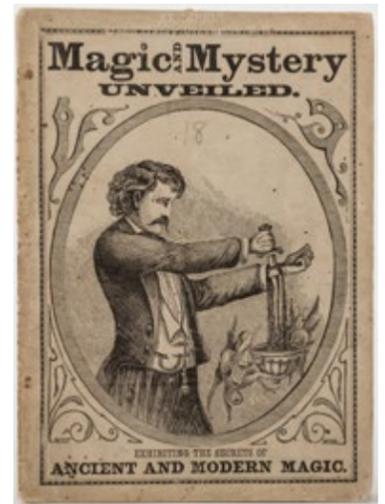
168



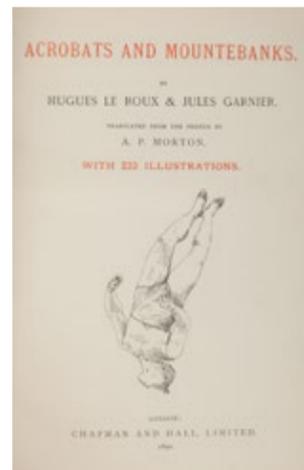
169



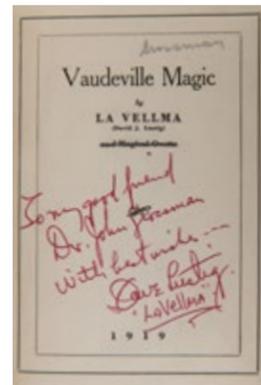
172



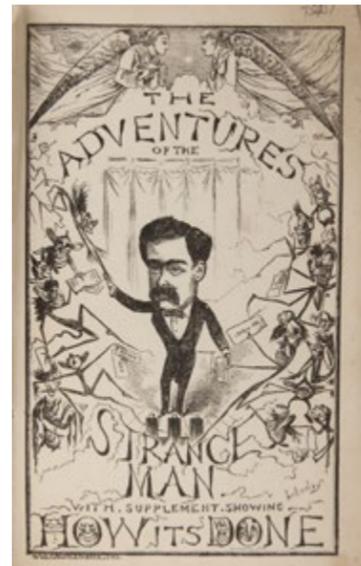
173



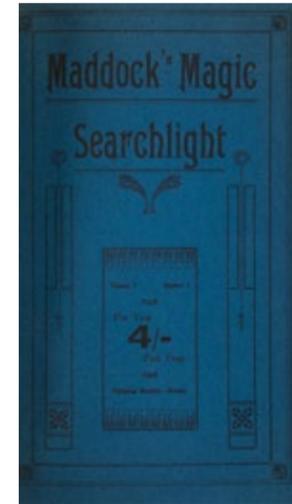
166



167



170



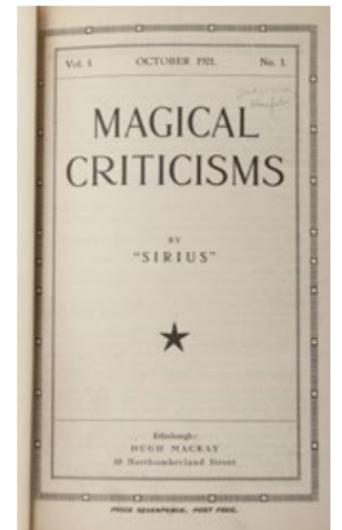
171



174



175



176

165. [Le Grand David and His Own Spectacular Magic Company] **Cabot Street Cinema Theatre**. Beverly, Mass., 1976–83. Partial file, comprising V1 N1 (Aug. 1976) – V7 N27 (Aug. 1983). “Marco the Magi” label inside front volume annotated: “Only 3 others have this now”. Seven folio buckram volumes, gilt titles. First volume cover scratched, else fine. Fernandes 1490.

250/350

166. Le Roux, Hughes and Jules Garnier. **Acrobats and Mountebanks**. London: Chapman and Hall, 1890. One third leather over pebbled cloth. Marbled endsheets and page edges; spine handsomely tooled in gilt with morocco labels gilt stamped. 233 illustrations. 4to. Rubbing and chipping; very good. Handsome binding.

250/350

167. La Vellma [David J. Lustig] **Vaudeville Magic**. N.p., 1919. First edition. Inscribed by author. Modern red boards with gilt stamped spine. Tipped-in newspaper clipping on flyleaf; very good.

100/150

168. **Leona Lamar. The Girl with 1000 Eyes**. Circa 1921. Pictorial wrappers bearing a halftone photo of the performer. Mentalism pitchbook. 8vo. 22 pages + 1 leaf (question slip). Address label on front cover.

50/100

169. Lindsley, F.W. **Two Signed Magic Booklets**. Toledo, ca. 1910s [?]. Typed magical effects instructions (4to) for “Lindsley’s Sensation” and “Rainbow Enigma” [1 and 3 pages, respectively] folded and bound in folders bearing tipped-on photos of the author, both signed on the front cover by Lindsley, the second title signed again on the third page. Uncommon.

100/150

170. Lynn, Dr. H.S. (Hugh Simmons). **The Adventures of a Strange Man, with a Supplement Showing “How It’s Done!”**. Leicester: Edward Lamb, 1878. Publisher’s pictorial wrappers. Illustrated half-title page by Cruikshank. Sectional title page “How It’s Done in India”. 8vo. p. [1-5] 6-88 +4 leaves advts. Old tape repair to front wrapper, marginal tears and chipping. Toole Stott 457.

400/600

171. **Maddock’s Magic Searchlight**. A.H. Maddock. V1 N1 (Oct. 1919) – V1 N6 (Mar. 1920). Complete file. Bound in a single buckram volume, each issue with colorful paper covers. Fine. Uncommon. Alfredson/Daily 3475.

100/150

172. **Magazine of Magic (New Series)**. Will Goldston. V1 N1 (Apr./June 1930) – V4 N1 (Jan./Mar. 1934). Complete file. Bound in a single buckram volume. Few pages with fading; near fine. Alfredson/Daily 3485.

150/250

173. **Magic and Mystery Unveiled**. New York: Hurst & Co., 1883. Pictorial wrappers showing the conjuror impaling himself with a knife. Illustrated. 12mo. p. [1–5], 6–66. Very good. Paginated same as Toole Stott 463, but with printed date.

200/300

174. **Magic Circle Mirror**. Will Alma. V1 N1 (Mar. 1971) – V6 N11 (Jan. 1977). Complete file, in two cloth clamshell boxes. Fine. Alfredson/Daily 3680.

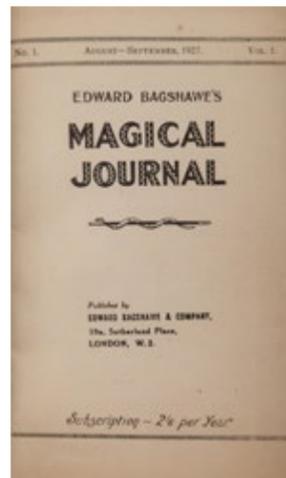
300/500

175. **The Magic World**. J.E. Pierce. V1 N1 (Apr. 1917) – V7 N10 (Feb./Mar. 1924). Complete file, in two decorative red volumes with gilt spines. Fine. Alfredson/Daily 4150.

200/300

176. **Magical Criticisms**. Hugh MacKay. V1 N1 (Oct. 1921) – V2 N1 (Oct. 1922). Complete file. Original wraps bound in modern blue cloth. Some fading on pages; near fine. Alfredson/Daily 4226.

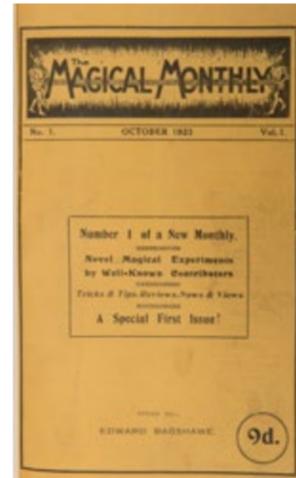
150/300



177



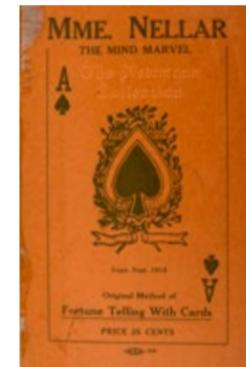
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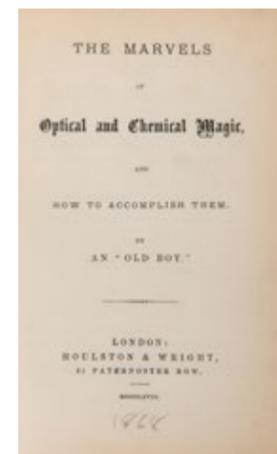
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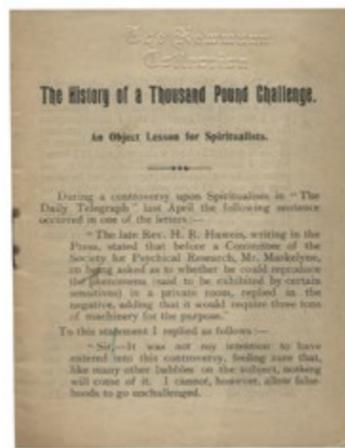
183



184



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182

183. [Miscellaneous] **Nine Antiquarian Booklets on Parlor Conjuring and Related Arts.** American or English, 1880s – 1930s. Pictorial or printed wrappers. Some Illustrated. 8vo or smaller. Including one volume from Walter Floyd's library, bearing his bookplate. Instructional supplements accompanying Wassmann's *Parlor & Pocket Tricks*. Condition generally good.

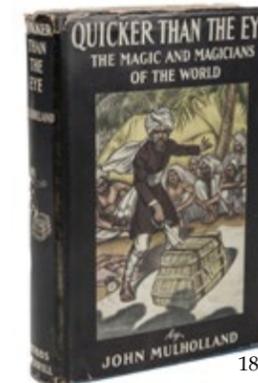
400/600

184. Mlle. Nellar the Mind Marvel. **Original Method of Fortune-Telling With Cards.** Appleton, Wisc., 1915. Original orange wraps retained in plain cloth boards. 12pp incl. covers. Blind-stamp Newmann Collection on cover.

50/100



185



186

185. **Modern Magician.** James McKnight. V1 N1 (Oct. 1932) – V1 N8 (Apr. 1934). Complete file. Bound in a buckram volume. Fine. Alfredson/Daily 4915.

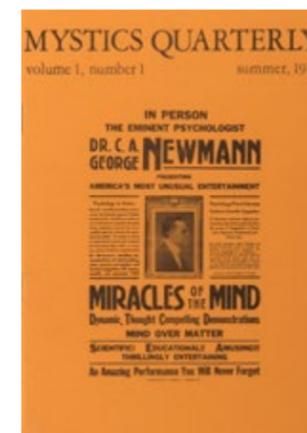
100/150

186. Mulholland, John. **Quicker Than The Eye.** New York: Bobbs Merrill, 1932. Publisher's cloth with jacket. Illustrated by Cyrus LeRoy Baldrige. 8vo. Jacket chipped. Inscribed and signed twice by Mulholland, to Joe Lightner and John Henry Grossman.

150/250

187. **Mystics Quarterly.** James Hagy. V1 N1 (Summer 1976) – V4 N4 (Spring 1981). Complete file, with V1 index and N1 "Contributor's Booklet". In buckram clamshell box. Fine. Alfredson/Daily 5030.

250/350



187



188

188. **N.C.A. Digest.** Charles Hagen. V1 N1 (Aug. 1920) – N.V.N. (Oct./Dec. 1921; 13th issue). Complete file. The private newsletter of the National Conjuror's Association. Original paper covers held in blue buckram volume. Including back tipped-in brochure for the "Eleventh Annual Convention Entertainment" of the N.C.A. Mild wear to corners on pages; very good. Alfredson/Daily 5050.

250/350

177. **Magic Cauldron—New Series.** F. William Kuethe, Jr. N1 (Mar. 1977)–N20 (Dec. 1984), lacking N16 issued out of sequence several years after N20. With supplements. Alfredson/Daily 3655.

100/200

178. **Magic Mirror.** Charles Williams. V1 N1 (Jan. 1909) – V4 N9 (Oct. 1912). Partial file, 45 (of 56) issues, bound in green buckram volume. Ex-libris Dr. John Henry Grossman. Writing on FFEP, near fine condition for all copies. Scarce. Alfredson/Daily 3920.

100/200

179. **Magical Monthly.** Edward Bagshawe. V1 N1 (Oct. 1923) – V3 N12 (Sep. 1926). Complete file in two red volumes. Alfredson/Daily 4320. With tipped-in sleeve on flyleaf holding the pamphlet "Syko: Edward Bagshawe's New Mental Feature" (ca. 1929). Some pages lightly bent; near fine.

200/300

180. **Marvels of Optical and Chemical Magic.** London: Holston & Wright, 1868. By "An Old Boy." Modern brown paper boards, hand-written title. Illustrated. 8vo. Ex-libris Stanley Collins. Replaced endpapers, back cover taped, internally near fine. Toole Stott 486.

150/200

181. [Maskelyne, J.N.] **The History of a Thousand Pound Challenge.** London: Author, 1906. Self-covered. 16mo. Blind stamps of The Newmann Collection and John Henry Grossman. Uncommon.

200/300

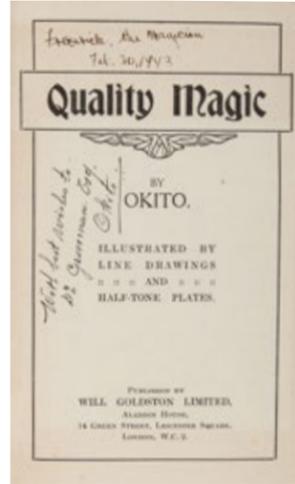
A pamphlet distributed at St. George's Hall by the Maskelyne family and the employees at "London's New Home of Mystery."

182. "A Medium", pseudo. **Revelations of a Spirit Medium or Spiritualistic Mysteries Exposed.** St. Paul: Farrington & Co., 1891. Original pictorial wraps retained in blue buckram volume. 12mo. Title page bearing Burlingame's stamp. Title page tearing, tape on front pages, else very good.

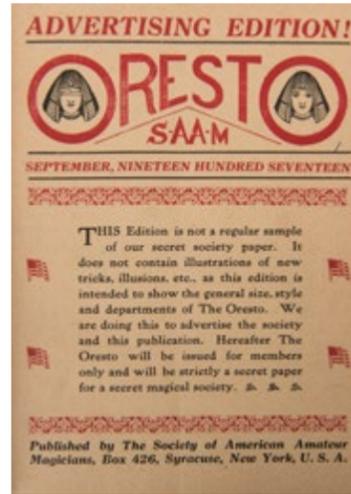
400/600



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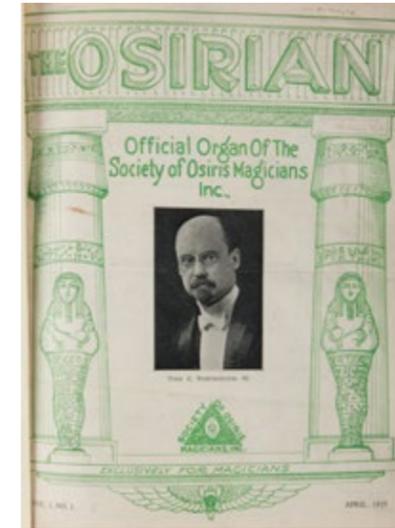
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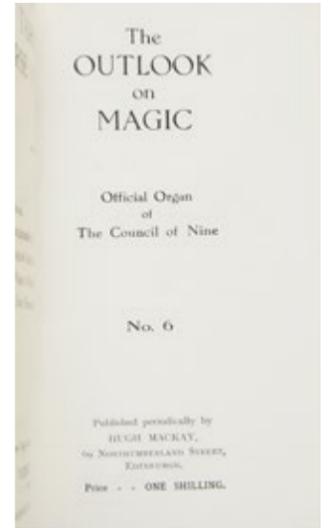
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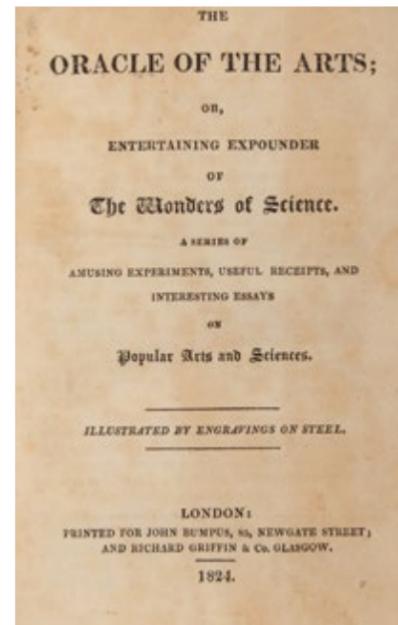
193



194



195



191



189. **N.C.A. Recorder**. Charles Hagen. Monthly. NV N# (Jul. 1913)–NV N# (n.d.). Complete file, p. 1–24. Three-quarter cloth volume, gilt title, with marbled sides. Alfredson/Daily 5055.

100/200

190. Okito (Theodore Bamberg). **Quality Magic**. London: Will Goldston Ltd., [1922]. Pictorial boards. Frontispiece. Illustrated. Small 8vo. Inscribed and signed on the title page by Okito. Spine chipped and rubbed, else good.

200/300

191. **Oracle of the Arts, (The)**. London: John Bumpus, 1824. Nineteenth century quarter leather, gilt spine compartments and title label, marbled edges and endsheets. Three steel-engraved plates bound in at rear. 12mo. p. [i] ii–iv, [5] 6–212. A few areas lightly spotted, else fine. Toole Stott 517.

600/900

192. **Oresto**. George Lamphere. 'Advertising Edition' (Sep. 1917) – V1 N8 (Aug. 1920). Complete file. Attractive original linen wraps retained in a red buckram volume. Including slip explaining a printing issue in V1 N7. Fine. Alfredson/Daily 5430.

250/400

193. Ormonde, Dr. **Mystery Unveiled**. Edinburgh: Author [?], 1898. Publisher's pictorial boards. Portrait frontispiece, illustrated. 8vo. Dampstained; chipped and worn spine; fair. Scarce.

200/300

Clearly an unauthorized imitation of Samri Baldwin's *The Secrets of Mahatmaland Explained*. Contents include discussions of thought reading, lightning calculations, and facts in sacred history. Several poor imitations of Baldwin's publicity material are reproduced on the final leaves of the book, while other illustrations have been lifted from various contemporary publications on related subjects.

194. **Osirian**. Al Snyder. V1 N1 (Apr. 1925) – V1 N6 (Sep. 1925). Complete file. Bound in a single volume with "John Henry Grossman M.D." stamped in gilt. Alfredson/Daily 5435.

250/350

195. **The Outlook on Magic**. Hugh Mackay. Irregular. N1 (Mar. 1927) – N8 (Feb. 1932). Complete file. Buckram volume stamped in gilt. Official organ of the Council of Nine (Edinburg, Scotland). Scarce private publication circulating among the small group of members of the club, including Sidney W. Clarke (Hon. President) and Will Goldston (Patron). Alfredson/Daily 5465.

250/350

196. **Palacio Desencantado De Mister MacAllister**. [Madrid], ca. 1847. Contemporary marbled wrappers, finely engraved title leaf. Lacking half-title page. p. [5–7] 8–54 + 1 page (index). Illustrated. 8vo. Very good.

150/250

197. **Pantomime and Revue Annual**. Will Goldston. N1 (1915/1916). Single issue. With Goldston's "Pantomime and Vaudeville Favorites" (ca. 1913), both in blue buckram volumes. Fine. Rare. Alfredson/Daily 5525.

200/300



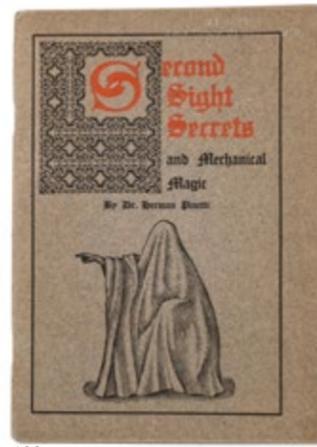
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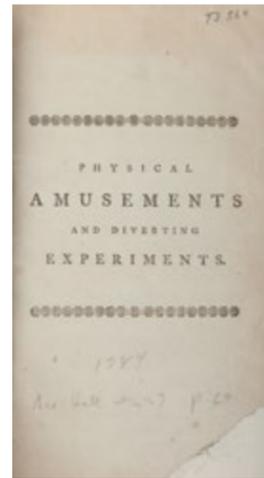
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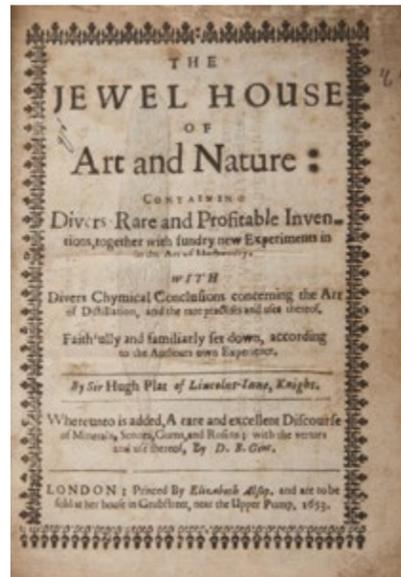
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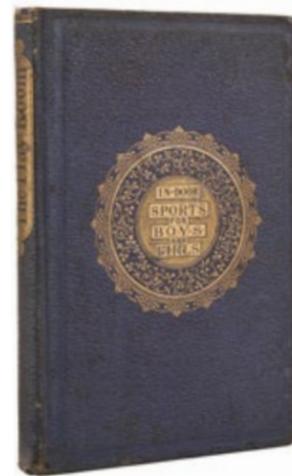
199



200



201



202

198. **Phoenix.** Hugh MacKay. "A" (June 1931) - "B" (Dec. 1933). Complete file of "Literary and Magical Selections". Bound in a single red volume. Ex-libris Dr. John Henry Grossman. Alfredson/Daily 5600. Fine.

200/400

199. Pinetti, Herman. **Second Sight Secrets and Mechanical Magic.** Bridgeport: The Dunham Press, 1905. Dark grey pictorial wraps. 12mo. p. 6-52. Fine. Explaining secrets of table tipping, levitation, and second sight codes.

100/150

200. Pinetti, Giuseppe. **Physical Amusements and Diverting Experiments.** London, 1784. Modern quarter leather, gilt spine, with marbled sides. 8vo. Frontispiece and title page in facsimile only, half-title page torn in corner, minor scattered soiling. Toole Stott 564.

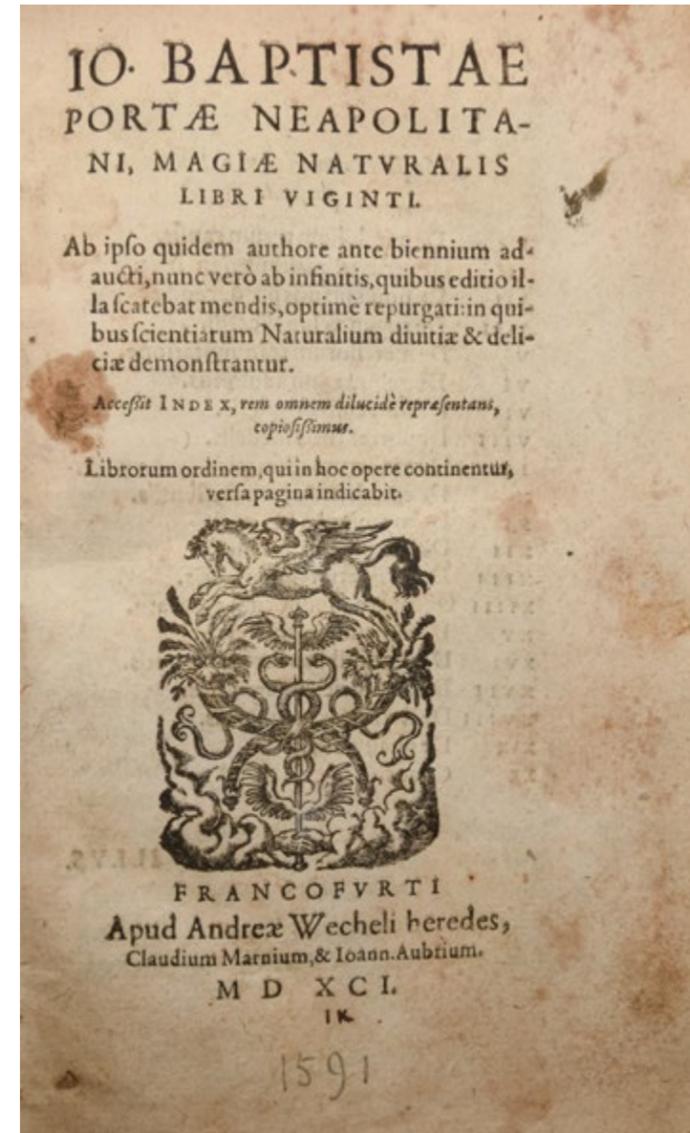
200/300

201. Platt, Sir Hugh. **The Jewel House of Art and Nature. Containing Divers Rare and Profitable Inventions.** London: Elizabeth Alsop, 1653. Nineteenth century green calf, modern rebacking, gilt spine. Illustrated with woodcuts. 4to. Four leaves, p. 1-232. Light to mild soiling toward rear, several closed tears, marginal chipping and tears, scattered ink splashes and rust-marks, prelims annotated in pencil. Toole Stott 572 ("a very scarce issue").

600/900

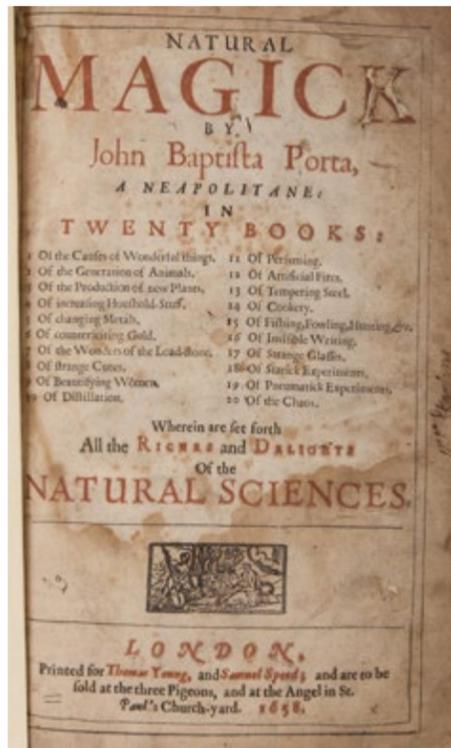
202. **The Play Room: or, In-Door Games for Boys and Girls.** New York: Dick & Fitzgerald, 1866. Publisher's blue boards with gilt spine and patterned cover. "Profusely illustrated with 197 fine wood-cuts." 8vo. Writing on FFEP dated January 17, 1867. Mild foxing, browning of endpages; very good. Toole Stott 574.

150/250



203. Porta, John Baptista. **Magiae Naturalis.** Frankfurt: Apud Andreae Wecheli, 1591. Sixteenth century calf, hand-lettered spine. Illustrated with woodcuts. 8vo. Ink inscriptions on flyleaf; scattered minor soiling and yellowing, marginal worming toward rear.

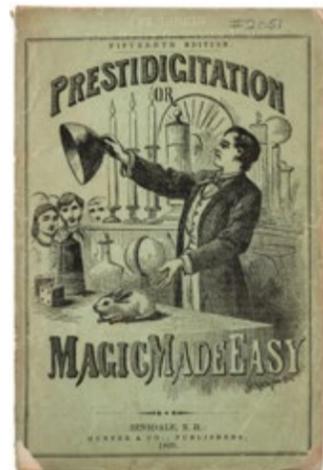
900/1,300



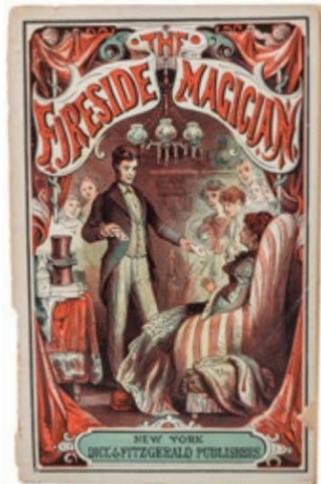
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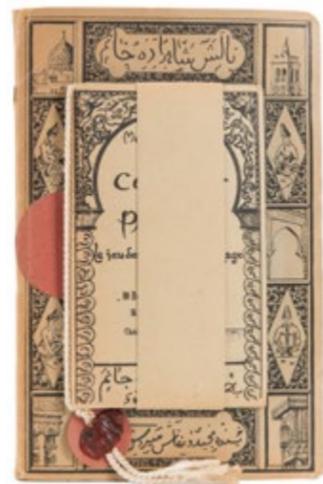
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206



207



208

204. Porta, John Baptista. **Natural Magick**. London: Thomas Young, and Samuel Speed, 1658. First English edition. Quarter buckram with patterned cloth sides. Engraved half-title, fifteen words and the date rubricated on the title page. 4to. Ex-libris Dr. John Henry Grossman. Foxing and soiling of pages, minor taping and tears to title page; fair. Toole Stott 576.

600/800

205. **Practical Magician and Ventriloquist's Guide, (The)**. New York: Hurst & Co., (1876). Colored pictorial wraps, bound with twine. Illustrated. 8vo. Spine ends perished, lightest soiling to rear cover, else very good. Toole Stott 578.

200/300

206. **Prestidigitation, or Magic Made Easy**. Hinsdale, N.H.: Hunter & Co., 1869. Pictorial wrappers. Illustrated. 8vo. p. [1-5] 6-64 + 8 leaves advts. Slight losses to covers, pencil annotations. Collation same as Toole Stott 580.

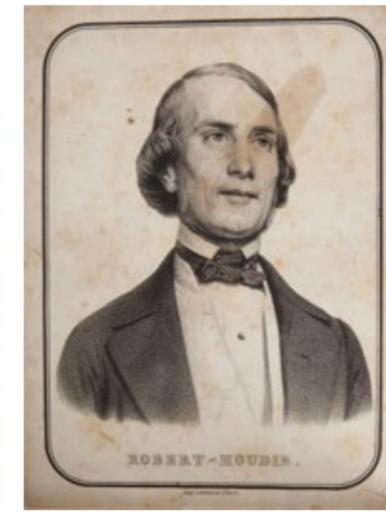
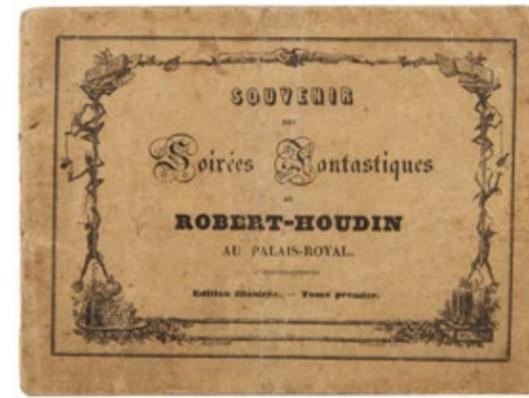
300/500

207. Preston, Paul. **The Fireside Magician**. New York: Dick & Fitzgerald, 1870. Publisher's brightly colored soft wrappers. Illustrated. 8vo. 132pp + 21 leaves pub.'s advts. Covers detached with marginal losses, else a fine copy. Toole Stott 582.

150/250

208. Rezvani, Medjid K. **Les Coussinets de la Princesse ou Le jeu des tomates par l'image**. Paris, 1950. First edition. Illustrated by Serge Rezvani. Seventy loose sheets of illustrations and 16 loose diagrams depicting the routine "The Little Cushion of the Princess" or "The Tomato Trick". Held in a decorative folder with accompanying pamphlet bound by rope. Folder 5 1/2 x 9 1/2", pamphlet 3 1/2 x 6". Some browning, bending at folder edges; very good. One of a limited first edition of 340 copies. Signed.

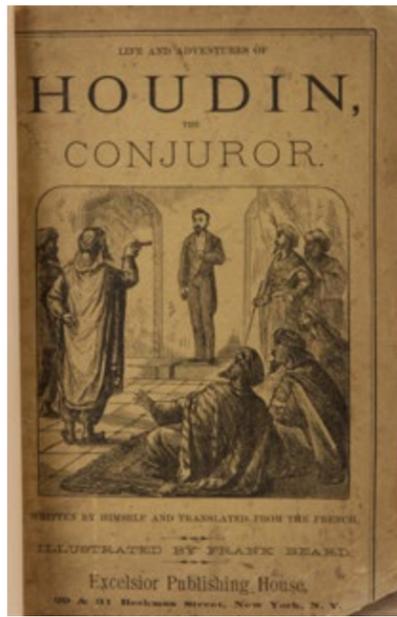
200/300



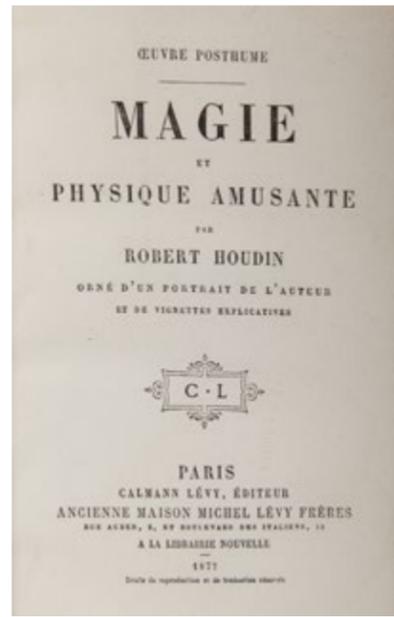
209. Robert-Houdin, Jean Eugène. **Album des Soirées Fantastiques de Robert-Houdin au Palais Royal**. Paris, ca. 1849. Handsome souvenir booklet bears an engraved frontispiece portrait of the famous "father of modern magic" in his prime, and eight plates depicting several of his most famous feats, including the Inexhaustible Bottle, Second Sight, Cone of Abundance, Antonio Diavolo, and more. A lengthy program of over 40 effects in the magician's repertoire is reproduced at the rear. Fanciful French rhymes describing each effect accompany each image. 32pp. Worn and foxed, but good condition overall. Scarce.

2,000/3,000

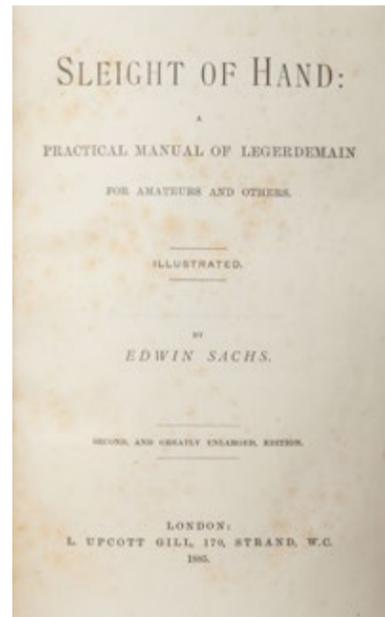
Accompanied by a typescript regarding the booklet of an article published in the April, 1979 issue of MUM magazine, bearing, annotations by Dr. John Henry Grossman, and other associated notes in the Dr.'s hand.



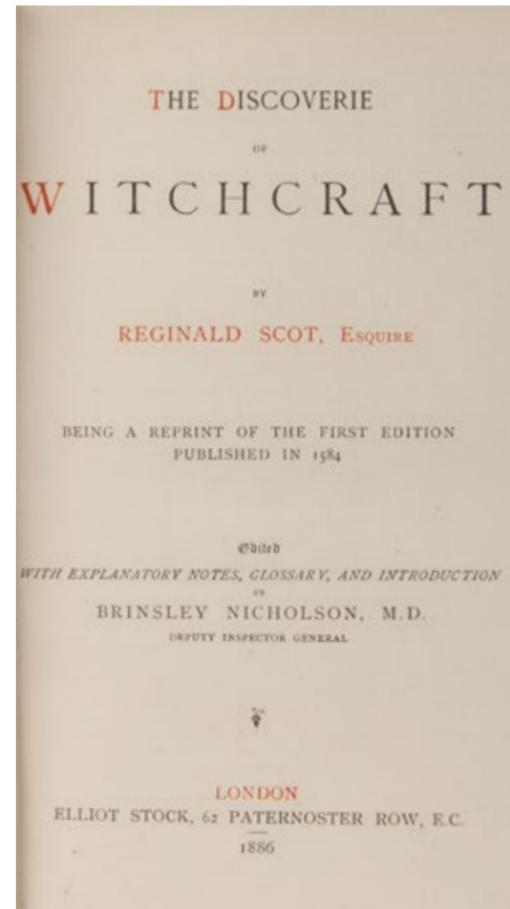
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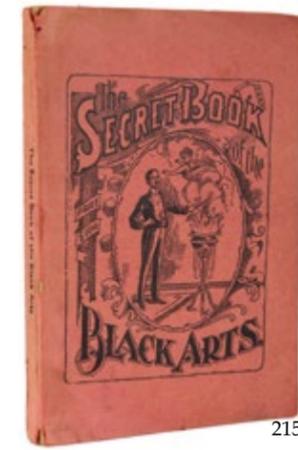
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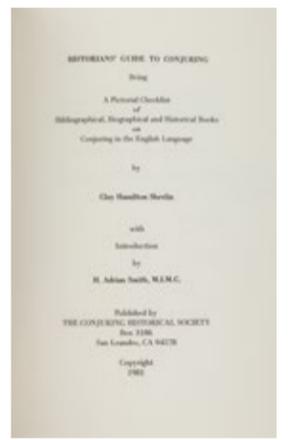
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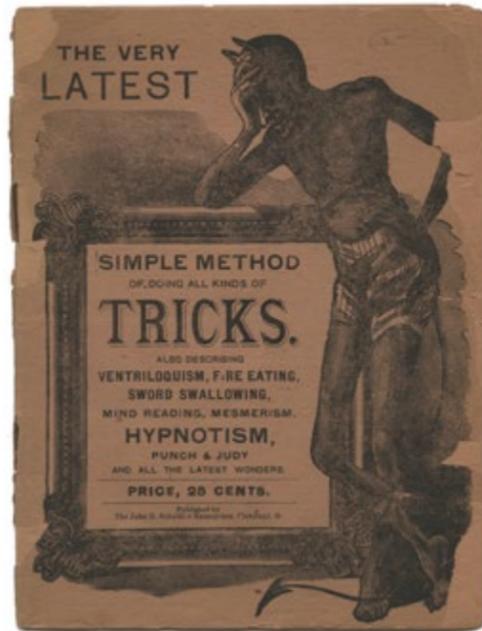
214



215



217



213

210. Robert-Houdin, Jean Eugene. **Life and Adventures of Robert Houdin the Celebrated French Conjurer.** New York: Excelsior Publishing House, [1885]. Yellow pictorial wrappers bound in brown cloth, spine gilt stamped. Illustrated. 8vo. Corners clipped, front wrap soiled. Ex-libris John A. Petrie, bearing his stamp on the ffep. Uncommon edition.

300/500

211. Robert-Houdin, Jean Eugene. **Magie et Physique Amusante.** Paris: Calmann Levy, 1877. First edition. Modern purple board, black leather spine with gilt tile compartments, marbled endsheets. Illustrated, with portrait frontispiece. 8vo. Light foxing; very good.

400/600

212. Sachs, Edwin. **Sleight of Hand.** London: L. Upcott Gill, 1885. Second edition. Nineteenth century quarter leather, spine title in gilt, florally patterned cloth sides. Illustrated. 8vo. Bookplate of magician John Ramsay on front pastedown. Preliminaries lightly foxed, else good.

200/300

213. Scheidler, John. **The Very Latest Simple Method of Doing All Kinds of Tricks.** Cleveland: The John G. Scheidler Enterprises, ca. 1876. Pictorial wrappers. Woodcuts. 8vo. Considerably chipped and worn; fair. Uncommon. Not in Toole Stott.

150/250

214. Scot, Reginald. **The Discoverie of Witchcraft.** London: Elliot Stock, 1886. Edited, with explanatory notes, glossary, and introduction by Brinsley Nicholson, M.D. One-third leather over pebbled cloth with marbled endsheets, spine gilt stamped, top edge gilt. Woodcuts in text. 8vo. Extremities rubbed, two bumped corners; very good.

1,200/1,800

Toole Stott comments that this edition is almost as scarce as the first.

215. **The Secret Book of the Black Arts.** New York: Hurst & Co., 1878. Publisher's pink pictorial wraps. Woodcut frontispiece depicting a phantom. 8vo. Some chipping on spine, pages browned, writing on FFEP, else very good.

200/300

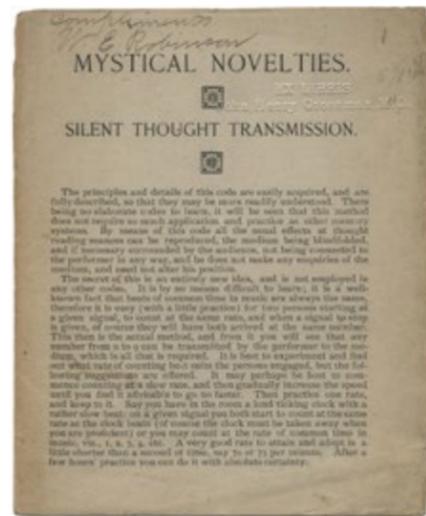
216. **Servais LeRoy's Magical Monthly.** Max Sterling. N1 (Nov. 1911) - N12 (Oct. 1913). Complete file, with supplements including "Tricks for Boys and Girls," "Mechanical Laughs, Screams, Yells," and "Pocket Tricks," all issued by Servais LeRoy Co. Tipped-in LeRoy seal and portrait on FFEP, photo postcard on second flyleaf. Bound in a single red patterned volume. Writing on flyleaf, edge tears on supplemental flyers; overall very good. Alfredson/Daily 6200.

300/500

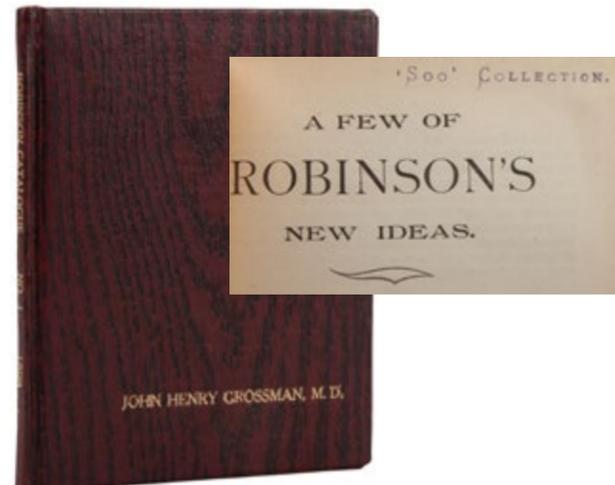
217. Shevlin, Clay Hamilton. **The Historian's Guide to Conjuring.** San Leandro: Conjuror's Historical Society, 1981. Limited deluxe edition. Full green leather, banded spine gilt stamped and including initials of the former owner, John Henry Grossman. 8vo. Fine. Letter from the author to Grossman regarding the book tipped in at rear; inscribed and signed by the author to John Henry Grossman.

200/400

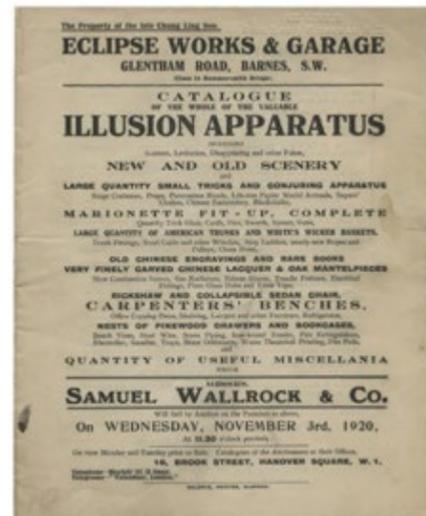
The limitation page states: "This is one of a very few copies which are being presented to those collectors and bibliophiles who have helped me greatly with their time and advice in the preparation of this work." According to the author, fewer than ten copies were bound in full leather.



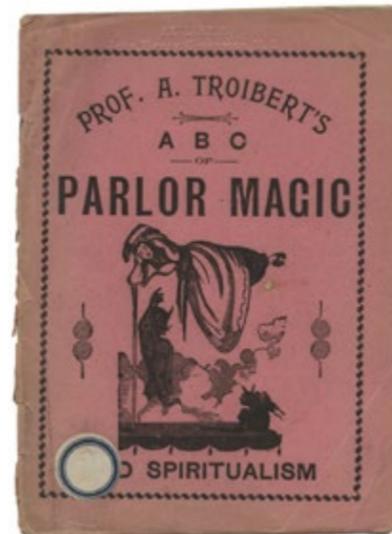
218



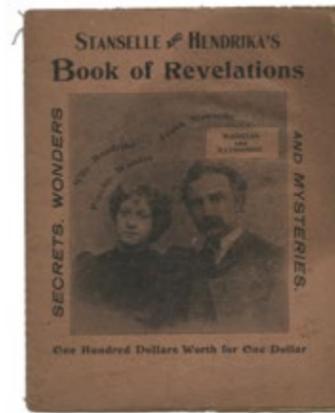
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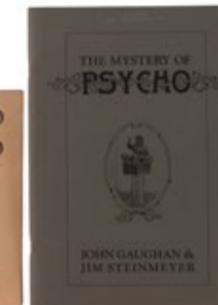
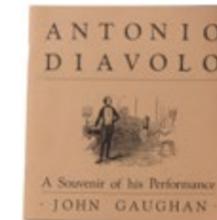
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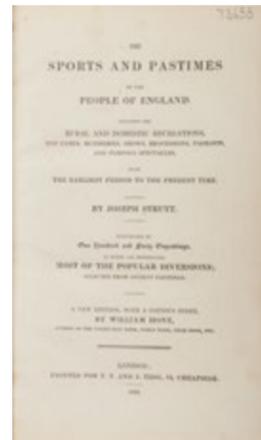
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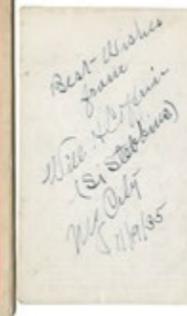
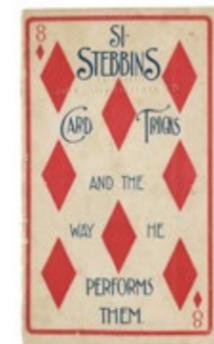
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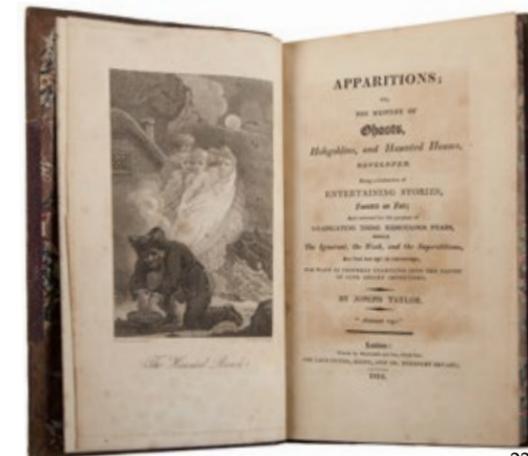
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FROM SOO'S LIBRARY

218. Chung Ling Soo (William Ellsworth Robinsin). **Extraordinary Mystical Novelties [Signed]**. New York, ca. 1890s. Six leaves, disbound (lacking covers, but otherwise complete). Inscribed and signed: "Compliments/ W.E. Robinsin". Pencil annotations, former owner's blind-stamp on front page.

300/500

219. Chung Ling Soo (William Ellsworth Robinsin). **A Few of Robinson's Ideas. Catalogue No. 1**. New York, (1898). Original printed wrappers retained in buckram library binding. Soo Collection ink stamp on the first page. 12pp.

400/600

220. Chung Ling Soo (William Ellsworth Robinsin). **Catalogue of the Whole of the Valuable Illusion Apparatus of the Late Chung Ling Soo**. London, 1920. Original printed wrappers. p. [3] 4–20. 8vo. Fine. A scarce catalog, and the first we have seen with annotations of all prices realized and, in some cases, the identities of the high bidders. Original purchasing slip tipped-in. With a letter from the previous owner, George Jenness, to Grossman, concerning the sale of this copy.

600/800

221. **Prof. A. Troibert's ABC of Parlor Magic**. N.p., n.d. Pink pictorial wrappers depicting a levitation. 8vo. Unpaginated gathering of eight leaves. Soo Collection ink stamp on front page. Light wear to covers.

400/600

222. **Stanselle and Hendrika's Book of Revelations**. Chicago [?], ca. 1910s. Pictorial wrappers depicting the magicians. 16mo. p. 1–16. Inscribed on the first page: "To F.E. Powell/ Compliments of Mrs. H.J. Burlingame/ Syracuse, Ind./ Oct. 1915." Minor chipping around edges.

150/250

223. Stebbins, Si (William Coffrin). **Group of Booklets and Ephemera, Some Signed**. Including *Si Stebbins Card Tricks* (four edns., one inscribed and signed on the rear) and a vintage printed illustration inscribed and signed by Stebbins in the lower margin.

200/300

224. Steinmeyer, Jim and John Gaughan. **Trio of Magic Monographs**. Including *Antonio Diavolo* (1986; one of 500 copies; signed by John Gaughan, with a group of snapshots of the author with Dr. Grossman in a tipped-in envelope); *The Mystery of Psycho* (1987; number 145 of 500 copies, inscribed and signed by the authors to Grossman); and *The First Law of Gyronomics* (1988; inscribed and signed by Steinmeyer to the previous owner). Fine.

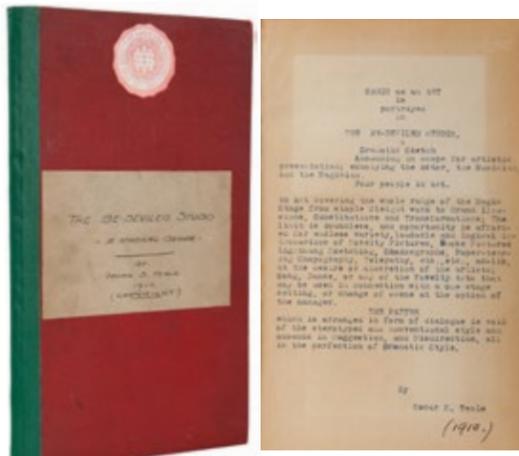
250/350

225. Strutt, Joseph. **Sports and Pastimes of the People of England**. London: Thomas Tegg, 1833. "New edition with copious index" by William Hone. Modern leather, raised spine stamped. Illustrated. 8vo. Owner's bookplate on front endpaper, light writing on flyleaf, mild foxing; good.

150/250

226. Taylor, Joseph. **Apparitions; or, the Mystery of Ghosts, Hobgoblins, and Haunted Houses**. London: Lackington, Allen and Co., 1814. First edition. Nineteenth century buckram with leather corners, gilt raised spine, marbling. Engraved frontispiece, "The Haunted Beach." 8vo. Heavy foxing to a few pages initially, else clean and bright.

300/500



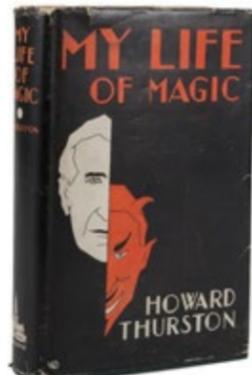
227

227. Teale, Oscar S. **The Be-Devised Studio: A Magical Drama** [Author's Typescript]. Eighteen leaves, 8vo, typed on rectos only, with author's annotations in black fountain pen, in original cloth binding. Title label laid down, in Teale's hand. Containing the drama as composed in two forms: spoken playlet (first 12 leaves) and in pantomime (latter six leaves). Author's bookplate. 400/600

228. Thurston, Howard. **Howard Thurston's Card Tricks**. London: L. Upcott Gill, [1901]. First edition. Publisher's pictorial cloth, profusion of illustrations. Portrait frontispiece, plates. Patterned endsheets. 8vo. Cloth bubbling, Grossman bookplate on front pastedown, former owner's signature on flyleaf, else very good. 400/600



228



229

229. Thurston, Howard. **My Life of Magic**. Philadelphia: Dorrance & Co., 1929. First edition. Publisher's cloth, gilt stamped, with pictorial dust-wrapper (front inside flap torn). 8vo. Lengthy inscription on the flyleaf by Walter B. Gibson (ghostwriter) to John Henry Grossman concerning his contribution to the work, and reading in part: "The first twenty chapters were from material written by John Hilliard, around 1912, in much fuller form. In 1928, I worked all summer with Thurston, abridging the earlier MS and adapting various articles to go with new material Thurston dictated." Portrait-frontis. of Thurston, photographic plates. Tape repair in front gutter, one page with marginal tear. With two 1984 TLs from Thurston's daughter, Jane, to John Henry Grossman, one regarding a recent visit to the Gibsons, and both discussing genealogical research she was conducting. 300/400

230. **Three German Books on Magic**. Including *Das Buch der Kartenkunst* (1890; cover tearing from spine, some pages loose) by Rudolf Marian, *Enthüllte Geheimnisse der Taschenspielerkunst* (1928; covers worn, writing on FFEP) by J. Machiavelli, and *Der Vollkommene Kartenkünstler* (ca. 1880s; back cover missing) by Ernst Klosser. 8vo. In publisher's pictorial wraps. 150/250

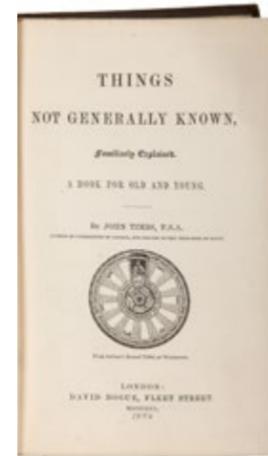
231. Timayenis, T. **A History of the Art of Magic, With a Sketch of the Life of A. Herrmann**. New York: Minerva Publishing, 1897. Colored pictorial wraps, engraved frontispiece. 135pp + 2 leaves Peck & Snyder advts. 8vo. Spine perished yet binding intact; front cover detached along old tape repair; edges chipped. Fair. 150/250



230



231



232



234

232. Timbs, John. **Things Not Generally Known**. London: David Bogue, 1856. Brown boards, gilt lettered spine. Pictorial frontispiece. Contents separating from spine but still attached; good. Toole Stott 1312. 200/300

233. [Tousey, Frank] **Shelf of 27 "How To" Handbooks on Magic, Amusements and More**. New York, 1900s. From the ten cent handbook series, colored and uncolored engraved covers, titles comprising: Magic Toys; "Tricks" (two edns.); Electrical Tricks; Chemical Tricks; Mechanical Tricks (two edns.); Magic Lantern; The Black Art (two edns.), Puzzles; Raise Poultry, Pigeons, and Rabbits; Become Rich; Become a Ventriloquist; Become a Conjuror; Sleight of Hand; 60 Tricks With Cards; Second Sight; 40 Tricks with Cards; Tricks with Numbers; Become a Magician; Mesmerize; Entertain an Evening Party; Become an Actor; Tell Fortunes by the Hand; Tell Fortunes; and Palmistry. Housed in two custom cloth clam-shell boxes. Condition generally good or better, with some tearing and chipping to covers and spines. 900/1,200



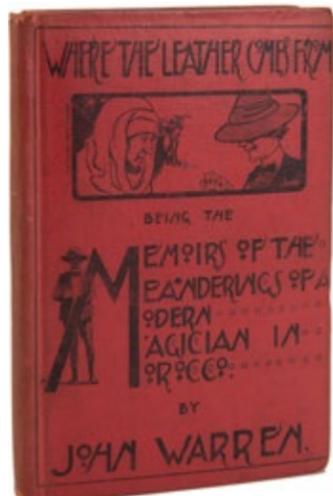
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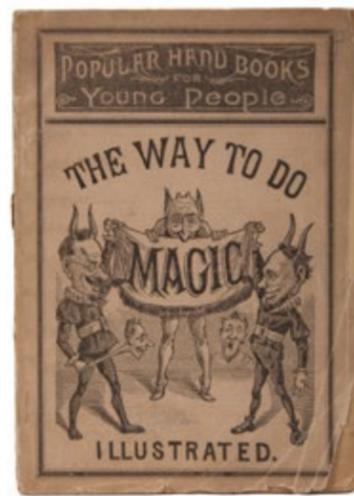
235

234. **Tricks and Traps of America; or, Swindlers, Quacks, Humbugs and Rascals Exposed**. Lehigh, N.Y., ca. 1890s. Original pictorial wraps retained in cloth-backed boards. 8vo. p. [3] 4-16. Several tape repairs to covers, else generally clean. Scarce. 200/300

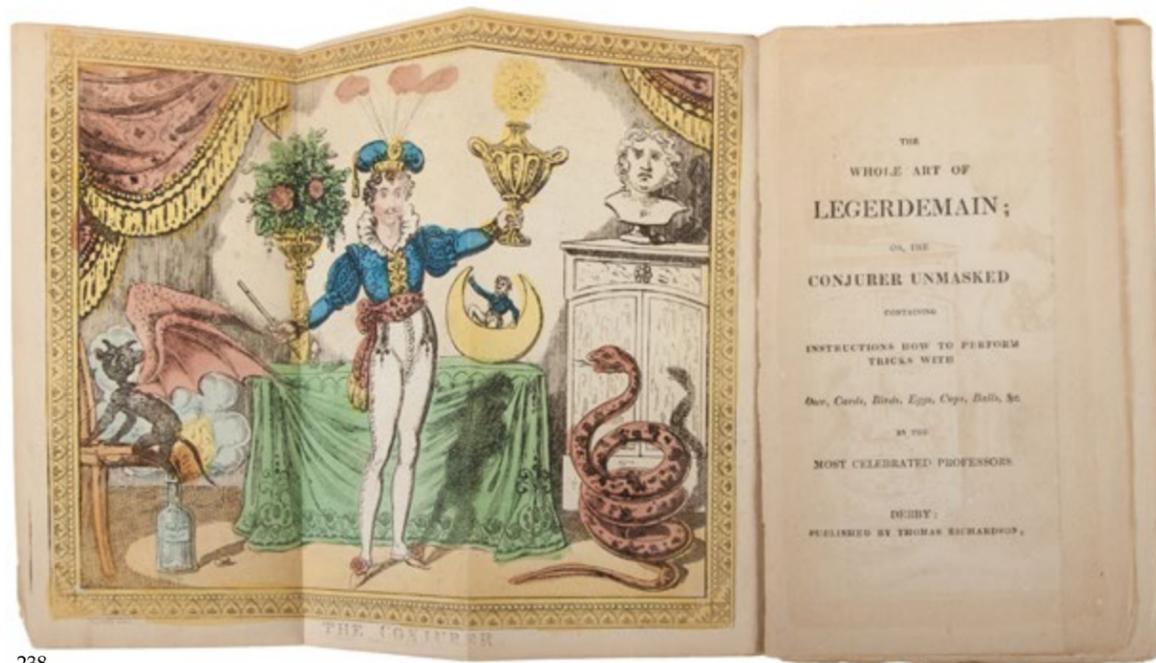
235. [Ventriloquism] **Three Antiquarian Volumes**. Including *Ventriloquism Made Easy* (New York: Hurst & Co., ca. 1870s; two edns.) and *How I Became a Ventriloquist* (New York: Excelsior, ca. 1880s). Pictorial or printed wraps. 12mo. Very good. 200/400



236



237



238

236. Warren, John. **Where the Leather Comes From**. London: R. Tomsett & Co., 1903. Publisher's red pictorial boards, printed in black. Tipped-in correspondence of sale prices from Warren to a customer. With photographic plates. 8vo. Boards rubbed; very good.

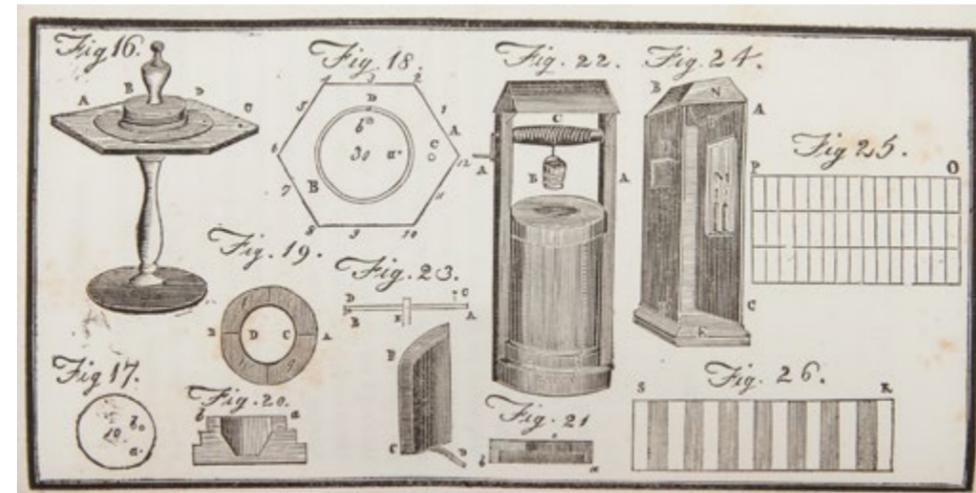
100/150

237. **Way to Do Magic, (The)**. New York: A.L. Burt, 1885. Publisher's pictorial wrappers depicting devilish men holding a magic banner. Illustrated. 8vo. p. [3] 4-60 + 2 leaves advts. Wrappers chipped, else very good.

100/200

238. **Whole Art of Legerdemain; or, The Conjurer Unmasked**. Derby: Thomas Richardson, ca. 1830. Printed yellow wrappers. Colored engraved folding frontispiece. 12mo. 1 leaf, p. [3-4] 5-23 [24]. Covers and frontis. disbound, else a fine copy with wide margins. Toole Stott 718.

2,000/3,000



239



239. **The Wizard**. Chillicothe: Ely & Allen Job Printers, 1848. Publishers brown wraps. Six plates. 12mo. Spine reinforced, extremities chipped, marginal soiling and foxing. Good. Uncommon. Toole Stott 738.

1,000/1,500

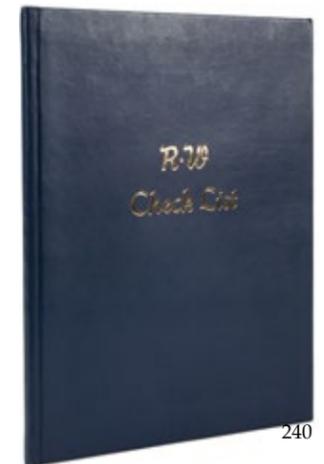
An uncommon book that includes explanations of Cups and Balls, card tricks, and more, its contents were primarily lifted from Hooper's *Rational Recreations*.

240. Winder, Roland. **Check List of the Older Books on Conjuring in the Library of Roland Winder**. [Leeds], 1966. From the limited deluxe gift edition, gilt-stamped blue leather, marbled endleaves. Tipped-in frontispiece and author's portrait. Plates. Wide 8vo. Light scratches to cover; near fine. With three airmail letters and one postcard from the author to John Henry Grossman, each signed "Roley", a copy of *Winder Sale of Old Conjuring Books* (1974; number 84 of 250 copies, signed by Trevor Hall), a copy of the Sotheby's auction catalog of Winder's library, and several related pieces of correspondence.

600/900

241. **Zovelloscope**. Brooklyn, N.Y.: Zovello-Richard, 1934. N1-N16. Complete file of staple-bound wee flip-books showing various card manipulations, housed in contemporary paper box, accompanied by original index sheet. Scarce.

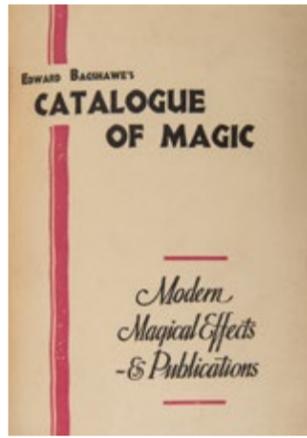
400/600



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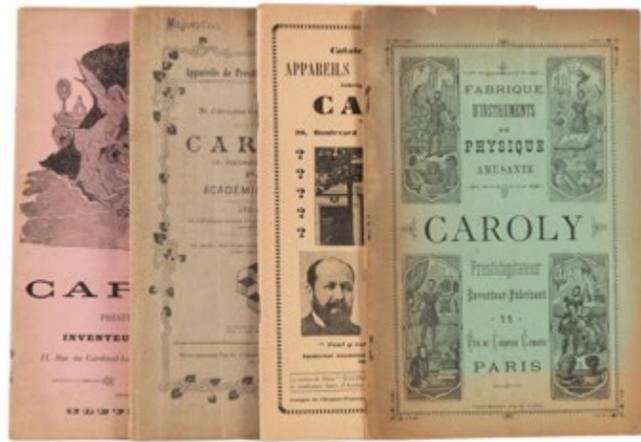
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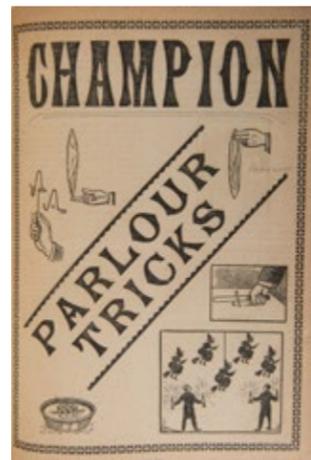
250



244



246



247

SUPPLY HOUSE CATALOGS

242. **Two Edward Bagshaw Magic Catalogs.** London, ca. 1920. Includes smaller "Magical Catalogue" and larger "Catalogue of Magic". 16pp., in paper wraps, illustrated. Bound in a brown volume. Ex-libris Dr. John Henry Grossman. Near fine.

150/250

243. **Baines & Co.'s New Illustrated Catalogue of Novelties in Conjuring.** London, ca. 1880. Pictorial wrappers, chipped and folded. Woodcuts. 8vo. Blind stamp of Will Goldston in front wrap. Scarce.

250/350

Bears many similarities to Bland's catalogs in both content and composition.

244. **B. Fox & Co. Book of Wonders.** New York, ca. 1870s. Publisher's pictorial wrappers. Illustrated. 16mo. 16 leaves incl. covers. Marked cards, Enchanted Bottle trick, and numerous novelties and other goods.

100/150

245. **C. Milton Chase.** Boston, ca. 1895. Modern brown boards with gilt stamped spine. Containing tipped-in labels, correspondence, and advertisements for Chase's "First-Class Magical and Juggling Apparatus", including an uncommon hand-colored postcard. Browning as expected, writing on front page margins; good. Detailed descriptions of table tricks, magic apparatus, and books.

200/400

246. **J. Caroly Catalogue General des Appareils de Prestidigitation.** Paris, ca. 1900s–10s. Four catalogs, pictorial wrappers, including N# (32 pages), No. 2 (56 pages), No. 4 (128 pages), and No. 5 (96 pages). Very good.

250/350

247. **Champion Parlour Tricks.** London, ca. 1870. Original wraps bound in blue cloth with gilt-lettered spine. Ageing of pages as expected; very good. Parlour tricks, spiritualist effects, and props for sleight-of-hand.

200/300

248. **Chelsea Bulletin and Catalog.** New York, ca. 1925. Modern red boards with gilt stamped spine. Profusely illustrated. Light tearing and writing on margins of title page; very good. Books, stage tricks and apparatus, cards, as well as features on etiquette and humor.

150/250

249. **Compagnie d'Accessories Magiques.** New York, ca. 1920. Spanish-language catalog in original wraps, bound in modern brown board. Writing on margins of wraps; staining on title page; overall very good. Stage tricks, magic apparatus and accessories.

100/200

250. **Cremer, W.H. Album of Games, Amusements, and Pastimes.** London: W.H. Cremer, ca. 1868. Pale green pictorial wrappers, profusion of woodcuts. 128 pp. Small 8vo. Rear wrapper lacking, else very good. Scarce.

800/1,200

The first 88 pages describe and depict games and toys manufactured by Cremer. A separately-numbered section of 40 pages outlines the magic tricks and stage illusions Cremer also manufactured.

251. **DeVere, Charles. DeVere Inventeur et Fabricant D'Appareils Physique Amusante.** Paris, ca. 1900s. Cloth-backed red pictorial wraps, illustrated profusely. 8vo. 120 pages. Binding weak, else very good. With a second catalog, bearing inked date 1921, with the ownership signature of Stanley Collins.

200/300

252. **DeVere, Charles. Prestidigitation. Magique, Optique, Mecanique, Electricite.** Paris, ca. 1900s. Printed wrappers. Illustrated profusely. 8vo. 116 pages. Very good. Accompanied by three letters from DeVere to Will Goldston (1920s) and a DeVere luggage label bearing Goldston's address (n.d.). Bookplate of Stanley Collins.

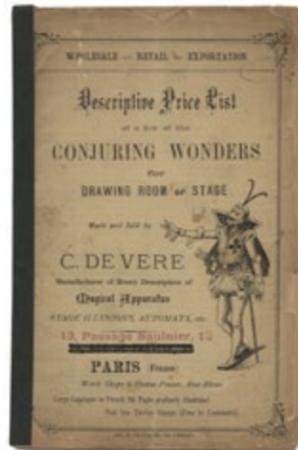
300/400



251



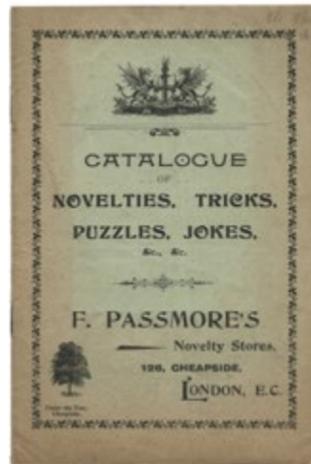
252



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256

253. De Vere, Charles. **Descriptive Price List of a Few of the Conjuring Wonders for Drawing Room or Stage.** Paris, ca. 1900s. Pictorial wrappers. Illustrated. English text. 12mo. 24 pages. Wraps chipped and torn, spine reinforced.

200/300

254. **De Witt's.** New York, ca. 1880. Original wraps bound in modern brown boards with gilt-stamped spine. Writing on flyleaf and title page; staining and wear on page margins; good. Early catalog advertising books, periodicals, stage props, and more.

150/250

255. **E. Oscar Lischke Price List.** Hamburg, ca. 1880s. Modern red boards with gilt stamped spine. Tipped-in portrait of Lischke on FFEF. Writing on flyleaf, foxing throughout; good. Cards, battery-powered tricks, and other magic apparatus.

200/300

A catalog for the early German magic dealer, who opened one of Hamburg's first magic shops in 1852.

256. **F. Bland's Descriptive Price List. Novelties in Conjuring Tricks and Apparatus for Spiritualistic Séances.** New York, ca. 1880s. Pink printed wrappers. Illustrated. Unpaginated gathering of six leaves, describing 77 pieces of apparatus, many trading on the names and effects of popular magicians of the day including Kellar, Heller, Dr. Lynn, Hoffmann, Herrmann, Dobler, Verbeck, and De Kolta. Covers brittle with closed horizontal tears.

500/700

257. **F. Passmore's Novelty Stores. Catalogue of Novelites, Tricks, Puzzles, Jokes.** London, ca. 1900. Printed wraps. Illustrated. 8vo. p. 1–28 incl. covers. Bookplate of Stanley Collins. Very good.

100/150

258. **F.G. Thayer. Fine Conjuring Tables and High Grade Specialties in Magical Woodcraft.** Pasadena, ca. 1906. Original printed red wrappers. Illustrated. 20 pages. Two bound-in advertising slips on thin paper. Grossman's annotations on first page. Accompanied by two reprint copies of the catalog, and related ephemera, comprising: a Christmas greeting from the Thayers to F.E. Powell (1927), two invoices and a bill of lading signed by F.G. Thayer to Powell, and an unused I.B.M. autograph booklet issued by Thayer (1927).

300/400

259. **Geo E. Closson Magic Catalog and Ephemera.** New York, ca. 1910s. Original blue and gilt-illustrated covers bound in red hardcovers. Includes letter from Closson to "Friend Frank" (May 23, 1916) on Brotherhood of Magicians stationery, a portrait of Closson, a money order to Closson, and a letter directed to Grossman. Tricks, magical novelties, and optical illusions.

200/250

260. **H.G. Clarke & Co. Things Worth Knowing. A Descriptive List of the Best Games, Conjuring Tricks, Miniature Theatres, and Other Novelties.** London, ca. 1880s. Printed wrappers (rear lacking). 52 pages. Profusion of illustrations of parlor magic apparatus, plus toy boats and trains, magic lanterns, and more. Ownership signature of Stanley Collins. Scarce.

200/300

261. **J. Bland's Magical Palace of Conjuring Wonders.** London, ca. 1896. Original pictorial wrappers in two colors, bearing vignettes of a devilish character performing magic tricks. Copiously illustrated. 4to. p. [1–3] 4–68. Covers chipped, spine reinforced. Ex-libris Stanley Collins. Together with a Bland's price list of magic apparatus over-printed by Hamley Bros.

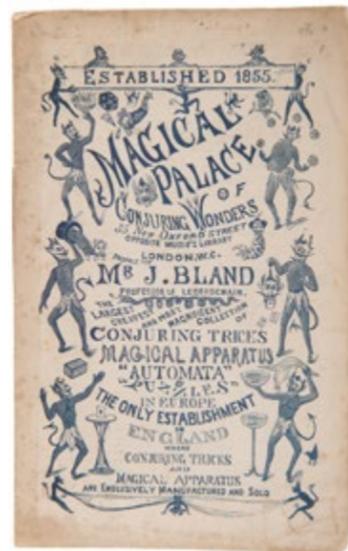
700/900



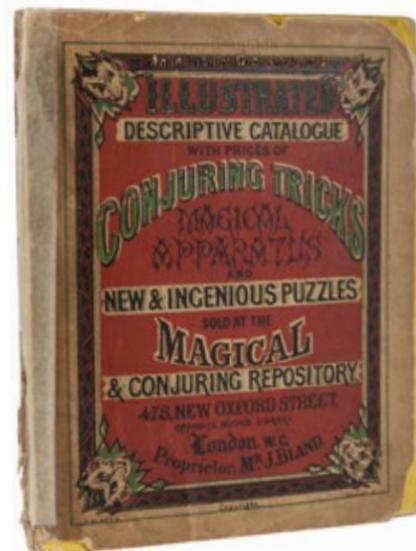
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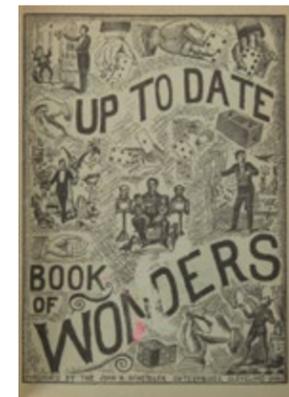
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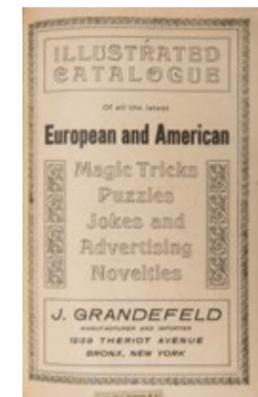
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266



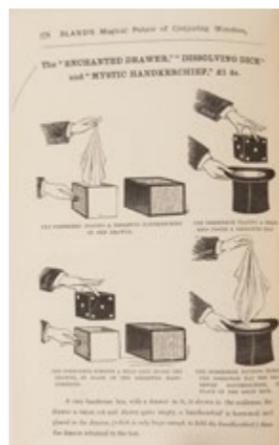
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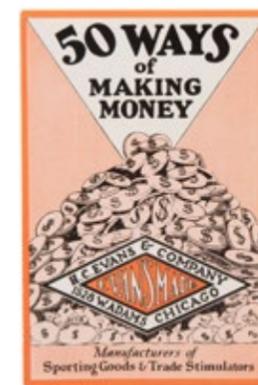
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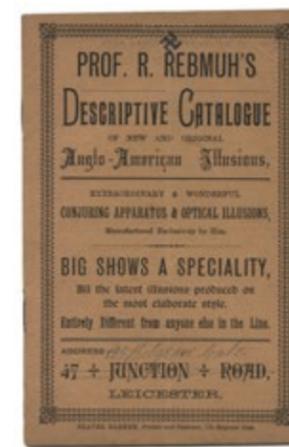
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271

264. Mr. Bland's Illustrated Catalogue of Conjuring and Magical Apparatus. London, ca. 1867. Colored pictorial wrappers. Colored endsheets. All edged gilded. Profusion of illustrations. Square 8vo. Corners bumped, extremities chipped. Ex libris Stanley Collins. Rare.

700/900

Letters of endorsement reproduced at the rear of the catalog are from none other than Herrmann and Heller, and date to 1866 and 1865, respectively. Two pages of notes regarding the catalog, in Dr. Grossman's hand, accompany the volume. An early, rare, and important conjuring catalog.

265. Bland's Catalogue of Conjuring Wonders. London, ca. 1880. Plain wrappers bound in cloth, spine stamped in silver. Text in red, green and black. Lengthy introduction by Professor Hoffmann. Profusion of woodcut illustrations. Thick 8vo. Frederick Eugene Powell's copy, bearing his holographic notation on the front plain wrapper: "Eugene Powell/Chester Box 186 Pa./Powell Bros./Eugene & Lloyd."

400/600

266. J. Fletcher & Co. The Book of Secrets, Wonders and Disclosures. Williamsburgh, N.Y., ca. 1870s. Orange pictorial wrappers. Illustrated. 8vo. 62 pages. Including parlor magic sets, a blow book, magic playing cards, fire-eating set, and other tricks, plus other goods and novelties.

200/300

267. J. G. Schiedler Catalog and Supplement. Cleveland, ca. 1910s. Original blue wraps bound in brown boards with gilt stamped spine. Including the smaller and profusely illustrated catalog, "Up-to-Date Book of Wonders". Pages browned; writing on FFEP; very good.

150/250

268. J. Grandefeld Catalog. New York, ca. 1916. Modern red boards with gilt stamped spine. Profusely and humorously illustrated. Minor staining of pages; very good. "All the latest European and American magic tricks, puzzles, jokes, and advertising novelties."

100/200

269. Goldston, Will. Goldston's List of Conjuring Tricks and Novelties. Liverpool, ca. 1897. Pictorial self-wrapped catalog on pale orange paper, bearing a photographic portrait of the young professor of magic. Illustrated. 8 pages. Marginal tear along right side. With a supplementary list of the same period, bearing the same image of Goldston. Rare.

400/600

270. H.C. Evans & Company General Catalogue. Chicago, 1929. Three-color original pictorial wrappers. Illustrated. 8vo. 160 pages. With a fold-out brochure, "50 Ways of Making Money", and two later reprints of Evans catalogs.

250/350

271. Humber, James. Prof. R. Rebmuh's Descriptive Catalogue of New and Original Anglo-American Illusions. Leicester, ca. 1910. Original printed pale orange wrappers. 8vo. 24 pages. Change of address annotation on front wrapper and in margins throughout. Scarce.

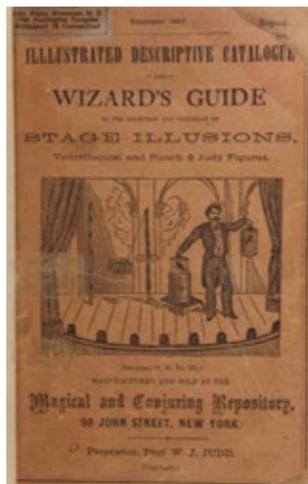
200/300

262. J. Bland's Magical Palace of Conjuring Wonders. London, ca. 1890s. Original cloth-backed pictorial boards. Illustrated. 8vo. p. [1-6] 7-144 (bound-in supplement paged 134-44) + 1 leaf. With two contemporary illustrated supplements, 8 and 12 pages. Hinges cracking, scattered minor internal wear, light scuffing to boards.

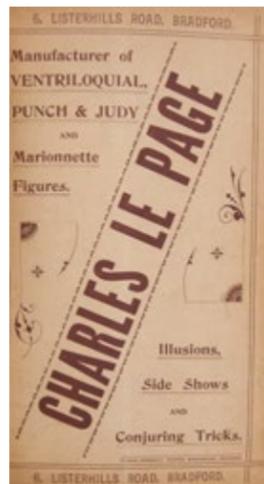
500/700

263. Mr. Bland's Illustrated Catalogue of Conjuring Tricks. London, ca. 1890s. Original printed wrappers. Illustrated. Large 4to. 24 pages incl. covers. Disbound, with a profusion of tape repairs around edges and folds; one description panel cut out from page 13. Fair.

250/350



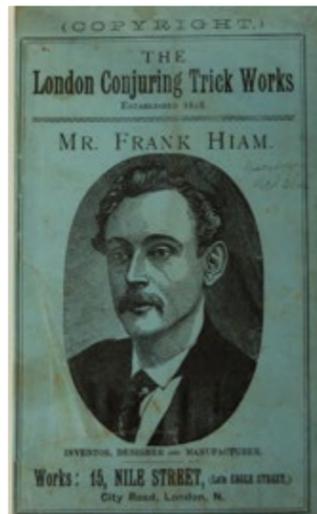
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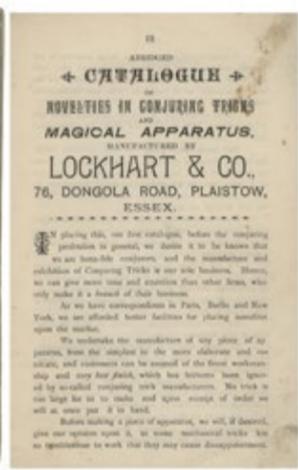
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272. W.J. Judd. **Professional Wizard's Guide to the Selection and Purchase of Conjuring Tricks.** New York: Author, 1886. Original pictorial front wrapper retained (top corner torn) in maroon buckram, spine gilt stamped. Illustrated with woodcuts. 8vo. Very good. 111 + 15 pages (advt). A thick and well-illustrated catalog for this early American dealer in magic tricks, novelties, books, illusions, and ventriloquists supplies, the successor to Hartz of New York.

300/500

273. **Charles Le Page. Illustrated Catalogue of Conjuring Tricks.** Bradford, England, ca. 1900. Decorative printed wrappers retained in patterned buckram hardcovers. Illustrated. 8vo. 30 pages. Detailed descriptions of more than 30 pieces of parlor apparatus, including Robert Heller's Flower Illusion, with ventriloquism figures at rear (several racist).

200/300

274. Lockhart, Will. **The Secrets of Advanced Prestidigitation.** Plaistow: W. Bull, 1894. Decorative printed wraps. 8vo. p. [2] 3–29 (pp. 13–29 being "Abridged Catalogue of Novelties in Conjuring Tricks and Magical Apparatus by Lockhart & Co."). Tipped-in letter from Lockhart to an inquirer discussing his "arrangements with a gentleman, a mechanic who has for the past 20 years been in the employ of a London Conjuring Maker now deceased".

400/600

275. **The London Magical Company.** London, ca. 1910s. Pink printed wrappers. 16mo. Unpaginated gathering of 8 leaves, with descriptions of more than 80 magic tricks. Light soiling.

100/150

276. **London Conjuring Trick Works.** London, ca. 1889. Includes small insert price list. Modern red boards with gilt stamped spine. Profusely illustrated. 8vo. Light foxing on title page; very good.

400/600

An uncommon and early conjuring apparatus catalog. Early in his career, the great Belgian magician Servais LeRoy learned and purchased many magic tricks at Hiam's store.



277



278



280

277. **M. Inez Modern Magical Apparatus.** Chicago, 1904. Original lithographic wrappers. Illustrated. p. 3–78. Binding weak, tears and chipping around corners.

150/200

278. **The Mahatma Magical Co. Catalogue No. 2.** London, ca. 1901. Pink pictorial wrappers bearing a halftone photo of the company president, Will Goldston. Illustrated. 30 pages + 2 unnumbered leaves. Ownership signature of Stanley Collins on front cover. Lower margin of front wrapper trimmed; spine reinforced with tape. Sold with two blank memorandum slips from the company.

250/350

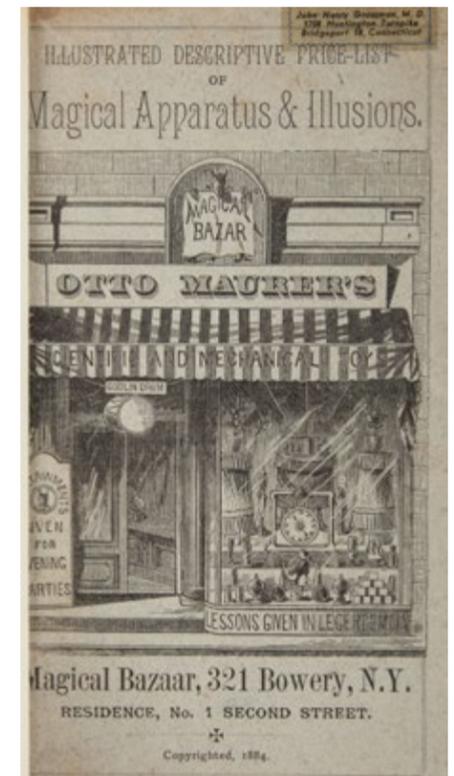
Containing early advertising for Harry Houdini, plus T. Nelson Downs, Hilliar, and Selbit.

279. **Two Catalogs for Otto Maurer's Scientific and Mechanical Toys.** New York, ca. 1884. Colored pictorial wrappers, bound in modern red boards with gilt stamped spine and "John Henry Grossman M.D." on front cover. Profusely illustrated. Writing on flyleaf and insert of Otto Maurer's portrait, address label on cover margin, staining on endpaper, else very good. See Toole Stott 1128.

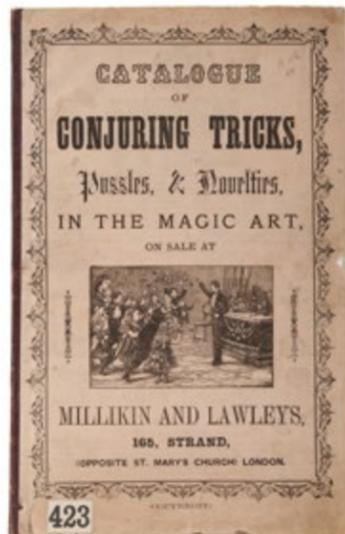
1,200/1,500

280. **Melrose Magic Co. Magical Masterpieces.** Melrose, MA, ca. 1919. Modern red wood-textured boards. 9pp. Original covers browned; very good. Wands, card effects, handkerchiefs, rings.

100/200



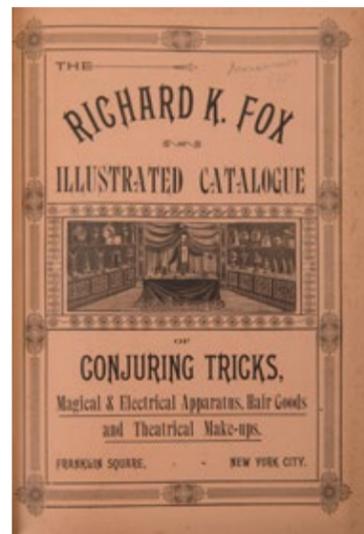
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281



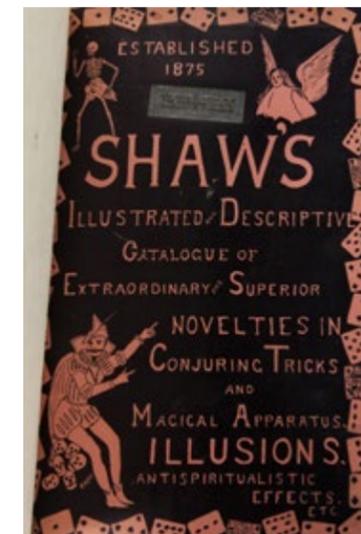
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281. Millikin and Lawley's Catalogue of Conjuring Tricks, Puzzles, & Novelties. London, ca. 1890s. Pictorial wrappers (rear in facsimile). Illustrated. 4to. p. 2-3 [4] 5-45 [46-50]. Spine reinforced; slight marginal wear.

300/500

282. Prof. J.P. Neumann. Catalogue of New Magic Wonders and Illusions. Findlay, Ohio, ca. 1880s-90s. Including a 16-page catalog (No. 1) with inserted price list; a 12-page catalog (No. 2); and four-page supplement (No. 1). Upper margin of first catalog trimmed unevenly, pencil annotations.

250/350

283. Richard K. Fox Illustrated Catalogue of Conjuring Tricks. New York, ca. 1880. Original pictorial wrappers, front bearing a woodcut vignette of a conjuring shop, retained in patterned buckram, gilt spine. 48 pages. Illustrated. 4to. Cut signature of the proprietor laid in on the front pastedown. Very good.

300/400

284. Signor T. Somerfield Catalog. St. Andreasburg, Germany, ca. 1880s. Modern red boards with gilt stamped spine. Holes on select pages taped over, light foxing, else good. "New and superior wonders in the art of high-grade prestidigitation, magical apparatus, necromantic mysteries, and mysterious illusions."

150/250

285. Vernelo & Co. Catalog. Chicago, 1901. Original wraps intact on new paper backing, modern red boards with gilt-stamped spine. Profusely illustrated. Ex-libris Dr. John Henry Grossman. Wraps significantly chipped, pages browned and chipped, binding tape inside; good. "Illustrated catalog of Magical Apparatus, Scientific Novelties, Puzzles, Books, etc."

100/200

286. W.J. Lambert's Catalogue of Conjuring Tricks. Sheffield, ca. 1898. Patterned buckram, gilt spine, retaining original pictorial wrappers. 4to. 8 pages. Separate price list (4 pages), "Lambert's List of Novel Publications", bound in. Cello-tape repairs in margins, else good.

200/300

287. W. H. J. Shaw Magic Catalog. Chicago, ca. 1894. Pink pictorial wraps, bound in modern red board with gilt stamped spine. Ex-libris Dr. John Henry Grossman. Fading to pink interior papers; very good. "Novelties in conjuring tricks and magical apparatus, illusions, antispiritualistic effects, etc."

200/300

288. W. H. J. Shaw Catalog. Chicago, 1893 / 1894. Original purple wraps, bound in modern red board with gilt stamped spine. Ex-libris Dr. John Henry Grossman. Front wraps torn and crudely taped; pages taped and written on, but contents sound. Magical apparatus, novelties, illusions, and puzzles.

50/100

289. Willmann's Astral-Mysterien Pamphlet. Hamburg, ca. 1898. Modern brown boards with gilt stamped spine. Pages detailed in attractive red and blue. Ex-libris Dr. John Henry Goodman. Some pages bent, ink bleeding, writing on title page; good. Advertising for the floating skull stage trick.

200/300

290. Yost & Co. Magic Catalogue. N.p., ca. 1885. Modern brown boards with gilt stamped spine. Illustrated. 77pp. Ex-libris Dr. John Henry Grossman. Pencil writing on FFEP and margins, drawing on back endpaper; tape to front pages, else good.

100/150

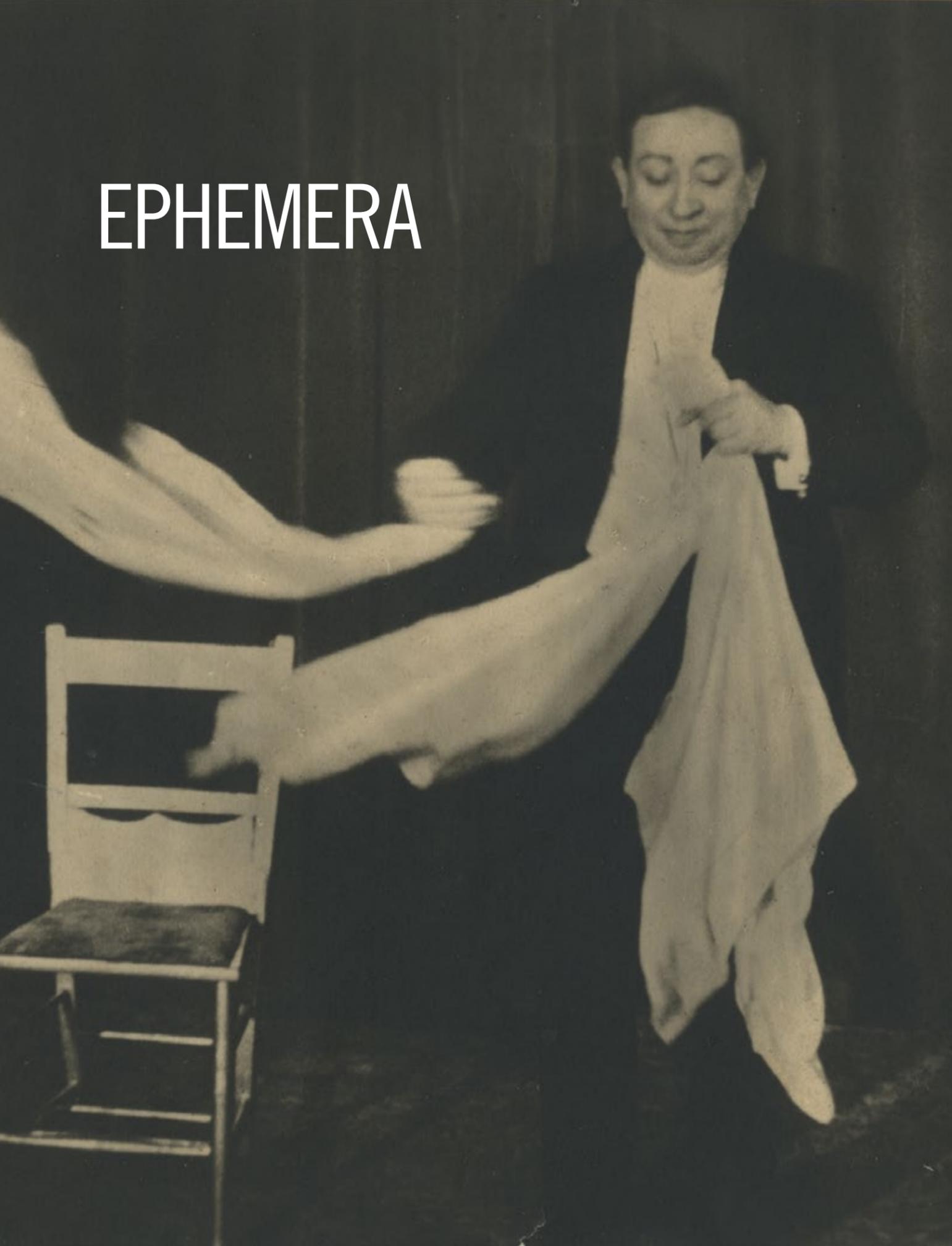


289



290

EPHEMERA



291

291. **Two Crystal Gazing Photographs.** Indianapolis: Patton Studio, ca. 1920. Matte-finish silver gelatin prints, the first showing the magician seated beside his assistant, both dressed in performance attire, while he holds a crystal ball; the second showing the assistant alone seated at a window sill. Former image (9 x 7 1/2") trimmed just inside margins with metal grommets in the corners. Latter 10 x 8".

50/100

292. Allerton, Bert (Bert Gustafson). **"Little Hindu" Souvenir Made by Bert Allerton.** A handmade souvenir crafted by famous close-up magician Bert Allerton. The "little Hindu" was formed out of napkins and an ace bandage, decorated in ink.

100/200

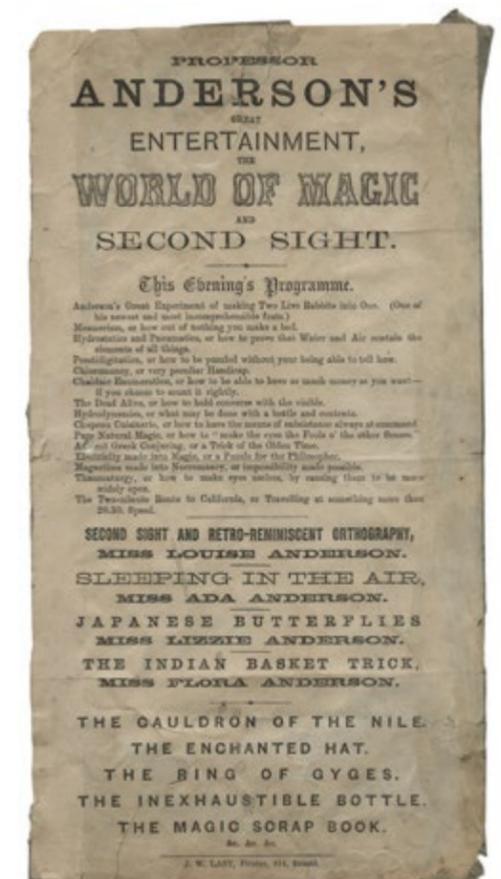
One of the most popular and polished close-up magicians of the mid-twentieth century, Allerton worked in high class hotels and restaurants, including the Pierre in New York and the Pump Room of the Ambassador East in Chicago. He devised many souvenirs and novelty giveaways, like this one, to keep his name in the minds of his audiences.

293. Anderson, John Henry. **Professor Anderson's Great Entertainment. The World of Magic and Second Sight.** (London): J.W. Last, 414, Strand, ca. 1850s. Letterpress program handbill for the Wizard of the North's magic show, also featuring Louise, Ada, and Flora Anderson. 10 3/4 x 5 3/4". Removed from scrapbook, with several resultant closed tears and remnants of old album page; in need of restoration.

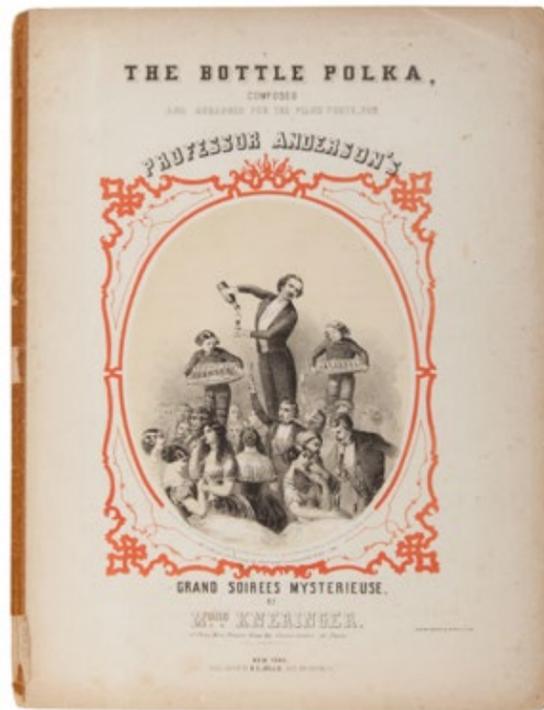
400/600



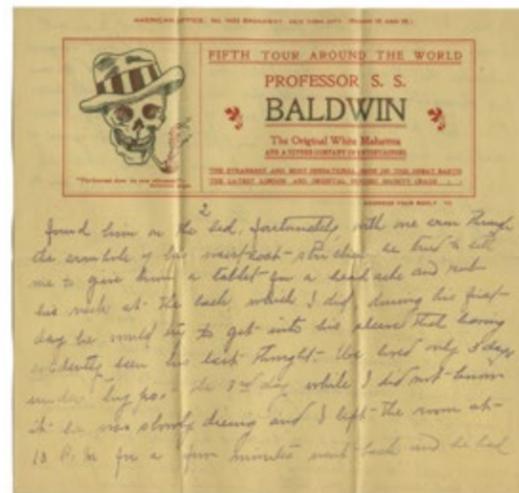
292



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294



296

294. Anderson, John Henry. **The Bottle Polka.** New York: 1851. Three-color lithographed sheet music (composed by Kneringer) bearing an oval vignette of the magician performing the Inexhaustible Bottle, paged: [2] 3–5. 13 ½ x 10 ½". Disbound; tape repair along left margin.

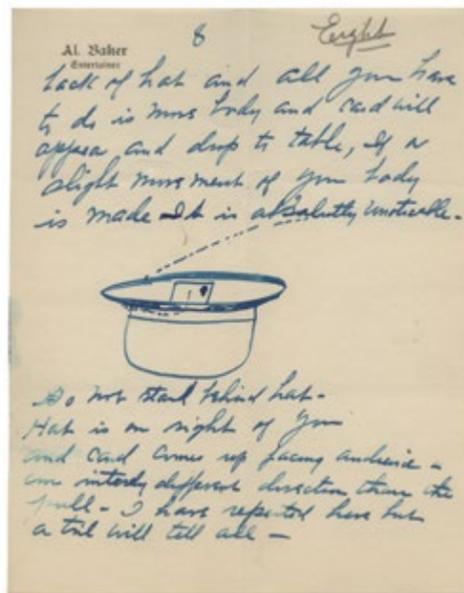
400/600



297. **Bartholomew Fair, 1721.** London: J.F. Setchel, [1824?]. Etched fan leaf on wove paper depicting the popular entertainments at this annual London fair including The Siege of Gibraltar peep show, rope dancing, the "Dexterity of Hand" and "famous posture master" of noted conjurer Issac Fawkes, and an early form of the Ferris Wheel, among other pastimes. 12 ¼ x 21 ⅝". Top edge unevenly trimmed, minor wear and foxing. Scarce.

2,000/3,000

The Bartholomew Fair was held for over seven centuries, and was a constant source of amusement and entertainment for Londoners. Setchel's fan depicts scenes from the 1721 fair, and was produced both as an aquatint and an etching. The explanatory text below the image has been attributed to James Caufield, bookseller and author of four volumes on "remarkable characters."



295

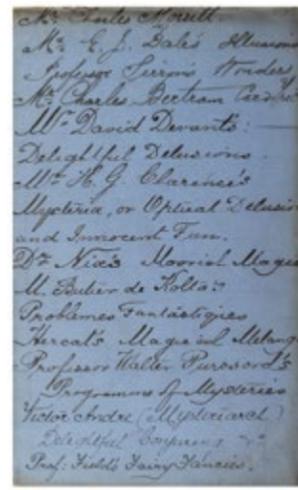
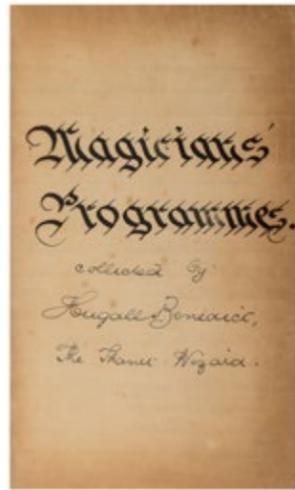
295. Baker, Al. **Handwritten Manuscripts in Al Baker's Own Hand.** One undated, the second, on Baker's letterhead, dated December 18, 1923. In clear prose, Baker provides detailed instructions to Rudi Reimer, and diagrams the methods behind several of his most famous tricks, including The Pack That Cuts Itself, the Stack of Pennies, Magnetic Knife, the Card from the Hat, and several mental feats with cards. He also provides detailed data on how to manage and use human hair, use a billet index, and the working of a prepared pack of cards. 30 pages.

300/500

Handwritten long before Baker's seminal books of tricks were published, these manuscripts show how his effects evolved over time.

296. Baldwin, Samri S. **Two Autograph Letters Signed, "Shadow," and one Typed Letter, to Frederick Eugene Powell.** San Francisco, April, 1921/24. Seven pages total, the first (Apr. 20, probably 1921) a lengthy and detailed typed three-page letter concerning his show and possible arrangements for a combined program with Powell; the second (Apr. 22, 1921) a two-page ALS inviting Powell to his home in San Francisco and speculating on the activities and work that would be available to him; the third (Apr. 5, 1924) thanking Powell for a recent sympathy letter and discussing recent family matters in great detail. Latter two with original mailing covers. Sold with a Christmas greeting card signed "Shadow Baldwin", an unused pre-printed envelope, and a color snapshot of Baldwin's grave.

400/600



298. Benedict, T.C. Hugall (English, 1873–1955). **Important File of Conjuring Notebooks.** London, 1890s–1950s. An insightful and important lifetime archive of neatly written and thoughtfully composed writings on conjuring by Benedict (a/k/a “The Thanet Wizard”) concerning his own effects and those of his contemporaries. Twenty-two volumes, 8vo or smaller, comprising: twelve volumes from a series kept throughout Benedict’s life, entitled “Magic in the Past”, N1 (1887–91) and proceeding continuously to N13 (1936–45) [lacking N3]; three volumes of Benedict’s notes on various forms of conjuring (n.d., ca. 1910s–50s), accompanied by a few sketches and clippings; and five engagement books documenting his own performance schedule and program elements (1910s–30s).

8,000/10,000

The most important and innovative magicians of the nineteenth and early twentieth century are represented in Benedict’s notebooks, including Charles Bertram, Charles Morrith, David Devant, Buatier De Kolta, Hercat, Paul Valadon, Karl Germaine, Imro Fox, Nate Leipzig, Louis Nicola, Horace Goldin, Chris Charlton, and others, several appearing in multiple notebooks, and in addition to numerous lesser-known magicians. The middle span of notebooks mark the appearance of Chung Ling Soo, Stanley Collins, Cecil Lyle, Carl Hertz, and The Great Raymond, and the later notebooks, covering longer time-spans, include Max Malini, among dozens others.

The remainder of the file consists of Benedict’s engagement books and records of his own ideas. Among the latter group is a notebook of dozens of individually-bound booklets containing Benedict’s fully fleshed-out ideas for dozens of effects, detailing the necessary preparation, suggested patter, and the method. Another notebook is completely devoted to rope tricks.



299



300

299. Bertram, Charles. **Cabinet Card Portrait Photograph, with a Letter from Bertram’s Wife.** London, 1907. Sepia print portrait of the magician holding a deck of cards and standing at a table, on embossed studio mount (Campbell & Gray, 17 Cheapside, London). Gift inscription on verso by Bertram’s wife, Clara. 6 ½ x 4 ¼”. Accompanied by an autograph letter signed from Clara to the original owner, dated same as the photo.

600/900

300. [Bookplates] **Outstanding Magicians’ Bookplate Collection.** Over 250 examples, collected by Dr. John Henry Grossman, and including plates for Houdini (engraved portrait and Library of Congress examples), Henry Parsell, Dunninger (three different), Redhill (Fred Rothenberg), Milton Bridges, Famadas, John Mulholland, Eugene Bulson, Nalbo Frazier, Trevor Hall, Roland Winder, Jay Mashall (signed), Robert Lund (inscribed and signed), and many, many more. Many examples signed or inscribed. Related ephemera laid in. Neatly organized in five small volumes.

250/500



301



302

301. Borel, Antoine (after). **Le Charlatan.** Paris: Chez Vidal, ca. 1785. Fine aquatint depicts a mountebank behind a table laden with Cups and Balls and various props. Faintly visible in the background are banners advertising rope dancers and tooth-pullers. 16 ¼ x 20 ¼”. Old folds, margins trimmed, closed tears reinforced.

500/750

302. Boz (Arthur Weston). **Boz the Sensational Conjurer. Yorick, the Automaton Whist Player.** London [?], ca. 1870s. Engraved program handbill bearing a central vignette of the automaton modeled after Maskelyne’s “Psycho”. The program enumerated on the verso. 9 ½ x 6 ½”. Foxing, chipping in margins.

300/500



303



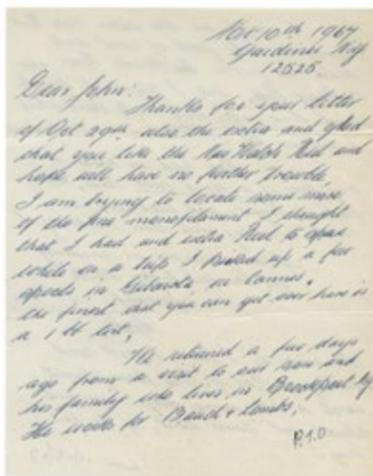
306



305



307



304

303. Cardini (Richard Valentine Pitchford). **Cigarette Manipulation Photograph.** New York: Moss Photo, ca. 1960s. Glossy sepia print, a half-length portrait using double-exposure to create a mirror reflection. 10 x 8". Light creases, date annotation in margin.

100/200

304. Cardini (Richard Valentine Pitchford). **Three ALSs from Cardini to John Henry Grossman.** Gardiner, N.Y., 1967/69/70. Three autograph letters signed "Dick" or "Swan & Dick" to Grossman, each accompanied by the original mailing envelopes addressed in Cardini's hand. Cardini discusses in detail the construction or repair of magic apparatus including watch reels and an innovative idea for the use of flash cotton, reflections on an early unsuccessful performance in London ("I never did that routine for small children again"), business and performances, and personal matters and greetings.

200/300

305. Cardini (Richard Valentine Pitchford). **Photos of Cardini, Harry Blackstone, and Others at the Grossmans' Home.** New Haven, ca. 1960s. Nine glossy silver prints (four accompanied by duplicate copies) showing the group of men and their families at a backyard party. All 8 x 10" but one image of Cardini alone (7 x 5"). Very good.

100/200

306. Cardini (Richard Valentine Pitchford). **Two Pieces of Ephemera.** Including a 1958 Magicians' Guild broadside (23 1/2 x 8 1/2") with Cardini listed on the bill, and a copy of *Variety, Music, Stage and Film News* (Feb. 1933) with Cardini portrayed on the cover. Broadside folded horizontally, tear to rear cover of magazine, else good.

150/250

307. Chief Zat Zam. **Illusion Portrait with Assistant.** Chicago: Celebrity, ca. 1920. Silver print, depicting the magician and knife-thrower with an assistant in the performance of the Statue of Liberty aerial suspension. 9 x 8".

50/100



308



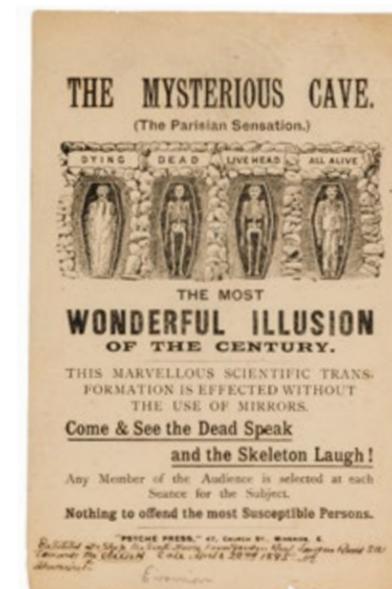
309

308. [Cigarette Cards] **Album of 200 Magic-Themed Cards.** Four series, comprising "50 Amusing Tricks and How to Do Them" (Carreras Ltd., 1937); "100 Tricks and Puzzles" (Gallaher Ltd., 1933); "Lloyd's Tricks and Puzzles" (Lloyd's, 1935); and "25 Optical Illusions" (Ogden's, 1923). As-found, very good, in a vintage Rodney (London) cigarette album. Sold with the limited-edition reference booklet "Conjuring Cartophily" (1988) by Lindley.

400/600

309. **Collection of Antique Conjuring Programs and Handbills.** American and English, late nineteenth to early twentieth century. Over twenty pieces, including pictorial handbills and programs for displays of conjuring, mesmerism, anti-spiritualism, and related arts, by performers including Arthur Margery, Hercat, Dr. S.M. Landis, T.A. Kennedy, Bellette, Eugene Oliver, Marshall Wilder, De La Mano, The Bros. Mocholla, Follett, Harry L. Sands, Professor Perry, Sig. E. Di Cavanenghi, Professor Kornman, Nellie Steacy, Mr. Gregory, and Eugene Revillo. Several with engraved portraits of the performers, others with ornaments and other decoration, or only text. Tears, creases, and light soiling, but very good overall. The largest 16 1/2 x 10 1/2".

900/1,300



310



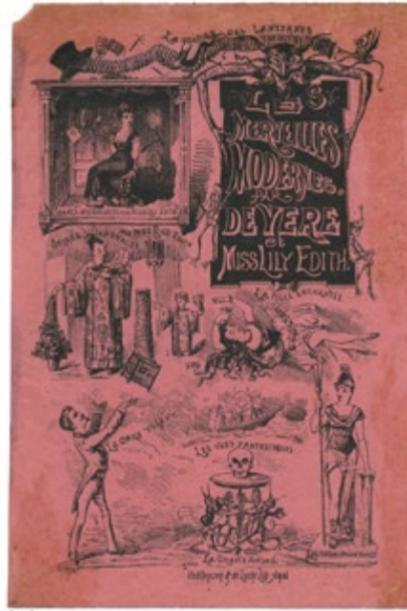
311

310. **Lot of Four Nineteenth Century Conjuring Programs.** American and English, last quarter nineteenth century. Including a two-color pictorial program for Professor Duprez with several conjuring vignettes; Mysterious Cave handbill, old ink annotation in margin dated 1895; double-sided Prof. H. Cooke spiritualism broadside (18 x 6 1/4"); and Mott's Marvelous Mind-Reading Clock (12 x 9 1/2"). Very good overall, with some marginal losses, light soiling, tape repairs.

300/500

311. Dante (Harry August Jansen). **Inscribed and Signed Portrait.** New York: Strand, ca. 1920s. Sharp double-weight silver print showing a half-length portrait of Dante, inscribed and signed by the magician to Dorny on the verso. 10 x 8". Corners creased, other slight marginal wear.

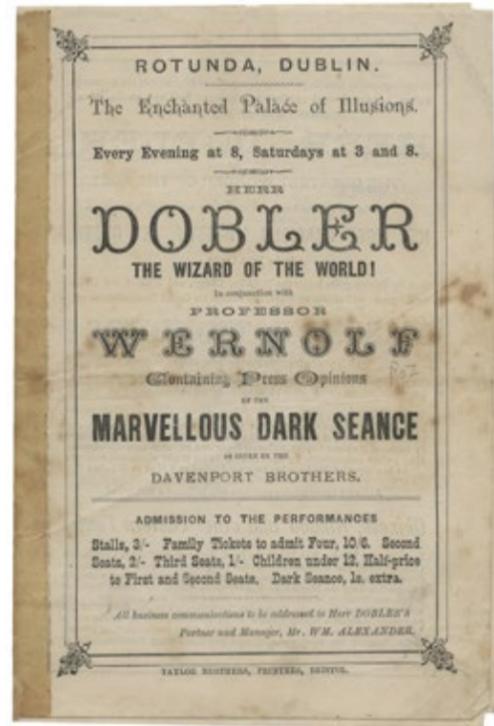
200/300



312



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315



313

312. De Vere, Charles (Herbert Shakespeare Gardiner). **A Conjuring Handbill and Program.** Paris, ca. 1900. Including a four-page pictorial English program (scrapbook remnants on verso) and an illustrated handbill on thin pink paper. Both billing De Vere's assistant Lily Edith.

300/500

313. Devant, David. **Three Pieces of Ephemera.** Including a chapbook, "All About Myself" (1912); an unused pictorial "Memory Tax" question slip with gilt borders (4 1/2 x 3 1/2"); and a Magical Séances pictorial panel trimmed from a program (4 1/4 x 4 1/2").

150/250

314. [Dime Museum] **G.B. Bunnell's Brooklyn Museum.** Brooklyn Eagle, 1882. Letterpress playbill on thin paper, the program commencing with the "wonder worker" Rivello's "mystifications and transformations," plus acts featuring automatons, vocalists, and dancers. 11 3/4 x 4 1/2". Horizontal fold, slight losses in margins.

200/300

315. Dobler, Herr (William George Smith). **Dobler the Wizard of the World! In Conjunction With Professor Wernolf. Marvellous Dark Séance.** Bristol: Taylor Bros., ca. 1873. Six-page pamphlet containing press opinions on Dobler's magic, with a challenge printed on the rear cover, offering a cash reward for any member of the public or professional conjuror who can reenact Dobler's feats. Front cover detached, light foxing.

500/700



316

316. Dunninger, Joseph. **Group of Seven Pieces of Ephemera.** Including a pictorial window card for a performance at Loew's Poli Theatre (New Haven, Conn., ca. 1940s); a pictorial mock newspaper heralding Dunninger's act (17 x 11 1/2"); a copy of *Escape Wizard* (V1 N3, June 1, 1916) depicting a young Dunninger on the cover; three scripts of TV ad spots (1940s) featuring Dunninger's voice (two trimmed to top portion only, all signed "Dunninger" in pencil (possibly secretarial); and a snapshot.

250/350

317. Duplessi-Bertaux, Jean (1747–1813). **Le Joueur de Gobelets.** Circa 1800s. Miniature engraving, finely colored by hand, showing a street conjurer outside an inn performing the Cups and Balls for a small crowd. 2 1/2 x 3 1/2". Framed and matted. Read 1335.

200/300

318. **Egyptian Hall Program. Mr. Martin Chapender's Season.** London, 1900s. Four-page program featuring Chapender's Christmas program, plus a piano recital, and animated photographs. Advt. for Maskelyne's *Sharps and Flats* and Devant's *Woes of a Wizard*. 4to. Old central fold, scrapbook remnants in margin of verso.

150/250

319. Elliott, Dr. James William. **Portrait of Magician Dr. James William Elliott.** Circa 1918. Handsome half-length portrait of the famous card manipulator and medical doctor. In an embossed photographer's presentation folder. 5 7/8 x 3 7/8". Inscribed and signed to Sam Bailey, noted Boston magic dealer, by Elliott.

300/500



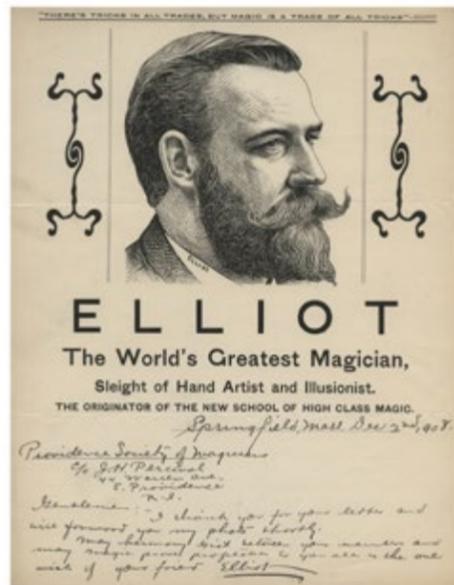
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320. Elliott, Dr. James William. **Autograph Letter Signed, "Elliot," to the Providence Society of Magicians.** Springfield, Mass., December, 1908. On pictorial letterhead, a courtesy letter wishing the members of the organization success and well-being. 10 3/4 x 8 1/2".

150/250

321. [Escapology] **Child Escape Artist Portrait.** Baltimore, ca. 1900. Depicting a young girl in handcuffs standing partway in a sack. The boy at her side holds the top half of the sack and a length of rope. Standard cabinet format mount. 8 x 6" overall. Tack-holes in margins; mount worn but printed image very good. Old identification annotation on verso, apparently reading: "Johnny Connor and Fasma."

150/250

322. [Escapology] **Three Signed Portraits of Escape Artists.** Circa 1920s. Including two linen-finish silver prints of Harry Harlan, both inscribed and signed in white ink; and a sepia print of Earl Lockman, inscribed and signed. All 8 x 10". Very good.

200/300

323. [Escapology] **The Great Ellar. Portrait Photograph.** New York, ca. 1910. Silver print full-length portrait of the escapologist in full-body restraints. 8 x 10". Fine.

100/150

324. [Escapology] **Portrait Photograph.** N.p., ca. 1900s. Silver print three-quarter length image of the performer in straitjacket, on oversize cabinet-style mount. Image area 6 7/8 x 5".

100/150



325

325. Flosso, Al (Albert Levinson). **Candid Photo at Hornmann Magic.** New York: Larry Shean, ca. 1920s. Scarce image depicting Flosso with three customers, each identified on the verso, beside studio stamp. 5 x 7". Very good.

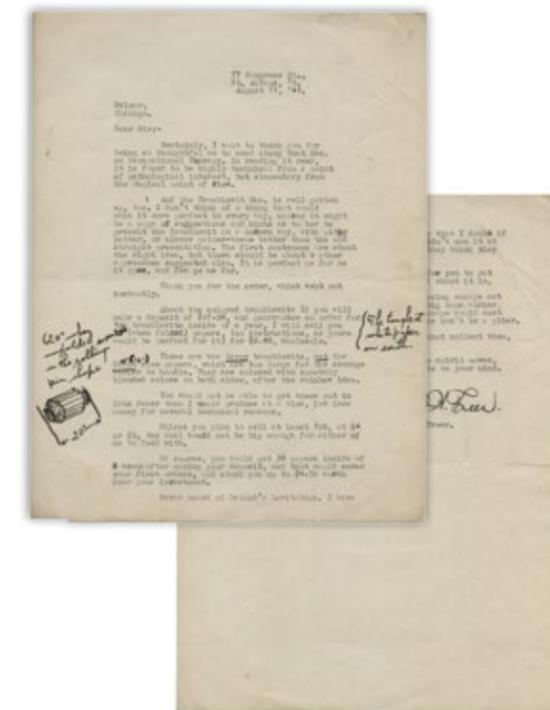
100/150

326. Freer, Winston. **Typed Letter Signed, "Winston Freer," to Nelmar the Magician.** St. Albans, Vt., 1941. Two pages, with handwritten marginalia including a small sketch, regarding several orders placed by Nelmar, including "troublewits" which Freer explains in detail. Very good.

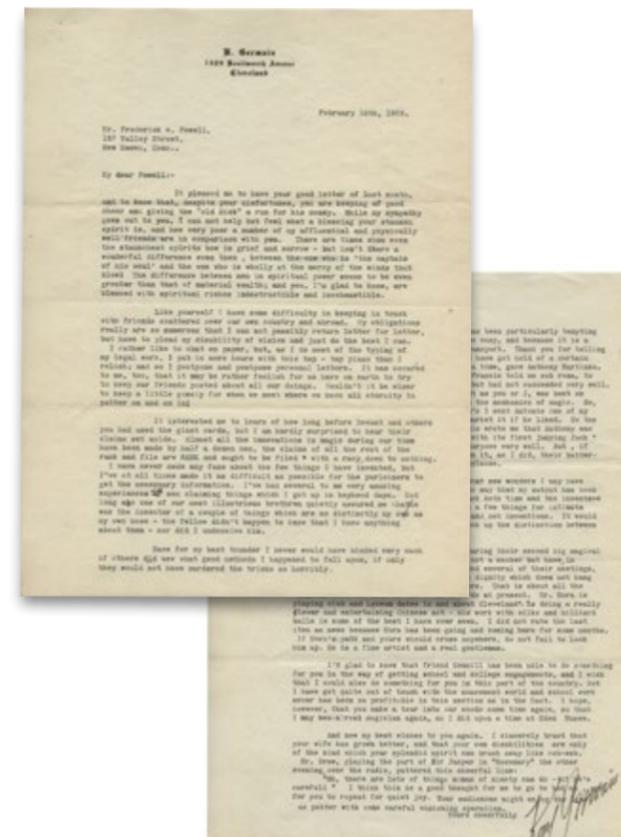
100/200

327. Germain, Karl (Charles Mattmuller). **Two-Page TLS from Karl Germain to F.E. Powell.** Feb. 18, 1926. Germain writes to his brother magician, "Dean" Powell, on myriad subjects, including both personal and professional matters. In discussing the use of giant cards in Powell's show, and Powell's invention of them, he states, "Almost all the innovations in magic during our time have been made by half a dozen men, the claims of all the rest of the rank and file are RANK and ought to be filed with a rasp, down to nothing. I have never made a fuss about the few things I have invented, but I've at all times made it as difficult as possible for the purloiners to get the necessary information." Germain goes on to discuss his butterfly effect in some detail, and attempts to copy it by others, as well as Martinka's attempts at manufacturing a version of the apparatus. Two 4to sheets. Old folds. Boldly signed "Karl Germain."

800/1,200



326



327

BACK ORDERS & BACK TALK

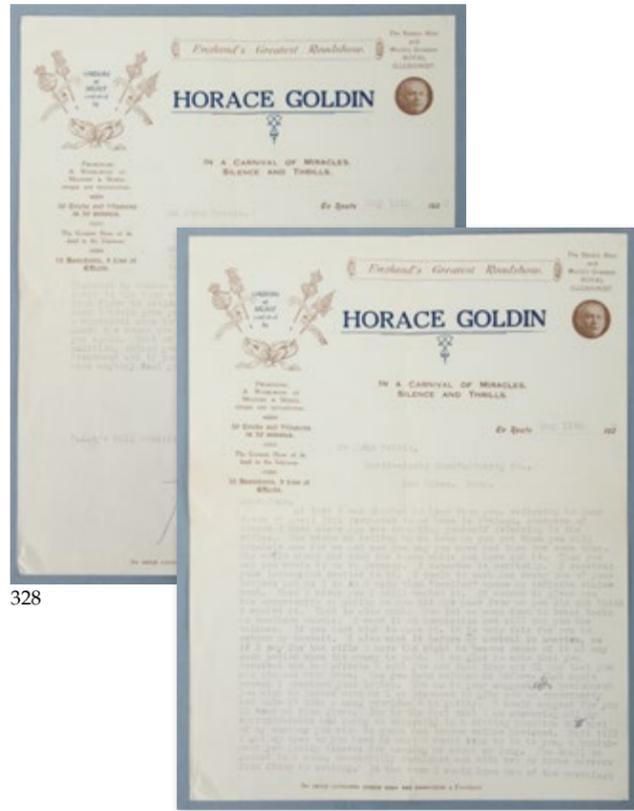
328. Goldin, Horace (Hyman Elias Goldstein). **Scathing TLS from Horace Goldin to John A. Petrie.** Dated May 11, 1928, Goldin writes during a tour in Ireland, regarding a trick rifle Petrie has promised to manufacture for him but has not delivered after repeated requests from Goldin. Goldin writes, in part, "I am prepared to give you an opportunity and take it like a man, provided I am guilty. I would suggest for you to wear an iron glove. Due to the fact that I am answering all my correspondence and doing so naturally in a sitting position that part of my anatomy you wish to spank has become rather hardened. Wait till I get my eyes on you...here is what I would like to do to you, a punishment you justly deserve for messing me about so long. You shall be locked in a room... In the room I would have two of the prettiest women [that] could be procured, a blonde and a brunette. They both would enter the room and undress perfectly nude, displaying their perfect charms and other things you could imagine, but you shall be fastened by chains and locks to a special iron barrier that I could erect in the room with an iron gate in front and would also reach from floor to ceiling... That torment I would give you for a month, 4 hours a day, on Sunday 6 hours, a wonderful cure to resist temptation. At the expiration of the month the women are to depart to their native lands, never to see you again. That of course is if you are still in your youthful ambition, unless you have been participating in the monkey-gland treatment and if you are not you must agree such treatment ought to make anybody feel young." Two 4to sheets of pictorial letterhead, signed in pencil by Goldin. Encapsulated in acid free Mylar, and housed in a custom cloth document folder.

400/600

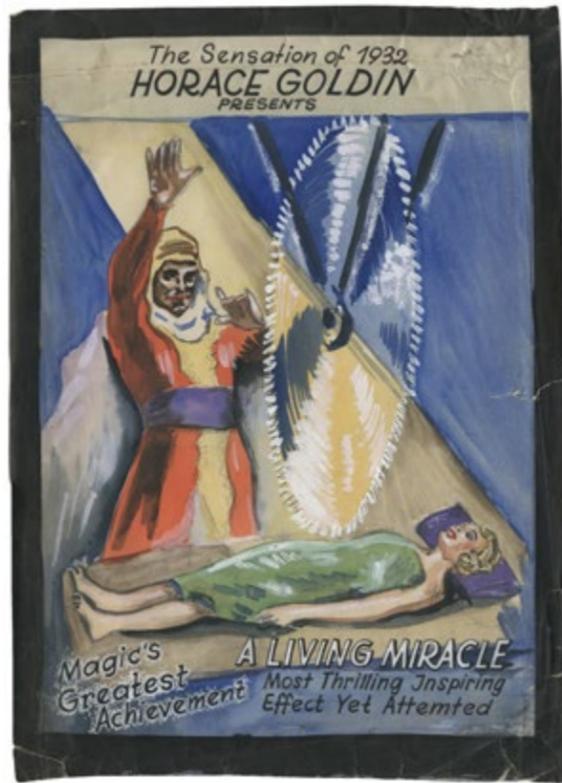
329. Goldin, Horace (Hyman Elias Goldstein). **Original Watercolor Artwork for Goldin's "Living Miracle" Illusion (Sawing in Half).** Circa 1932. Handsome and vibrant original artwork depicting a whirling buzz saw blade descending toward a comely lady on a table, while a Bedouin-like character stands over her, one hand extended overhead. Unsigned. 12 x 8 3/4". Edge chips, closed tears, old folds.

800/1,200

Goldin played an important role in the development of the famous Sawing illusion, and eventually developed his Living Miracle, now commonly known as the Buzz Saw illusion. Eschewing the bulky boxes favored by Thurston and Dante, Goldin cut to the chase - literally - by laying his assistant on a table and sawing directly through her with a giant whirling blade using no covering at all. Somehow, she survived the ordeal unharmed, night after night.



328



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330



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332

330. Goldin, Horace. **Full-Length Portrait.** Hamburg, ca. 1920s. Double-weight sepia matte print, depicting the conjurer with a plate held between his hands. 7 x 5".

200/300

331. Goldin, Horace. **Four Magic Programs.** German and English, 1920s. Pictorial programs, 4to or 8vo, the German program including a beautiful centerfold illustration with vignettes of his illusions. Worn around edges, else generally good condition.

250/350

332. Goldston, Will. **A Scrapbook of Letters to and from Goldston between Magicians and Magic Dealers, Plus Related Ephemera.** England, 1900s-30s. Including 41 disbound folio scrapbook pages containing letters to Goldston from Hamley's Magical Saloons, Brunel White, H.J. Paget, Percy Pellew, Ellis Stanyon, W.D. Leroy, Burling Hull, Charles Hagen, Harry Leat, H.C. Seager, Guy Bert, and others, regarding business transactions, some containing agreements for works intended to be published by Goldston; and a loose file of ephemera, including a 1913 booklet, "List of Saloon Passengers/ R.M.S. Campania" in which Goldston is listed, plus two other pieces related to the ship, a magic booklet from Goldston's library with a tipped-in letter to Henry Clapham, and miscellaneous fliers, prospectuses, advertisements, clippings, and letterhead of Goldston's. Should be seen.

800/1,200



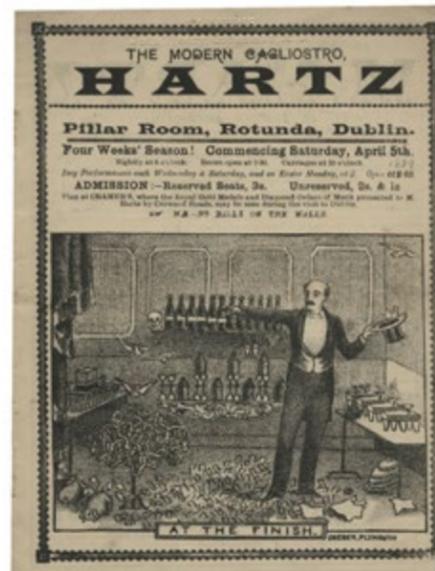
333



333A

333. [Greeting Cards] **Large Collection of Postcards and Greetings from Magicians and Friends to F.E. Powell or Dr. Grossman.** American, bulk 1930s–60s. Approximately 75 pieces, from magicians including Dai Vernon (signed), Okito, Max Holden, Paul Fox, (Mr. and Mrs.) Eugene Laurant, Hardeen, the Bernard Ernsts, (Mr. and Mrs.) Floyd Thayer, Joseph Kolar (signed), (Mr. and Mrs.) John Mulholland (2), Frank Ducrot (signed), Bess Houdini (signed “Beatrice and Family”), Lester Grimes, Al Munroe, Clinton Burgess, Al Baker, H.R. Evans, Carl Lohrey (signed), John S. Van Gilder, (Mr. and Mrs.) Charles Nagles, (Mr. and Mrs.) Jas. Wobensmith, John McKinven, DeVega, (Mr. and Mrs.) Milbourne Christopher, (Mr. and Mrs.) Paul Fleming, the Dunningers, Sid Lorraine, Tom Palmer, the Flossos, and others. Condition very good overall.

500/700



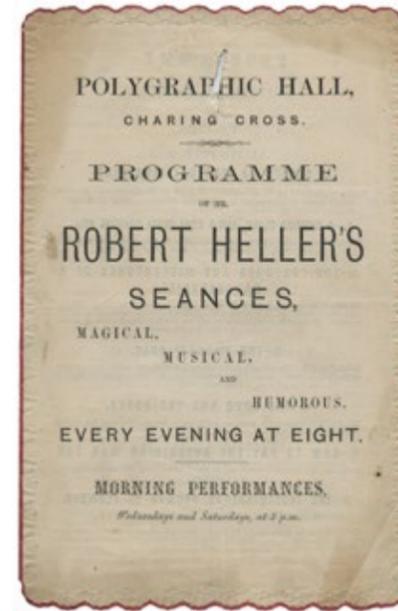
334

333A. Hardeen, Theo (Theodore Weiss). **Inscribed and Signed Portrait Photograph.** N.p., 1928. Sepia-tone bust portrait, boldly signed and dated. 10 x 8". Very good.

250/350

334. Hartz, Joseph Michael. **Pictorial Brochure for The Modern Cagliostro, Hartz.** England, 1889. Eight-page program describing the wonders of Hartz’s show, with interviews extracted from magazines, endorsements from Professor Hoffmann, Compars Herrmann, and an image of Hartz at the conclusion of his famous “Devil of a Hat” routine. 8vo. Staples lacking, front wrap blind stamped, else good.

400/600



335

335. Heller, Robert (William Henry Palmer). **Polygraphic Hall Program. Seances, Magical, Musical, and Humorous.** London, 1860s. Letterpress program on blind-embossed decorative paper, borders colored in red. In three parts, inside pages bearing details on the tricks and illusions to be presented. Verso blank, with scrapbook paper remnants; gutter soiled, staple-mark hole upper center not affecting legibility.

800/1,200

336. Heller, Robert (William Henry Palmer). **Albert Hall Program. Heller’s Wonders.** Leeds: Fred R. Spark, (1874). Four-page program on pink paper, the inside pages enumerating the program and explaining “What Is Supernatural Vision?”, the rear cover bearing press opinions. Scrapbook paper remnants on verso, not affecting text.

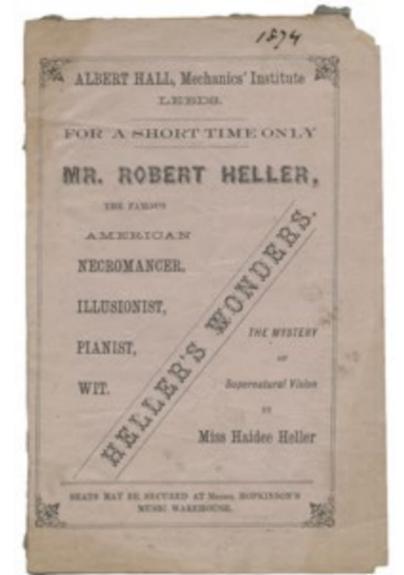
500/700

337. Heller, Robert (William Henry Palmer). **I Have Sworn to Love Thee Forever.** New York: Firth, Son, & Co., 1863. Lithographed cover for the lyric ballad composed by the famous magician, paged: [1] 2–5. 13 x 10". Disbound; slight marginal wear.

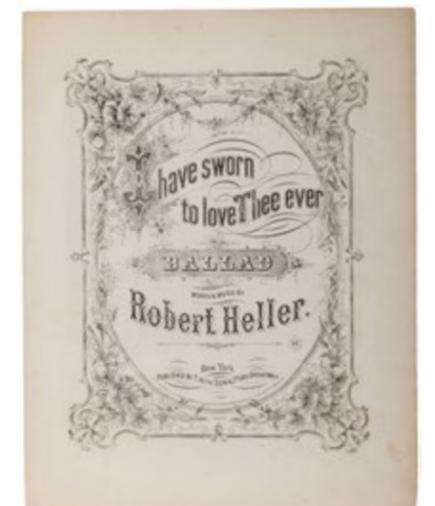
300/500

338. Heller, Robert (William Henry Palmer). **Twilight Musings.** New York: H.B. Dodworth, 1855. Lithographed sheet music bearing an oval portrait of the magician, with the “Josephine Mazurka” inside, paged: [1] 2–6. 13 ½ x 10 ¼". Minor wear around edges.

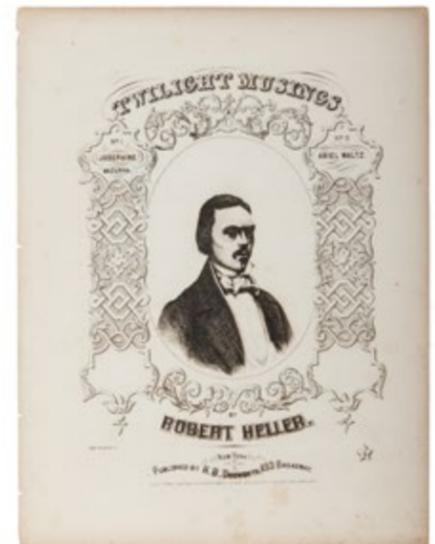
400/600



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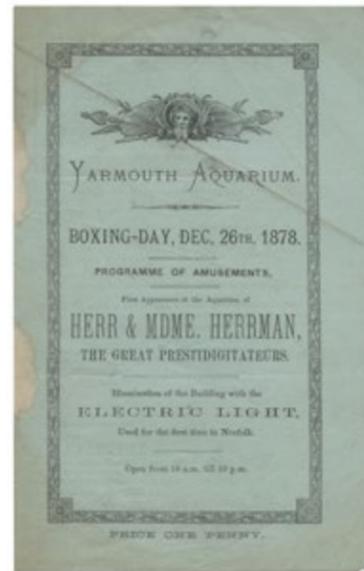
337



338



339



342



343



344

339. Heller, Robert (William Henry Palmer). **Heller's Wonders. Fifth Avenue Hall Programs.** New York, 1878. Two programs (weeks of Apr. 8 and Apr. 29) from the year of the performer's death, the magic show detailed on the inside pages, listing Heller as pianist and Miss Heller as presenting a Second Sight Mystery, among other conjuring displays. Horizontal folds; very good.

400/600

340. Herrmann, Adelaide. **Photograph of Adelaide Herrmann's Noah's Ark Illusion, signed.** Circa 1920. Unusual photo depicts an artist's rendering of Adelaide Herrmann's production of countless animals from a wooden ark. 10 x 8". Inscribed and signed on the verso, "To Oliver Kendall, Compliments of Adelaide Herrmann."

200/300

341. Herrmann, Alexander. **Complimentary Pass to Herrmann's show at Egyptian Hall.** London, July 1871. Large printed complimentary pass, accomplished in ink by Herrmann's manager (signature illegible) granting the holder two free passes to Herrmann's show at Egyptian Hall, Piccadilly. 3 7/8 x 4 5/8". Puncture at center, one closed tear repaired; scrapbook remnants on verso. Rare.

500/700

Herrmann performed at London's famous Egyptian Hall for nearly three years, in a stint he would regularly refer to as his "1001 nights."

342. Herrmann, Alexander and Adelaide. **Yarmouth Aquarium Playbill.** December, 1878. Four-page letterpress program, the centerfold fully detailing the 25 acts to be presented during conjuring show. Rear advertising other upcoming artists. Adhesive stains at hinge. 8 1/4 x 5 1/4".

500/700

343. Herrmann, Alexander. **Herrmann the Celebrated Prestidigitateur.** New York, 1869. Newsletter advertising nightly performances of Herrmann, along with product advertisements. 22 x 15 1/4". Framed, clear on both sides. Folded corners, inlaid announcement, some writing across margins. Good.

200/300

344. Herrmann, Alexander and Adelaide. **Haverly's Theatre Program.** New York, 1880. One broadsheet newsprint page, printed on both sides, with the program down the center column of the first side, and a biographical column on Herrmann on the reverse. Folds, slight marginal losses.

250/350

345. Herrmann, Carl (Compars). **Playing Card Used by Herrmann the Great.** Antique six of hearts (6H) used by Herrmann, as stated on the face by magician and collector John Dittmar. Tan back with dotted design pattern. 3 1/2 x 2 1/2". Lightly browned; near fine.

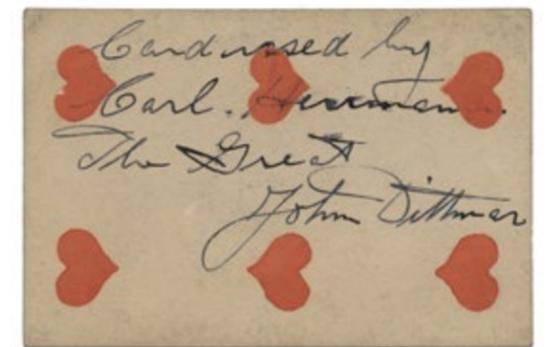
600/900

346. Hoffmann, Professor (Angelo J. Lewis). **The Ball & Rings.** Hastings, [n.d.]. Four pages (9 x 7 1/2"), in fountain pen, on rectos only. A manuscript describing a magic effect, with a lengthy section of suggested patter and marginalia providing additional notes for the performer. Accompanied by a 1966 ALS from John Mulholland to Grossman, indicating the piece was a gift.

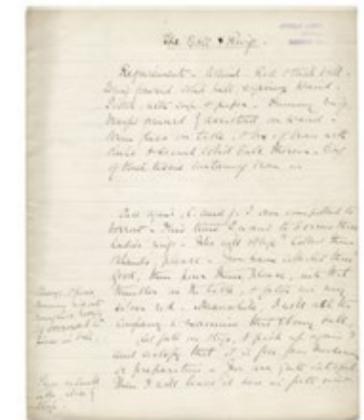
900/1,200

346A. Hoffmann, Professor (Angelo J. Lewis). **Autograph Letter Signed, "Angelo Lewis," to Will Goldston.** Hastings, Jan. 1, 1912. One sheet of personal stationery, address pre-printed upper right, making an appointment for tea with the magician and publisher. Gilt wooden frame. Matted area 6 3/4 x 4 1/4".

400/600



345



346



346A



HOUDINI SPIRITUALISM LECTURE LANTERN SLIDES

347. **Collection of Lantern Slides from Houdini's Spiritualism Lecture.** New York: Standard Slide Corp., 1920s. Twenty-eight slides total, comprising 21 (of 50) slides from the original lecture series, and seven related slides (inclusive of one duplicate) added by a second contemporary source, possibly Frederick Eugene Powell or Oscar Teale. Original paper-covered boxes, two lacking tops. Old sequencing labels affixed at edges of slides, matching the ordering of Houdini's handwritten key sheet (Library of Congress, Prints & Photographs Division, Lot 7426). 3 3/8 x 4". Hairline or stress cracks to three slides, one just slightly affecting projected area.

10,000/15,000

Slides from the original series comprising (sequencing numbers in brackets): Margaret Fox Kane [6]; Davenport Bros. [9]; Davenport Bros. and William Fay [10]; Davenport Bros. and Rev. Ferguson [11]; Cabinet of Davenports with Rev. Nichol and Fay [12]; John Henry Anderson [13]; Houdini and William Fay [14]; William H.H. Davenport's Grave [15]; D.D. Home [18]; Houdini and Sir Dunkin [22]; Houdini and Harry Kellar [25]; Concealed man in Chiffonnier [27]; Lady Medium Switching Slates [28]; Kellar Trap Method [29]; Materialized Hand [37]; Chairs and Table [32]; Girl blowing current of air [39]; Houdini and Arthur Conan Doyle [40]; Houdini and Will Goldston [46]; Houdini and Conan Doyle [48]; Houdini and Theodore Roosevelt [50]

The seven additional slides comprising: C. Alice & Leaping Fairy; The House at Hydesville [plus duplicate]; Margery with Houdini, Crandon, Bird and Munn; Margery with Houdini, Prince, Comstock, and Munn; Margery (alone); Houdini exposing spirit trickery to New York clergymen.



348. Houdini, Harry (Ehrich Weiss). **Important File of Letters from Harry Kellar to Houdini.** Los Angeles, 1917 – 21. Ten letters total, between two and four pages each, on Kellar's personal letterhead, folded 4tos, signed "Harry Kellar", "Kellar", or "H.K." and addressed "My dear Harry Houdini" or "My dear Prince Harry", concerning numerous subjects and filled with fascinating content, including references and comments on Houdini's performances, travels, and engagements, nuggets of advice and suggestions to Houdini (complimenting his success with the "big Lady Elephant"), scattered recollections by Kellar from his own career, and thoughts and comments on a multitude of notable magicians of the day including Arnold DeBiere, Adelaide Herrmann, Floyd Thayer, Burling Hull, the death of Chung Ling Soo, Alexander, and others, and other contemporary events including World War I, family affairs, travel, and personal matters. Sold with an eleventh letter from Kellar, to Frederick Eugene Powell (Apr. 3, 1919), informing Powell of Kellar's brother's death. Also with Grossman's carbon typescript summary of the letters, as presented to the Magic Collector's Association (Chicago, 1972), and facsimile copies of three additional Kellar letters to Houdini. Letters numbered sequentially in pencil.

4,000/6,000

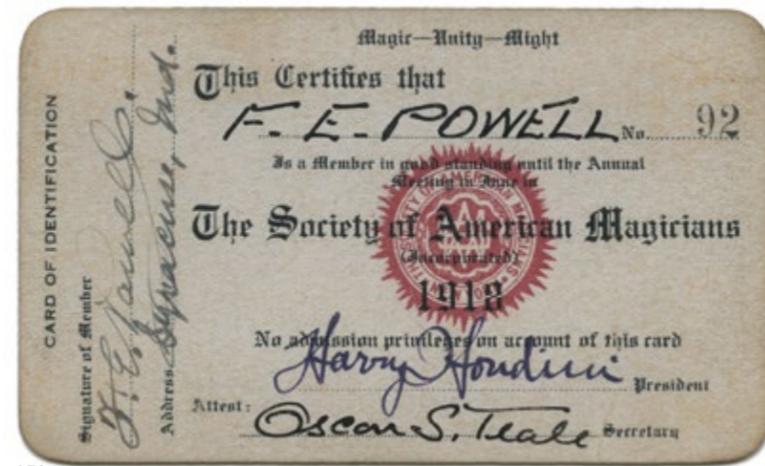
29 Apr. 1921: "I really could never guess what risky stunt you were going to do at Niagara. I only hope you are not going to take any of your dare-devil chances with your life."

15 Oct. 1918: "Am surprised that DeBiere who is a noted magician and makes his living by Magic should debase himself and expose the Inexhaustible Bottle and I don't wonder LeRoy getting angry at the butchery of his very clever Flying Cage."

8 March 1919: "I saw Alexander the second time this week... He is a clever talker chock full of Irish wit and he keeps the Audience in a roar by his pert remarks. He is a brainy worker and keeps them guessing."



349



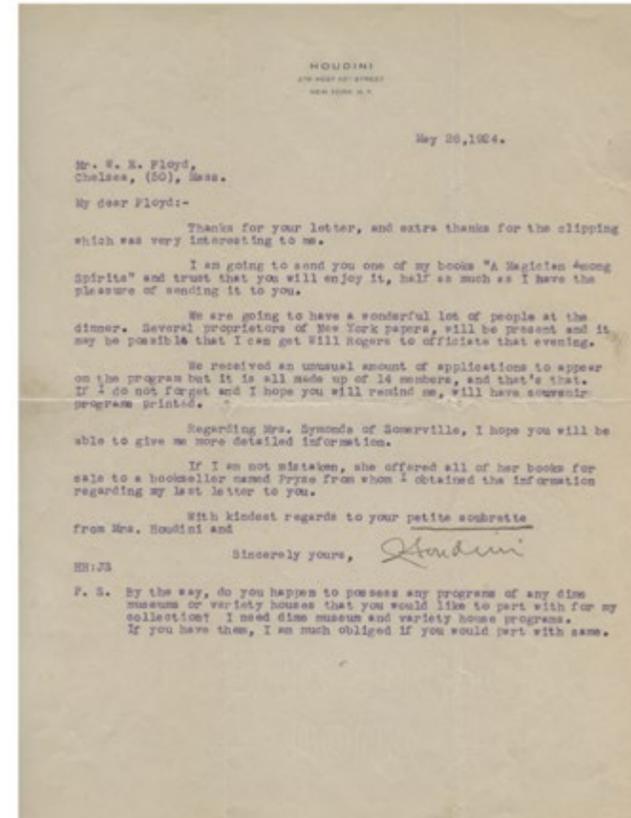
350

349. [Houdini, Harry] **Parcel of Houdiniana Sent from Oscar Teale to Frederick Eugene Powell.** Bloomfield, N.J., 1927. Presented in a brown paper envelope addressed by Teale and labeled "Houdini Stuff" (probably by Powell), including a tiny mirror reflector with dried wax applied to the underside and accompanied by short length of copper wire, all as found within the parcel in a separate paper envelope; a pictorial newspaper printing mat (1925) for Houdini's show; a collection of clippings, newspapers, two prospectuses, and an auditorium handbill (1925–27) related to Houdini's death, his publications, fake mediums, performances, and other subjects; a printed "warning" strongly denouncing the spiritualistic beliefs of Conan Doyle; and a pictorial four-page spiritualism lecture program (1927) presented by Teale.

1,000/1,500

350. [Houdini, Harry (Ehrich Weiss)] **Powell, Frederick Eugene. Powell's S.A.M. Membership Card Signed by Houdini.** For the year 1918. Membership number 92. Pale stock, printed in two colors. Plain back. Signed by Powell, Oscar S. Teale, and Harry Houdini.

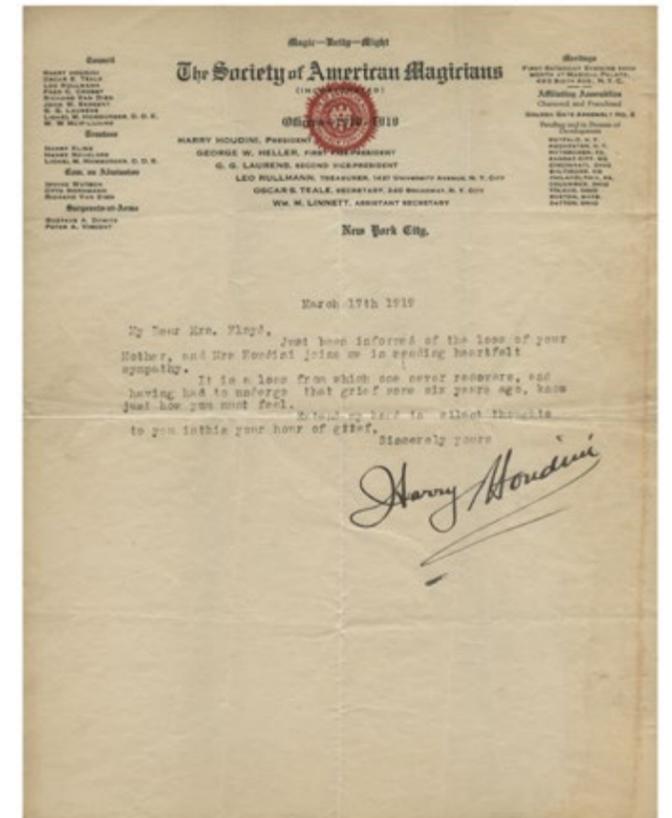
1,200/1,800



351

351. Houdini, Harry (Ehrich Weiss). **Typed Letter Signed, "Houdini," to Walter E. Floyd.** New York, May 26, 1924. One sheet of personal letterhead, regarding the planning of a banquet at which Houdini hopes to have Will Rogers officiating, plus the various endeavors between the two magicians to share magic information and literature. Signed in pencil, old mailing folds.

1,200/1,800



352

352. Houdini, Harry (Ehrich Weiss). **Typed Letter Signed, "Harry Houdini," to Mrs. Walter (Mohala) Floyd.** New York, March 17, 1919. One sheet of embossed S.A.M. letterhead (Houdini listed as president and council member), a condolences letter on the death of Floyd's mother, relating his "having had to undergo that grief some six years ago" himself, signed and underscored boldly in black fountain pen. Old mailing folds.

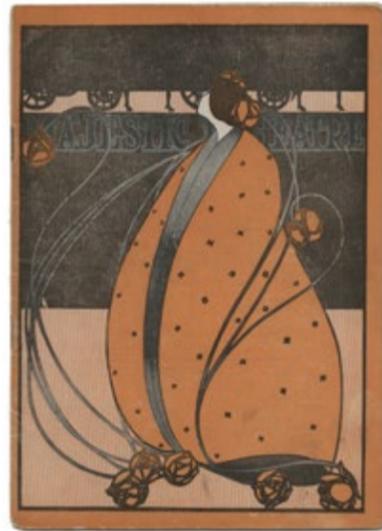
1,500/2,000



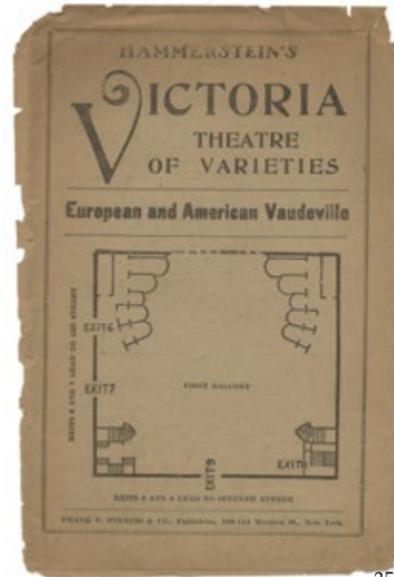
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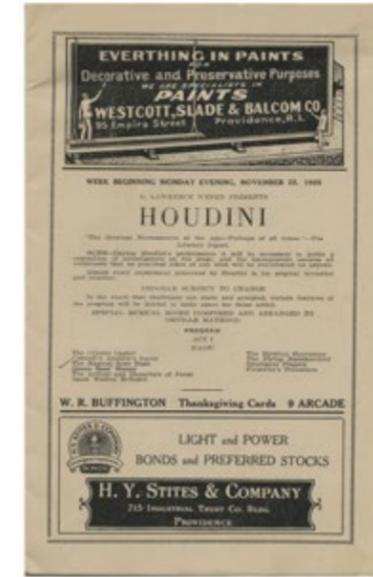
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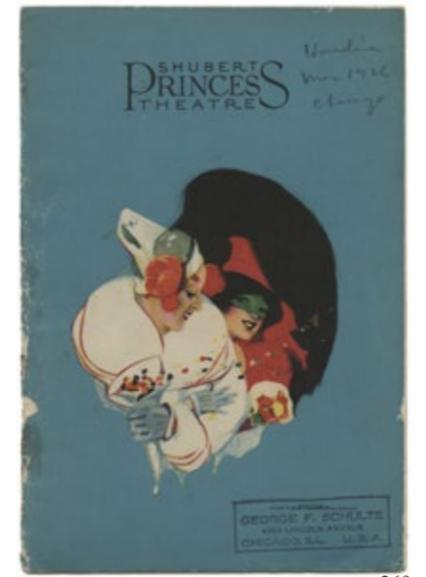
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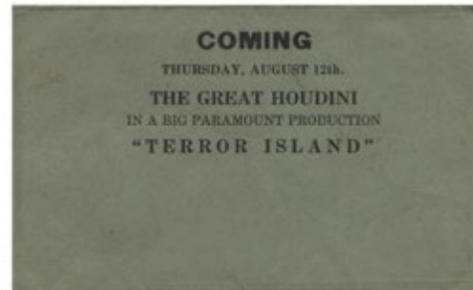
358



359



360



354



357



361

353. Houdini, Harry (Ehrich Weiss). **The Grim Game Promotional Brochure.** New York: Famous Players-Lasky, (1919). Two-color illustrated brochure, with light old folds and tears at fore-edge. Together with two extracted articles from *Popular Science* (1926) and *Collier's* (1925) by or about Houdini. **150/250**
300/400

354. Houdini, Harry (Ehrich Weiss). **Terror Island Theater Playbill.** Chicago, 1920. Houdini's feature film listed on the rear panel as a coming attraction. Other silent features round out the program; tipped-in halftone photo of Paramount starlet Marguerite Clarke. 5 x 9" unfolded. **150/250**

355. Houdini, Harry (Ehrich Weiss). **Shubert-Majestic Theatre Program.** Providence, R.I., ca. 1925. Four-page program fully devoted to Houdini's act, including a full magic act, illusions and escapes, anti-spiritualistic displays, and more. Old folds. **150/250**

356. Houdini, Harry (Ehrich Weiss). **Majestic Theatre Program.** Chicago, Dec. 9, 1907. Twenty-four page program printed in two colors, Houdini listed among other acts on the weekly bill. **100/150**

357. Houdini, Harry (Ehrich Weiss). **Columbia Theater Program.** St. Louis, Jan. 27, 1908. Twenty-page program, Houdini billed as the "Original Jail Breaker and Wonder Worker of the World", presenting an escape from a water-filled galvanized tank. **150/250**

358. Houdini, Harry (Ehrich Weiss). **Victoria Theatre Program.** New York, 1912. Four-page program billing Houdini as the "World's Greatest Handcuff King", and enumerating the various challenges he will attempt throughout the week of his appearance. Disbound, heavily chipped, but intact. **100/150**

359. Houdini, Harry (Ehrich Weiss). **Providence Opera House Program.** Providence, R.I., 1925. Eighteen-page playbill with the details of Houdini's program spanning parts of eight pages, and including anti-spiritualism, magic, escapes, and other details. **150/250**

360. Houdini, Harry (Ehrich Weiss). **Shubert Princess Theatre Program.** Chicago, 1926. Original lithographic wrappers. Twelve pages. Houdini's program enumerated across parts of four pages. Backstrip torn, but binding holding. **100/200**

361. [Houdini Family] **Group of Memorabilia Related to Theo Hardeen and Beatrice Houdini.** 1920s. Including a book, *A Dictionary of Synonyms*, from Bess Houdini's library, bearing her signed bookplate; a photo of Bess levitated by Blackstone; a photo of Bess with John Mulholland; an S.A.M. membership card signed by Hardeen, as president; two Houdini Show letters signed by Hardeen; and a 1929 M.U.M. Christmas greeting bearing a tipped-in photo of Hardeen, Mulholland and Royal Vilas. **250/350**



362

362. **How to Judge & Appreciate "Mephisto" The Marvellous Mechanical Chess-Player.** London: G.C. Heywood, (1881). Four-page pamphlet issued by the exhibitor to arouse interest in the chess-playing automaton, offering details that set it apart from the "so-called Automaton" previously seen in London, including the Turk. With a contemporary clipping regarding another automaton, "Thavma," and a second clipping giving chess notations on one game played by "Mephisto."

400/600

363. Jordan, Charles. **Collection of Charles T. Jordan "CTJ Series of Magical Effects."** Issued 1919 - 1922. Seventy-seven printed instructions for various tricks devised by Jordan, each in a printed envelope bearing the trick's name, and including effects such as The Spirit Ace, The Bewitched Umbrella, The Electrified Strippers, and many more. Includes numbers 1 - 79; lacks nos. 24, 51, and 58. Sold together with eight more Jordan secrets issued in his "special service" series, to be mailed four times per month, and the two issues of Jordan's "Four Full Hands" series. Many with photographic illustrations accompanying the directions. Envelopes all show tears and wear, contents generally very good. The Jordan secrets are accompanied by several typed postcards, signed by Karl Fulves, who collected many of Jordan's secrets in book form. A checklist of Jordan tricks in the hand of Dr. John Henry Grossman also accompanies the lot, along with a photograph of Jordan in his later years, and a negative of the image. A scarce assemblage of secrets rarely encountered.

500/750

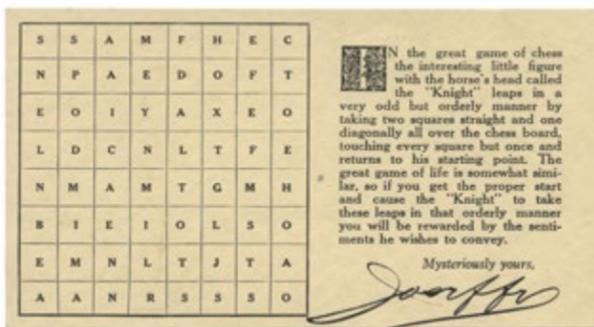
Jordan was a clever inventor of sleight-of-hand and other magical methods. His interest in the art was first piqued in 1908, but it was not until 1919 that he began publishing his ideas. He released a steady stream of booklets and individual effects until 1923, when his interest in conjuring waned. His effects were later published by Ted Annemann, and anthologized in book form. He made his living as a chicken farmer in Petaluma, California, where he died in 1944.

364. Joseffy (Joseph Freund). **Two Signed Pieces of Ephemera.** Circa 1910s. Including a Christmas card from Freund Electric Company, taken from F.E. Powell's collection, and signed "Joseffy" beside an autograph greeting; and a puzzle card signed "Joseffy".

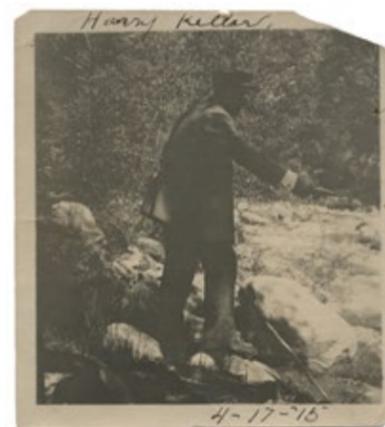
200/300



363



364



365

365. Kellar, Harry (Heinrich Keller). **Snapshot of Kellar Fly-Fishing.** California, April, 1915. A candid snapshot of Kellar trout fishing, annotated in the margins with his name and the date. 3 1/4 x 3 1/4". Loss in the upper right corner.

50/100



366

366. Leon, The Great (Leon Levy). **Signed Portrait Photograph.** New York: Apeda, ca. 1914. Sepia print bust portrait of the young magician, signed "The Great Leon" twice, and bearing the photo studio's stamp on the verso with other penciled annotations. 10 x 8". Creases and some splatter in the margins, but printed area fine overall.

150/250

367. Leon, The Great (Leon Levy). **Signed Portrait Photograph.** New York, 1943. Linen-finish silver print depicting the magician poses in military attire, a cannon and lightning bolts appearing in the background. Inscribed and signed "The Great Leon" in the bottom area. Stamp on verso from Palace Theatre (New York). 10 x 8". Chipped in lower left corner.

100/200



368

368. LeRoy, Servais (Jean Henri Servais LeRoy). **Spirit photograph of Servais LeRoy, Inscribed and Signed.** Circa 1924. A spirit lurks over the shoulder of the famous and inventive illusionist, who looks up at it. 8 x 10". Palace Theatre stamp on verso. Inscribed and signed, and dated July 1924.

700/900



369

369. LeRoy, Servais (Jean Henri Servais LeRoy). **Archive of Nine Servais Letters Regarding his Box Escape "La Malle Des Indes."** Addressed to magician Paul Fleming and primarily from early April 1938, LeRoy writes – at times with humor-filled phrases – regarding an escape trunk Fleming is purchasing from the aging Belgian magician. LeRoy describes his use of the trunk at the famous Palace Theatre, New York. LeRoy refers to himself as the "Keansburg Adonis," his typewriter as "the victim of my efforts known as Mr. Royal," and his efforts to locate the box in his warehouse: "Awake Pandora, I am here." He also provides information about the working of the prop (it was a back-trap-style trunk), the special curtain he designed to use with it (different than the traditional cabinet that Houdini and others used), and that the box was manufactured by his own London firm, The Servais LeRoy Co. Occasional holographic corrections in LeRoy's hand. Accompanied by one carbon response by Fleming and a Fleming-issued price list of magicians offering the LeRoy letters (and 130 more items) for sale.

1,000/1,500

370. The Great Lester (Harry Lester). **Inscribed and Signed Studio Portrait.** Chicago, ca. 1928. Glossy silver print portrait of the famous ventriloquist in profile, holding a cigarette. Inscribed and signed twice centrally in black ink. 10 x 8". Several creases, scuffs, pinholes.

200/300



370



371

371. [LeRoy, Servais] **Liverpool Northern Magical Society Group Portrait.** Liverpool, (1908). Sepia print on original cardstock mount, depicting the dozen members of the group, each identified on the verso and including the president, Servais LeRoy. Typed label affixed. Scrapes and paper loss in the upper margin. 6 x 7 1/2".

200/300

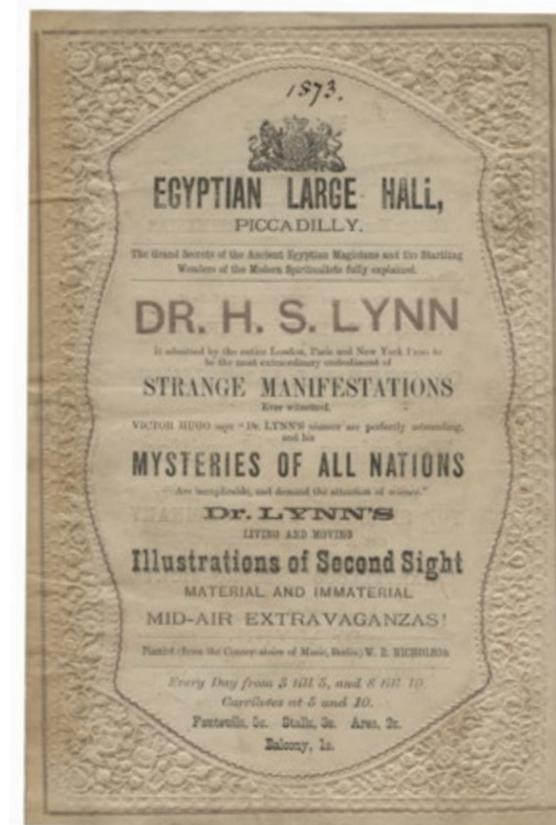
372. Lynn, Dr. (Hugh Simmons). **Egyptian Large Hall Program. Strange Manifestations, Mysteries of All Nations, Illustrations of Second Sight.** (London): S. Firth, Russell-Court, Catherine-Street, (1873). Florally blind-embossed four-page program enumerating Dr. Lynn's act in detail, with press opinions on the rear cover. Discoloration at hinge from scrapbook adhesive, paper remnants on rear not affecting text.

1,000/1,500

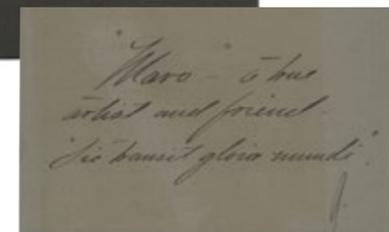
373. Maro, Edwin (Walter Truman Best). **Portrait of Maro, signed by Karl Germain.** Ft. Madison: Courtright, ca. 1907. Half-length portrait in boudoir card format of the great Chautauqua and Lyceum magician in coat and tie. On an embossed photographer's mount, 10 x 6 3/4". The verso inscribed in Karl Germain's hand, "'Maro' – a true artist and friend – 'Sic transit Gloria mundi.' G."

500/750

Germain and Maro were contemporaries and friends. Their careers flourished on the Lyceum and Chautauqua circuits that crossed rural America in the three decades before WWII.



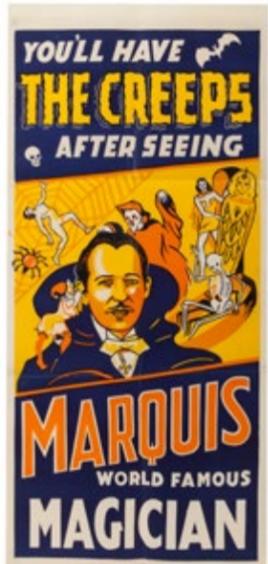
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373



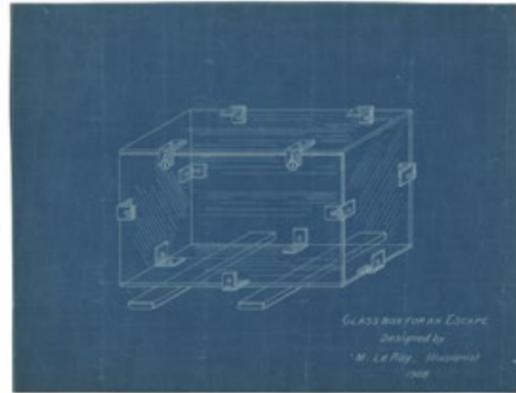
374



375



376



377



378

374. Martin, John. **Photo of Martin in His Workshop.** London, ca. 1930s. Matte-finish double-weight photo depicting Martin with a giant nine of spades, probably taken by Cardini. 9 1/2 x 7".

200/300

375. Marquis (George Marquis Kelly). **Group of Magic and Spook Show Ephemera.** 1940s. Thirteen pieces, including a three-color "You'll Have the Creeps" poster (30 x 14"; folded); three spook-show newspaper printing mats; two copies of "Marquis is News"; two press books; and more. Condition very good overall.

200/300

376. Maskelyne, John Nevil, and George Alfred Cooke. **Maskelyne & Cooke Playbill.** Cheltenham: Norman & Sons, ca. 1866. Pre-Egyptian Hall letterpress program printed in red, describing the entertainment in great detail (decapitation illusion, box and barrel escape, and more) and bearing press opinions and testimonials. 14 1/4 x 8 3/4". Horizontal tape repair, scrapbook paper remnants on verso, light soiling.

600/900

377. McCafferty, Leroy. **Group of Illusion and Escape Blueprints, Programs, and Handbills.** Connecticut, 1900s. Twenty-nine pieces, including blueprints or sketches for a Glass Box for an Escape, Card Rise, Packing Case Escape, Aga Levitation, Cremation Casket, and others untitled; and a file of programs and handbills for the magician and illusionist, two in which he is assisted by Henry Ridgely Evans.

300/400

378. Mora, "Silent" (William Louis McCord). **Two Signed Photographs.** Including a full-length sepia portrait (10 x 8") showing the magician in performance attire, inscribed and signed on the verso; and a glossy silver print (5 x 3 1/2") signed in the bottom margin.

200/300



379

379. Morris, Chester. **Publicity Portrait Inscribed and Signed.** Circa 1930. A first-generation, double-weight matte-finish sepia portrait print, inscribed and signed in black fountain pen: "To Judge Frank Carter/ with best wishes/ Chester Morris." 10 x 8". Tack holes and rust marks in corners, else good.

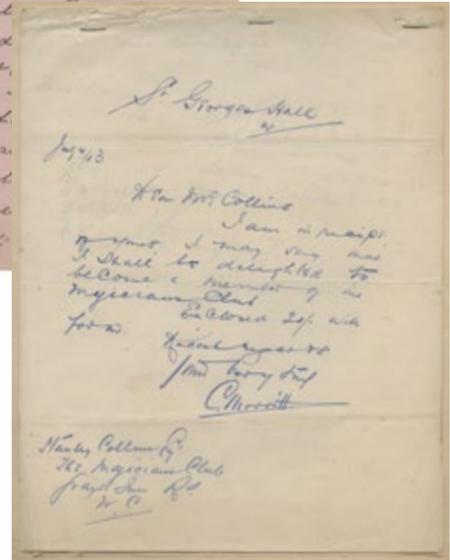
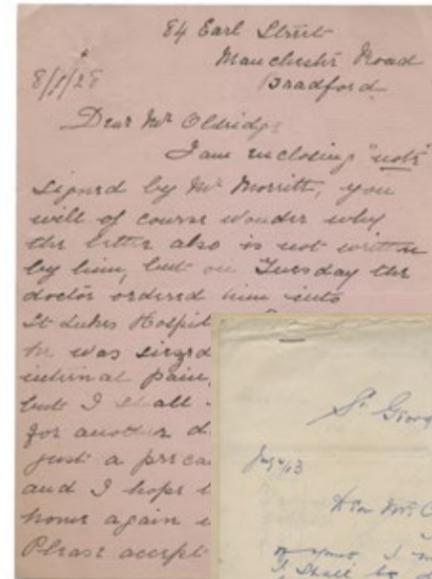
100/150

380. Morritt, Charles. **File of Letters from Morritt to Various Magicians.** V.p., 1913/14/28/35. Ten pages total, comprising eight letters, all handwritten in fountain pen or pencil, correspondents comprising Will Goldston, Stanley Collins, and Sidney Oldridge, the latter written in 1928 on Morritt's behalf by his wife (signed "B. Morritt") and relating that his recent illness had prevented him from corresponding personally. The others in Morritt's own hand and signed "Charlie" or "C. Morritt", including a string of May 1935 letters to Goldston, addressed from Isolation Hospital (Chorley, Lancashire), regarding his declining health and plans to publish his biography. The final four letters, to Collins, dating 1913-14 and addressed from St. George's Hall or other locations, on various matters including his acceptance of an invitation to join the Magicians' Club (London), appointments, and business transactions. Collins letters stapled on album page, others loose, one accompanied by original mailing envelope addressed by Morritt.

1,000/1,500

381. Mulholland, John. **Archive of John Mulholland Ephemera.** 1930s - 60s. Including two photographs of Mulholland in costume (one a proof), brochures, booking sheets, letterheads, how-to articles about magic tricks from *Colliers* (penned by Mulholland), Christmas sentiments, handbills, advertisements, and more. Over 35 pieces, one signed. The largest 8 1/2 x 11". Most in very good condition.

200/300



380



381



382



386

382. Neff, Bill and Jimmy Stewart. **Decapitation Illusion Photograph.** N.p., ca. 1930s. The magician's assistant looks sullenly at the camera as Neff prepares the illusion, and Stewart studies her expression. 10 x 8". Cleanly affixed to board; margins partially and unevenly trimmed.

100/150



383

383. Newmann, C.A. George. **Inscribed and Signed Portrait of Newmann the Mentalist.** Minneapolis: Sussman, 1931. Profile bust portrait, silver matte finish, inscribed and signed in white fountain pen in the lower left: "To Dr. Harlan Tarbell, from his friend C.A. George Newmann, The Pioneer Mentalist/ Mar. 28, 1931." 10 x 8".

250/350



384

384. Newmann, C. A. George. **Group of Seven Pieces of Newmann Ephemera.** America, 1890s - 1930s. Including four paper advertisements, two pieces of stationery, and a window bill featuring the popular mentalist and his "Show of Wonders". Largest 11 x 14". Overall condition very good, minor wear on edges.

100/200



385

385. Nicola, Will (The Great Nicola). **Lot of Five Photographs Related to Escapes.** 1920s - 30s. Including a portrait of the magician with handcuffs dangling from his hands (8 x 6"); three snapshots from a 1933 strait-jacket escape at Chicago's Oriental Theatre (3 1/2 x 2 1/2"); and a photo of the interior of his workshop (5 x 7").

150/250

386. Okito (Theo Bamberg). **Inscribed and Signed Portrait Photograph.** Berlin: Walton, 1930s. Gelatin silver print bust portrait of Okito in makeup and costume. Inscribed and signed lower left: "To Charles H. Larson, Esq./ In kind remembrance/ Okito/ June 1939." 11 x 8 3/4". Several vertical creases.

250/350



387. **Outstanding Collection of Over 180 Conjuring Postcards, Some Signed.** Bulk American and English, ca. 1900s-1940s. A trove from the Grossman-Nicholson collection, most real-photo (RPPC), others lithographic, halftone, or printed, and including: Chung Ling Soo, Cardini (signed), Okito (signed), Nicola, Percy Naldrett, Lockman, Harry Blackstone (signed), "Houdeen", Chevalier Ernest Thorn, Al Flosso (signed), Al Baker, Felix Herrmann, Chris Charlton, Bill Neff, Servais Le Roy, Von Arx, Dante, Will and Olga Goldston, Dell O'Dell, Kassner, Lewis Davenport, Wallace the Magician, and others; plus many obscure magicians, women magicians, minority and child performers, escape artists, and ventriloquists. Condition generally very good. Modern leather binder. Should be seen.

3,000/5,000



388



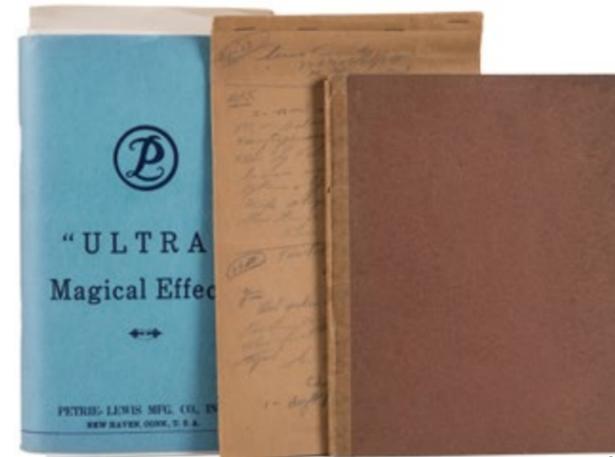
389

388. **Massive Archive of Hundreds of Vintage Conjuring Photographs, Some Signed.** Bulk American, early to mid-twentieth century. A superlative photo archive, spanning twelve volumes and containing several hundred images (8 x 10" or smaller) and including signed studio and publicity photographs and candid snapshots of numerous notable and lesser-known performers, including: Howard and Jane Thurston, "Doc" Nixon, Theo Annemann, Dai Vernon, Horace Goldin, McDonald Birch, Bert Allerton, Doc and Anne Mahendra, T. Nelson Downs, Sid Lorraine, Si Stebbins, Ed Marlo, Tony Slydini, George Schulte, Al Munroe, Great Leon, Bill Neff, Harlan Tarbell, Elmer Eckam, W.W. Durbin, Virgil, Frank Ducrot, E.A. Wilson, Mark Wilson, Monk Watson, Marshall Brodien, Roy Benson, Russ Walsh, Clarke Crandall, Eugene Laurant, John Mulholland Doug Henning, and many others; also including escape artists, mystics and mind-readers, banquets and gatherings, magic shops, and numerous early variety show, vaudeville, and amateur artists. Two albums with images pasted down, others tipped in with corner mounts. Should be seen.

2,000/3,000

389. **Massive Archive of Hundreds of Vintage Conjuring Photographs, Some Signed.** Bulk American, early to mid-twentieth century. Spanning nine volumes and containing several hundred images (8 x 10" or smaller) and including signed studio and publicity portraits of a potpourri of notable and lesser-known magicians, including: Jack Gwynne, Paul Le Paul, Arthur Felsman, J.B. Bobo, Jimmy Muir, Neil Foster, Joseph Ovette, Mysterious Smith, F.E. Powell, George Schulte, Matt Schulien, Senator Crandall, Jack Chanin, Stuart Cramer, Loring Campbell, Si Stebbins, Arthur Buckley, Harlan Tarbell, W.W. Durbin, James Randi, Ziska, Herman Hanson, Paul Rosini, Rupert Howard, John Booth, Milbourne Christopher, Will Rock, Frank Garcia, Al Goshman, Robert Nelson, and numerous others. Most tipped-in on pages with corner mounts, some pasted down. Should be seen.

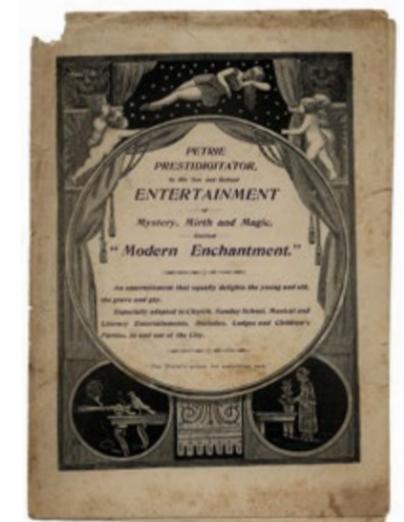
2,000/3,000



390

390. Petrie, John. **Manuscript Magic Catalog for Swastika Magic Company.** New Haven, ca. 1890s and later. Three pieces, including a paper notebook, 8vo, being a draft in Petrie's hand of the supply catalog, his writing comprising approximately 20 pages, with a hand-drawn pencil logo laid inside an envelope on the inside front cover; an undated 16-page stapled date-book apparently recording his correspondence with various firms and magicians; and a Petrie-Lewis "Ultra" catalog, possibly the company's own copy, with dozens of instructions to various tricks issued by the firm tucked inside.

600/900



391

391. Petrie, John. **Petrie Prestidigitator. Entertainment of Mystery, Mirth, and Magic.** New Haven, ca. 1890s. An early four-page program for Petrie, illustrated with engravings of feats of conjuring. 8 1/2 x 6". Chipped upper left corner, light foxing and soiling.

200/400



392

392. Petrie, John. **Group of Photographs and Ephemera, Some Signed.** Including an 8 x 10" portrait inscribed and signed by Petrie to the Grossmans; Petrie's S.A.M. membership card signed by Dorny and Royal Vilas; two snapshots from the Ducrot collection; a magicians' guild membership card belonging to Petrie's son, Tod, signed by Harry Blackstone; and two calling cards, one of Petrie's and one of his wife's.

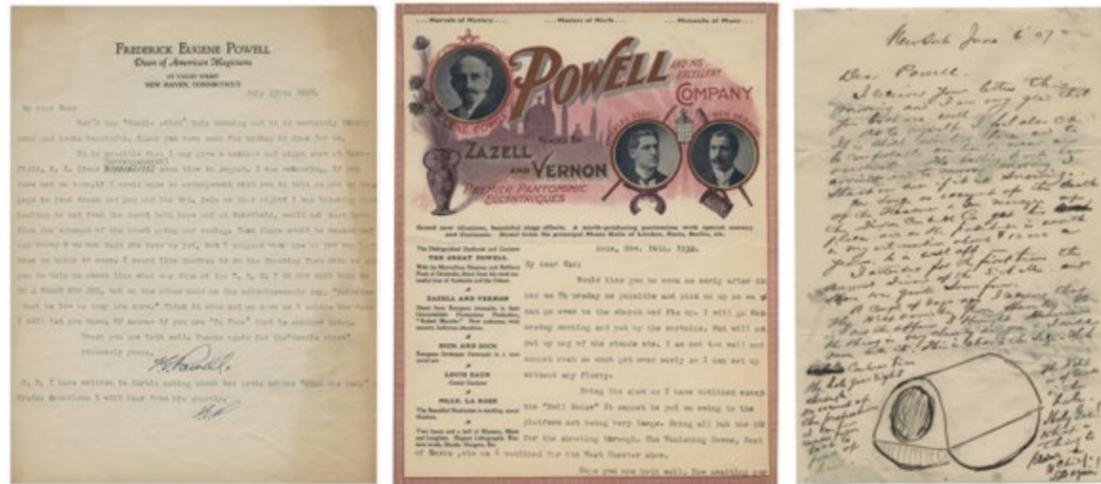
250/350

393. **Professor Como, The Eminent Conjuror.** Dublin, ca. 1870s. Four-page program, 4to, the front cover with lithographic vignettes of conjuring and ventriloquism vignettes. Program enumerated inside, with testimonials on rear cover. Very good.

150/250



393



394. Powell, Frederick Eugene. **Important Archive of Hundreds of Letters.** 1910s–30s. A trove of several hundred letters, many of them multiple pages long (the longest spanning 20 pages) and providing valuable context for events in Powell’s life and magic as well as many of his contemporaries, including TLSs and ALSs to and/or from John Fleming, John Dittmar, Oscar Teale, Leroy McCafferty, Adolphe Blind, W.W. Durbin, Ottokar Fischer, Dorny, Thomas H. Kerr, William Stevens Cannon, Bernard Ernst, Robert Kudarz, A.M. Wilson, Adrian Plate, Robert Spice, and miscellaneous others including his mother, hospital and sanitarium administrators in care of his wife, magazine editors, vaudeville, Chautauqua, and theatrical managers, and church and school organizations.

A majority share of the letters being from Fleming (1920s) and concerning efforts to secure contracts for Powell on the Chautauqua circuit and for other engagements, with detailed discussions of the magic show including specific changes to elements of the performance, promotion and advertising, assistants, payments, and travel arrangements.

A separate file from various correspondents includes lengthy descriptions of magical effects and their methods, some accompanied by drawings and sketches, plus fascinating criticism and gossip regarding magicians of the period, one writer (Dittmar) relaying an anecdote in which Houdini was said to have crept into a rival’s studio and stolen escape illusion construction plans, and another scathing letter by A.M. Wilson (1907) referring to Houdini as “a most conceited and ignorant bluffer.” The largest share of letters from Powell addressed to Leroy McCafferty (1930s), a friend and assistant, and concerning personal and show business matters.

DEFINITELY SHOULD BE SEEN.

5,000/7,000



396



395

395. Powell, Frederick Eugene. **Vintage Film Footage of Magician Frederick Eugene Powell.** Possibly unknown black-and-white silent film of the second Dean of American Magicians. Nearly 50 minutes of footage contained on three reels, showing Powell in the 1920s and 30s performing various feats out-of-doors in front of his elaborate center table, and on the stage of the famous P&L magic factory in New Haven, Connecticut, and also posing and talking with other notable magicians, among them Dr. A.M. Wilson, John Dittmar, and J.A. Petrie. The latter’s son, Tod Petrie, also performs the Phantom Tube. Among the feats Powell performs are the production of flowers from a paper cone (a la de Kolta), and the tambourine rings. Footage of other unknown performers also included. Several minutes of color footage showing a P&L Flowering Rose Bush, and of Dr. John Henry Grossman performing various tricks are also included. A later print, ca. 1950. With a modern DVD transfer of all footage.

300/500



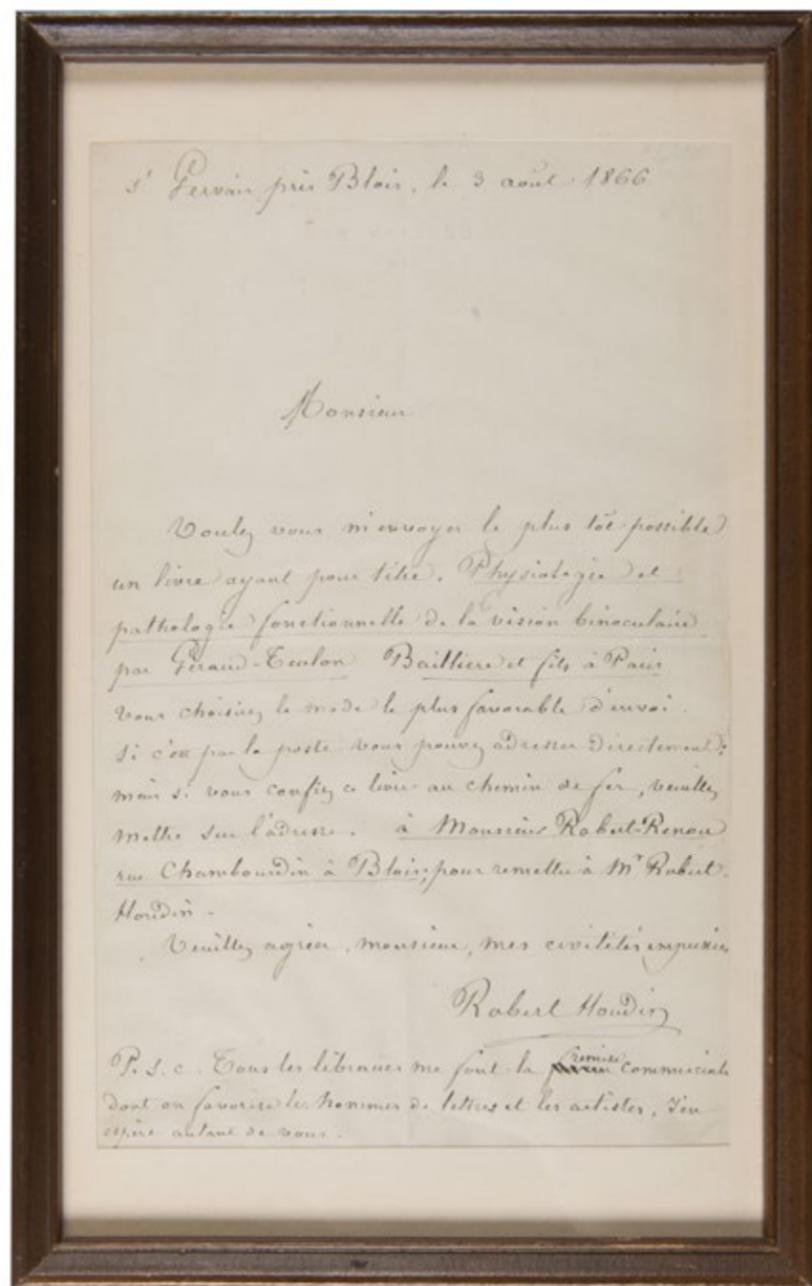
397

396. Powell, Frederick Eugene. **Six Cabinet Photos.** Los Angeles: Marceau, ca. 1920. Six cabinet-size images of Powell in parlor, two depicting him with billiard balls, the others showing him seated or standing in three-quarter length views. Two gilt wooden frames, each with three pieces. 10 x 19 1/2”. Not examined out of frame.

1,000/1,500

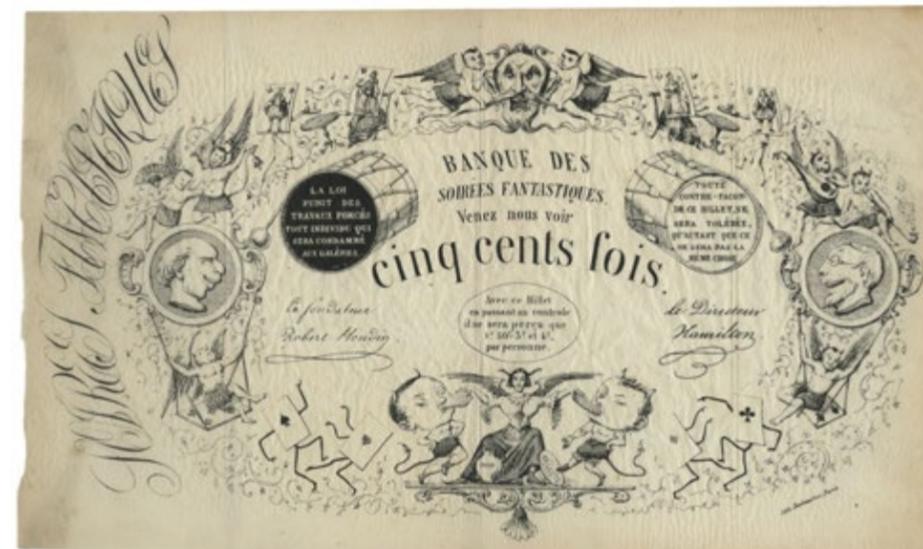
397. Ramsay, John. **John Ramsay Souvenir Matchbook and Photograph.** Unusual matchbook circa 1920 bearing the text “Sleight of Hand” and Ramsay’s portrait on the recto, and the text “Sleights and Lights from Ayr” on the verso. Sold together with a photograph of Ramsay and Dai Vernon, ca. 1955.

100/200



398. Robert-Houdin, Jean Eugene. **Autograph Letter Signed, "Robert Houdin," to a Book Dealer.** Blois, France, 1866. One sheet of blind-embossed hotel stationery, asking the correspondent to procure a medical volume by Geraud-Teulon on physiology and pathology of the eyes, and providing the current postal address and directions for obtaining the volume from the publisher. Heading and postscript also in Robert-Houdin's hand. Walnut frame (10 1/2 x 6 1/2").

5,000/7,000



399



400



401

399. Robert-Houdin, Jean Eugene. **Soirees Fantastiques Tour Handbill.** Paris: Lith. Destouches, ca. 1858. Lithograph on thin paper, with Robert-Houdin listed as founder, Hamilton as director, finely illustrated with winged devils and playing card figures. 5 3/4 x 9 3/4". Left edge a bit ragged and darkened, else fine.

1,200/1,800

400. Robert-Houdin, Jean Eugene. **Theatre Robert-Houdin Entrance Ticket.** Paris, 1877. A pass for two guests to the theater named in the great magician's honor, and which was operated by his widow for a time following Robert-Houdin's death. 4 1/2 x 5 1/2". Yellowed from old adhesive, scrapbook remnants on verso.

900/1,200

401. Rouclere, Harry. **Inscribed and Signed Portrait Photograph.** Paterson, N.J., 1920. Matte-finish half-length portrait of the magician, inscribed and signed in the lower margin: "To Dornfeld/ from Harry Rouclere/ Aug. 1, 1920."

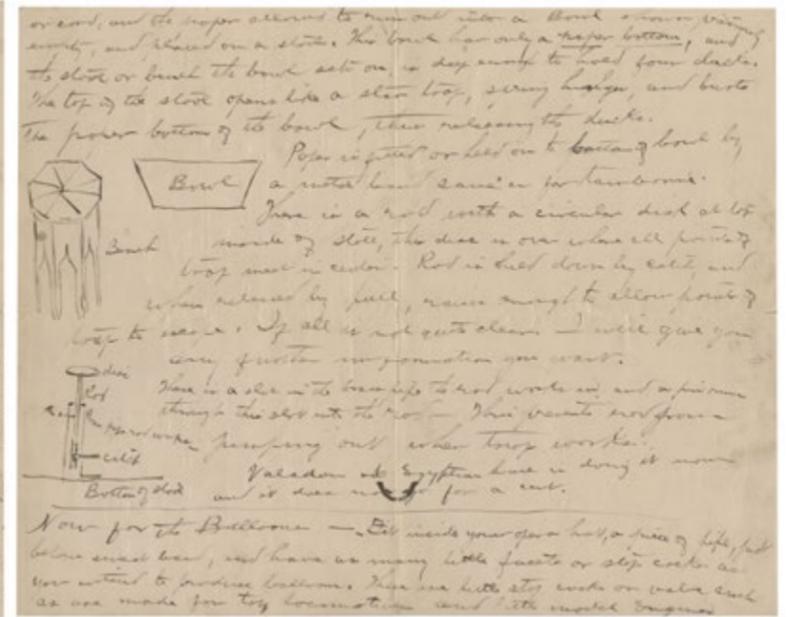
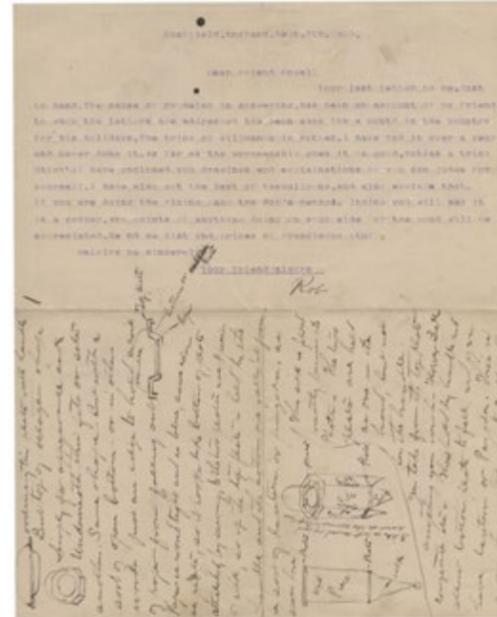
200/300



402



403



405



404

402. Russell, Billy. **File of Diagrammed Typescripts and Photos by Russell Explaining His Magic Tricks.** Batavia, N.Y., 1920s–30s. Including a folder bearing tipped-on playing cards on the cover, showing Russell in performance of the Crystal Prison Trick, as explained within, and addressed to Donald Holmes, filled with drawings by Russell accompanying the text, with a tipped-in folder containing threaded playing cards necessary for the effect and photos showing the magician performing that trick; 13 photos exposing the magician's "Floating Ball"; and diagrammed typescripts or letters by Russell for effects comprising "Rising Cigarettes", "Spirit or Haunted Chest", "The Framed Dice", and "Milk Trick".

500/700

403. Saint, Edward. **Two Photographs Inscribed and Signed.** New York, 1920s. Vintage sepia prints, both inscribed and signed to Frank Carter, including a bust portrait (10 x 8") and a caricature sketch image (9 1/2 x 8"). Scattered soiling, creases and losses in corners, pin holes and rust marks in corners.

200/300

404. Robinson, William Ellsworth (Chung Ling Soo). **Portrait of Magician W.E. Robinson.** Half-length image of the Scotsman from Brooklyn who went on to international fame as Chung Ling Soo, the "Marvelous Chinese Conjurer." 4 3/4 x 3 1/2". Laid down; one corner damaged.

400/500

405. Chung Ling Soo (William Ellsworth Robinson). **Important Letter from Chung Ling Soo to F.E. Powell.** Dated Sept. 7, 1903. Primarily describing the working of a Vanishing Lamp, Robinson not only provides his frank opinion of the version Powell is considering buying from Willmann of Hamburg ("rotten"), he goes on to describe a method of his own ("I think you will say it is a corker. ... "I get rid of the lamp same as Kellar... I make connection a la Vanishing Birdcage... After lamp has vanished it immediately appears on a little shelf on a stand...), and diagramming the props required. The letter also describes the working of the Wonder Bowl production effect, a standard effect of the era ("Valadon at Egyptian Hall is doing it..."), and apparatus for producing inflated balloons from an apparently empty opera hat ("Peck and Snyder used to have all these sort of fittings..."), a then-novel effect. Fourteen illustrations in Soo's hand compliment the detailed, technical, explanatory text. Filling two 4to and one 8vo sheet. Signed "Your friend always, Rob." Minor chips and wear. Rare.

1,000/1,500

A revealing and fascinating missive from a man who, before becoming one of the highest paid and most successful magicians of his generation, was a back-stage assistant to both Herrmann and Kellar. Robinson was in a unique position to advise his friend Powell on the working of various tricks in that he had either devised, built, written about, or performed most of the great stage illusions of the generation. While in Kellar's employ, Robinson undoubtedly became familiar with the Vanishing Lamp as Kellar purchased the prop from Willmann and regularly featured it in his program. Letters revealing the inner workings of Chung Ling Soo's tricks are genuine rarities.



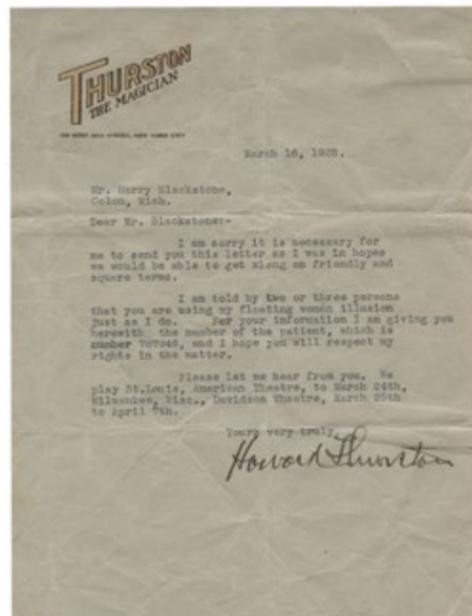
406

406. Soo, Chung Ling (Williams Ellsworth Robinson). **Photograph of Soo's Posters.** Bristol, England, ca. 1915. Large sepia-tone print showing a billboard plastered with Soo's lithographed posters, advertising an upcoming performance at the Palace Theatre. 12 1/4 x 10". Margins trimmed.

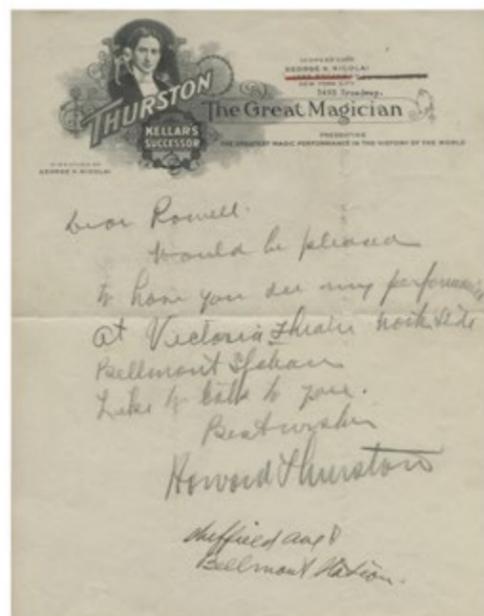
300/500



407



408



409



410

407. Suhr, H.F.C. **Sensationelle Mysteries. Soiree des Prestidigitateurs und Antispiritisten.** Vienna: Druck u. Verlag v. J. Weiner, ca. 1895. Color lithographed playbill for the German magician and writer. Heavy folds, many tape repairs, large loss from top margin repainted. Old linen backing. Sold as is.

150/250

408. Thurston, Howard. **Two TLSs to Harry Blackstone.** New York, March 16/22, 1928. On Thurston's embossed letterhead, letters requesting that Blackstone immediately cease performing the Floating Woman Illusion with improvements to which Thurston held a patent, in hopes that Blackstone will "treat this matter as one gentleman to another" but warning that he will "use every means possible" to protect his interests. Scrapbook remnants on verso.

500/700

409. Thurston, Howard. **Autograph Letter Signed, "Howard Thurston," to Frederick Eugene Powell.** Chicago, March, 1919. On one page of Thurston's pictorial letterhead, an invitation for Powell to attend his performance at the Victoria Theatre (Chicago). Accompanied by the original mailing envelope.

400/600

410. Thurston, Howard. **Inscribed and Signed Portrait Photograph.** Buffalo, N.Y.: Morrall, ca. 1920s. Sepia-tone bust portrait of the magician, inscribed and signed in the bottom margin: "For Ernest [Marx]/ Howard Thurston" (Marx's last name smudged out). Damp-staining right margin, previous owner's signature on verso.

400/500



411



412

411. Thurston, Howard. **John Petrie's S.A.M. Membership Card, Signed by Thurston.** New York, 1929. Thick cardstock printed in two colors, stamped number 1215, certifying Petrie for annual membership within Assembly No. 15, signed by Thurston (as president) and Royal Vilas (as secretary). 2 1/2 x 4".

200/300

412. Thurston, Howard. **Portrait of Howard Thurston, Inscribed to F.E. Powell.** Columbus: Baker Art Gallery, ca. 1934. Handsome three-quarter length portrait of Thurston in a three-piece suit. Framed to an overall size of 12 3/4 x 9 3/4". Visible corner crease. Inscribed and signed, "To my esteemed friend Frederick Eugene Powell affectionately Howard Thurston Jan 10/35."

700/900



413



414

413. **Photograph of Thurston, Downs, Tarbell, and Clyde Powers.** N.p., ca. 1920s. A scarce half-length image of the four men, a double-weight matte finish sepia print. 8 x 10". Verso annotated in ink and pencil, tack holes in corners.

400/600

414. Thurston, Howard. **Lot of Seven Magic Programs and Handbills.** V.p., 1910s-20s. Thurston headlines or appears on the bill in each program, including single-page handbills and multi-page booklets. Very good.

150/250



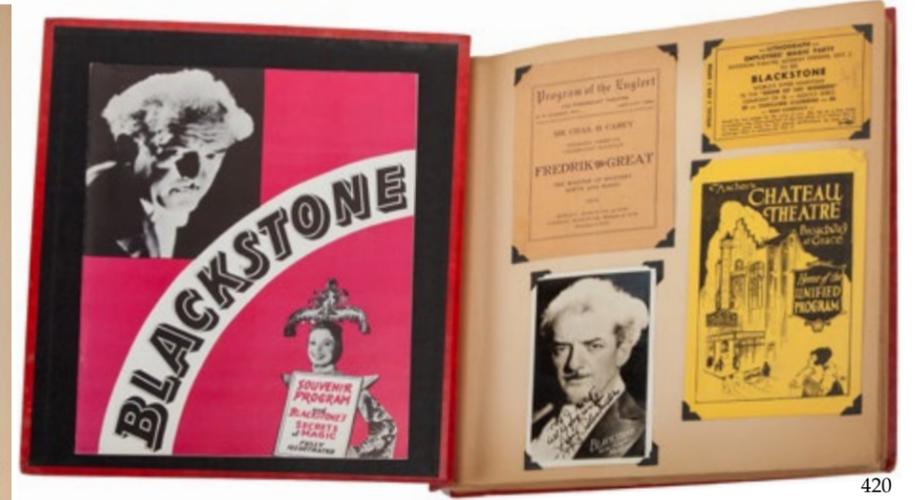
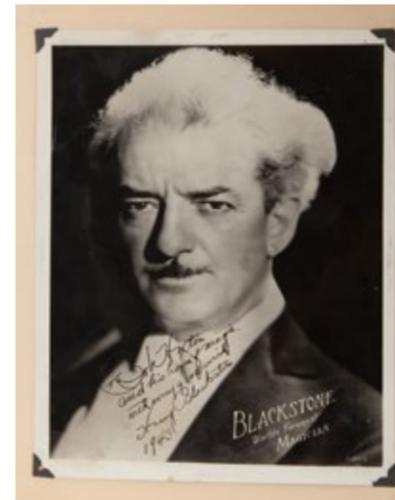
415



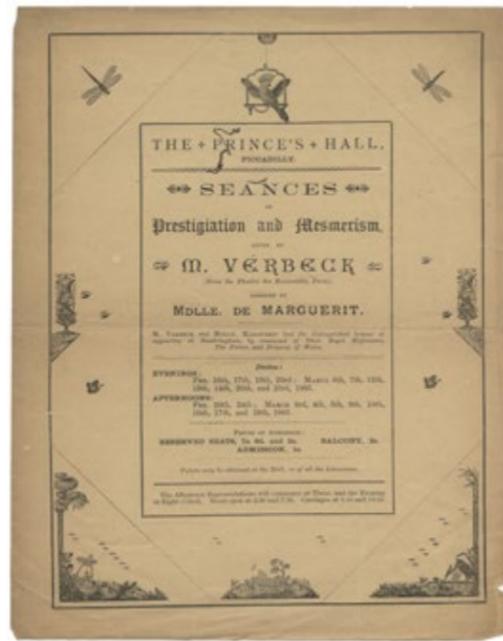
416



417



420



418

415. Winder, Roland. **Private File of Letters from Winder to John Henry Grossman.** Leeds, 1960s. Approximately 75 pieces, filling a vinyl pouch as kept by Grossman, being typed letters signed, concerning writing projects, magic collecting, conventions and organizations, transactions, and various ongoing personal matters between the men and others in their circles. Various checks, receipts, and other printed matter enclosed, as sent.

250/350

416. Wood, William B. **Two Pieces of Ephemera from Wood's Fatal Shipwreck.** 1908. Including an annotated pictorial program (12 1/2 x 9 1/4") and customs salvage receipt (5 1/4 x 7 1/4") of items from the sunken vessel on which Woods lost his life. Both with 1933 gift inscriptions by the previous owner.

400/600

417. Worthington, Thomas. **Some Magic Dealers Past and Present Here and Abroad.** Baltimore, 1946. Pictorial montage featuring the portraits of prominent magic dealers of the 19th and 20th century, many of whom were also known as performers. 12 x 14 3/4". A. Very good.

80/150

418. Verbeck, M. (Eugene). **Prince's Hall Program.** Piccadilly, (1885). Folding three-page program from Verbeck's first appearance in London, advertising "Seances of Prestidigitation and Mesmerism" with the assistance of Mademoiselle Margeurit, further detail on the interior pages. 10 1/2 x 8 1/4". Old horizontal fold, short tears in margin.

500/700

419. **Zozo The Magic Queen. The Acme of Dramatic Splendor.** Circa 1900. Colored newsprint engraving from Zozo's Daily Mirror, text related to the play on the verso. 13 1/2 x 10". Matted. Old cello-wrapping. Folds, a few closed marginal tears.

100/200



421

SCRAPBOOKS AND ARCHIVES

420. Blackstone, Harry (Henry Boughton). **Two Scrapbooks of Harry Blackstone Ephemera.** Over 100 items, including photographs (two boldly inscribed and signed; many small candid images from the 1920s, and many 8 x 10" images, both studio shots and candid); theatre programs (two signed by Blackstone), newspaper clippings, programs (one from Blackstone's time as Frederik the Great), handbills, advertising and promotional material (bubblegum wrappers, novelty cards), envelopes and letterheads, souvenir programs, and a small cache related to Harry Blackstone Jr. 1910s - 70s. Neatly organized in two albums, most items held in place with photo corners. Nice lot.

400/600

421. [Business Cards] **Massive Archive of Over 1,000 Magicians' Business Cards.** Bulk American, ca. 1950s-90s. Spanning fourteen volumes, a neatly organized file containing over 1,000 business and calling cards, plus some throw-out cards and postcards, featuring single performers as well as magic shops, manufacturers, museums, magazines, clubs, dealers, ventriloquists, and clowns. Notable subjects include John Mulholland, Dell O'Dell, J.B. Bobo, Frank Ducrot, T. Nelson Downs, Thomas Worthington III, Tod Petrie, Jack Chanin, Howard Thurston, Frakson, Juan Tamariz, Val Evans, Slydini, Harry Lorayne, Edward Mishell, Lenz, Lesta, and others, but mainly made up of lesser-known regional figures. Bulk pasted inside album pages. Should be seen.

500/700



422

422. **Collection of 20 Vintage Magic Scrapbooks.** American, 1920s–80s (bulk 1960s–80s). Being performer-specific scrapbooks, each containing dozens of pieces of ephemera and including photos, letters, greeting cards, brochures, programs, clippings, business cards, and more, the subjects comprising: Russ Walsh, John Calvert and Tommy Windsor (combined), Sam Berland, Little Johnny Jones Lee Jacobs, Olaf Gylleck, John Shirley, Paul Diamond, Russ Walsh, Oliver Kendall, Fred Smart, Clettis Musson, George Johnstone, Harry Albacker, Dick Oslund, Nic Tomei, Dick DeYoung, Walter Schwartz, and Stuart Cramer and David Sebach (combined).

400/600

423. Collins, Stanley. **Collection of Scrapbooks and Sheet Music Kept by Collins.** A fascinating trove including several music scores transcribed or composed by Collins in his own hand, and 17 bound files of magic-related extracts from late eighteenth to early twentieth century periodicals and books, several neatly titled calligraphically with the contents, on subjects or by authors including Hoffmann, Houdini, automata, and sleight-of-hand. One volume containing clippings of Collins' own writings, bearing lengthy handwritten marginalia. Most volumes signed "Stanley Collins Collection" and bearing his bookplate.

600/900



423



424

424. **Houdini Club of Wisconsin/Hocus Pocus Magic Club Minneapolis.** 1940s–50s. One photo-book and one scrapbook, 4to, approximately 50 leaves each, the first, devoted to Houdini Club of Wisconsin, filled with photos of members, including Okito (Theo Bamberg), at meetings or in performance; the second, devoted to Hocus Pocus Club /Houdini Club of Minneapolis, filled with dozens of fliers, bulletins, tickets, clippings, and other ephemera.

250/350



425

425. **Milwaukee Society of Magicians.** 1930s. A black buckram folio scrapbook containing approximately two dozen pieces of pasted in ephemera, including two TLSs and one telegram from Howard Thurston to the group's secretary, plus programs and handbills, tickets, and news clippings.

250/350

426. [Magicians' Christmas Cards] **Collection of over 650 Magicians' Christmas Cards.** Lifetime collection of Christmas sentiments issued by famous magicians, magic shops, and magic collectors. Examples include cards from Warren Hamilton, Thayer Manufacturing Co., Sid Lorraine, Fred Keating, Milton Bridges, Gogia Pasha, Jack Gwynne, Greystoke, Eugene Laurant, Max Holden, Ade Duval, Kolar, W.W. Durbin, Ricky Jay (Mulholland Library), Dell O'Dell, Ed Miller, Okito, Harry Kellar, John Braun, David Price, Al Munroe, and approximately 100 more. Hundreds of cards signed or inscribed. Neatly organized in five large albums. Most items mounted (not stuck down). A handsome collection. Should be seen.

500/1,000



426



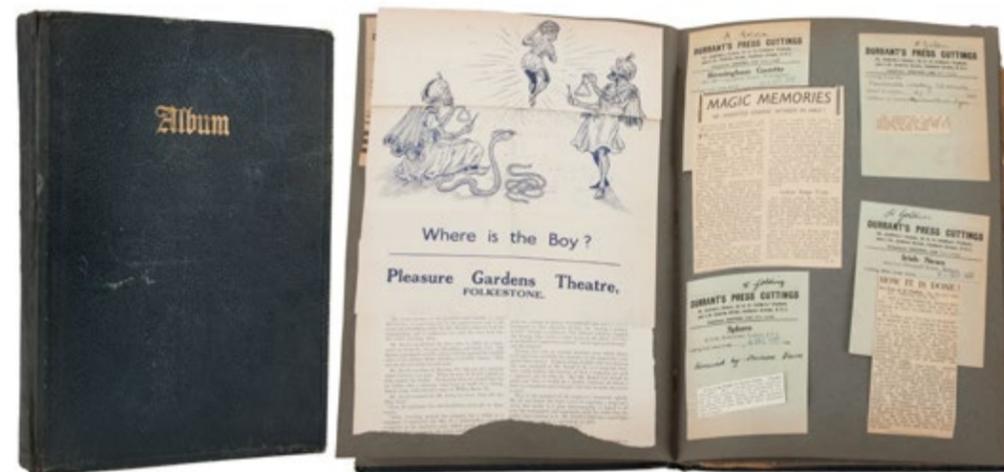
427

427. [Magic Collecting] **Lot of Miscellaneous Ephemera from Dr. Grossman's Research Files.** American, bulk 1960s–70s. Filling a large carton, consisting of hundreds of individual pieces of ephemera from Grossman's files related to magic collecting, including convention programs, newsletters, loose periodicals, letters and letterhead, price lists and dealer's book lists, clippings, instructions sheets, patter and routines, magic programs, and more.

400/600



428



430

430. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin Scrapbook.** Over 150 items, including dozens of typewritten and handwritten notes and drawings in Goldin's hand regarding illusions, routines, and tricks, as well as newspaper clippings (and some full pages) regarding Goldin's and Dante's shows, Goldin's autobiography *It's Fun to be Fooled*, Goldin handbills and advertisements, and more. Many items relate to his performance of the Sawing In Half illusion. Most items date to the late 1930s. Neatly organized. Folio.

1,000/1,500

431. Goldston, Will (Wolf Goldstein). **Scrapbook of Will Goldston Ephemera.** Over 50 items, including photographs and postcards (one a trick photograph showing six Goldstons at a single table), some signed; prospecti for various Goldston publications, a certificate signed by Goldston, Goldin, G.W. Hunter, and other prominent magicians; a prospectus for the founding of Will Goldston, Ltd.; a note regarding Goldston's funeral service, various TLSs from Goldston, invoices from his firm, early letterheads and programs (as Carl Devo), clippings, and more. 1890s - 1940s. Most items mounted (not stuck down).

300/500

432. Houdini, Harry (Ehrich Weisz). **Scrapbook of Harry Houdini ephemera.** Over 75 items, including a souvenir program from Houdini's final tour (1925-26), a 1914 handbill for Houdini's appearance at the Palace Music Hall, a half-length portrait of Houdini and Howard Thurston, two handbills for Houdini shows in 1923, and dozens of newspaper clippings, clipped feature magazine stories, as well as reproduction postcards and photographs of Houdini and his wife. Most items mounted in a thick album.

600/900



431



432



429

428. Dante (Harry August Jansen). **Scrapbook of Dante the Magician Ephemera.** Over 75 items, including photographs (studio and candid; in one Dante poses with Murray and Horace Goldin), theatre programs, comp passes, tickets, souvenir programs, table tents, advertising brochures, newspaper clippings, broadsides, TLSs (one from Dante to Nicola), and more. 1930s - 50s. Neatly organized in an album, most items held in place with photo corners.

400/500

429. Dorny (Werner C. Dornfield). **Scrapbook of Dorny the Magician Ephemera.** Over 75 items, including photographs, both candid and studio (two with Paul Rosini, one with T. Nelson Downs, one with Axel Hellstrom, others showing Dorny's short-lived illusion show); theater and banquet programs, one poster, testimonial programs, brochues, postcards, clippings, and much more. 1910s - 60s. Neatly organized in a single album, most objects mounted with photo corners.

250/350



433

433. Laurant, Eugene (Eugene Greenleaf). **Eugene Laurant's 1906-1908 Scrapbook.** Owned and kept by the famous Chautauqua and Lyceum magician, and filled with advertisements, brochures, clippings, contracts, programs, handbills, letters of endorsement, and other ephemera related to a three-year span in his storied career. Neatly kept, with several notations in Laurant's hand in the margins. Front wrapper detached, contents very good.

250/350

434. **Thirteen Scrapbooks of Magic-Related Clippings.** Well-organized collection of thousands of newspaper and magazine clippings related magicians and magic-related subjects, primarily in English, and spanning roughly 1910 - 1990, with the majority of the content from 1960 and earlier. Included are feature articles, photo-essays on magicians and magic conventions, and news stories related to famous and little-known magicians including Abbott's Magic Co., Roberta & Marion, Max Maven, The Great Lester, and hundreds more. One album possibly assembled by Chris Charlton and filled with clippings related to his career, some in German. Another album focuses exclusively on Irv Weiner ("Mr. Fingers"), and another exclusively devoted to Howard Thurston. Thirteen albums of varying sizes. Contents generally in good to very good condition.

200/300

435. O'Dell, Dell (Delia Newton). **Scrapbook of Dell O'Dell Ephemera and Original artwork.** Over 100 items related to the successful magicienne, including the original pen-and-ink and color artwork for several of O'Dell's souvenir give-aways, among them the Friends of Magic charter member certificate, the cover of one pitch book, the membership card in her Friends of Magic club, and others, some of them quite large; along with one dozen photos of O'Dell (including images of her home, bar act, and more), brochures, labels, postcards, newspaper clippings, puzzles, pictorial envelopes, and more. 1930s - 50s. Folio. Most items mounted with photo corners (not stuck down). An impressive collection.

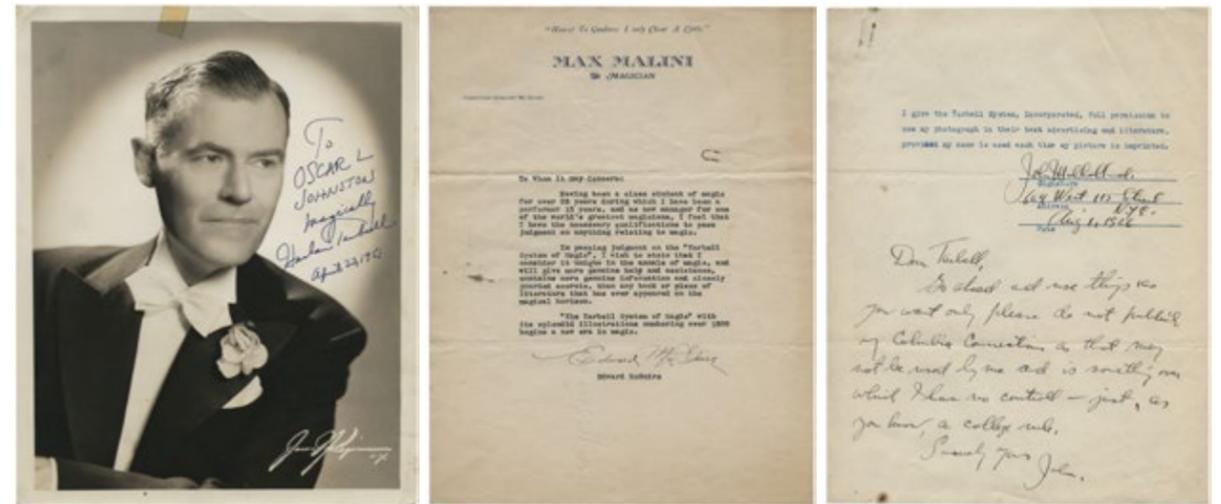
500/700



434



435



437

436. Sorcar, P.C. (Sr. and Jr.) **Seven Scrapbooks of Sorcar Ephemera.** India, Japan, New Zealand, and Burma, 1950s—60s. Sorcar's own scrapbooks, later in the Walter Gydesen Collection, being folio travel scrapbooks, approximately 50 leaves each, documenting Sorcar's tours, and including numerous clippings, plus programs, handbills, one TLS, tickets, and other printed matter.

300/500

437. Tarbell, Harlan. **Scrapbook of Harlan Tarbell Magic Ephemera.** Over 60 items, including brochures, postcards, flyers, handbills, and photographs (candid and one signed 8 x 10" portrait) of the famous magician, illustrator, and author. Of special note are several letters of endorsement for the original mail-order Tarbell Course from noted performers including Max Holden, Leo Rullman, Birch, Dorny, John Mulholland, and Eddie McGuire (on Malini letterhead), Ade Duval (ironically written on letterhead designed by Tarbell himself). Also included is a cache of scarce printed material for the Baker Course in Magic, the first and failed attempt at a correspondence course in conjuring which would eventually become the Tarbell Course. 1910s - 50s. Neatly organized in a single album, with most objects removable. An outstanding collection on this important performer.

800/1,200

438. [Vaudeville] **Two Binders of Variety Theater Programs and Handbills.** American, ca. 1900s—20s. Approximately 60 pieces, organized in sleeves in two vintage binders, of vaudeville programs for magicians and other performers and forms of entertainment, performers including Rouclere, C.C. LeBey, Hanako Trio, The Great Karland Magic Circus, Choi Ling Hee Troupe, Tameo Kajiyama, Great Asahi Troupe, Frescott and Hope Eden, Leona Lamar, Ziska, Ansbach, Herbert Brooks, Rahmen Bey, and others.

200/300



436



438

POSTERS & BROADSIDES



439

439. Alexander (Claude Alexander Conlin). **Ask Alexander.** Bombay: Av Yaga, ca. 1915. One-sheet color lithograph poster bearing a bust portrait of the vaudeville magician, his turban shaped like a question mark. Linen-backed. 43 x 28 3/4". Old folds visible. A.

400/600

440. Alexander (Claude Alexander Conlin). **Alexander the Man Who Knows.** Bombay: Av Yaga, ca. 1915. Six-sheet lithograph poster featuring a portrait of Alexander, adorned with a turban, against a red background. Approx. 55 x 44 1/2". Folded. Tears along folds, but colors vibrant. B. Unmounted

700/900

441. Birch, McDonald. **Two Large Birch Posters.** Mason City: Central Show Printing Co., ca. 1930s. Includes poster featuring the illusionist's "Sensational Vanishing Pony" trick, and an uncredited poster featuring the Indian Rope Trick, "Solved at Last". Xylophonist Mabel Sperry is also advertised. 41 x 28" and approx. 57 x 42", respectively. Both with visible staining and restoration marks, tears at folds, but colors vibrant. C.

150/250



440



441



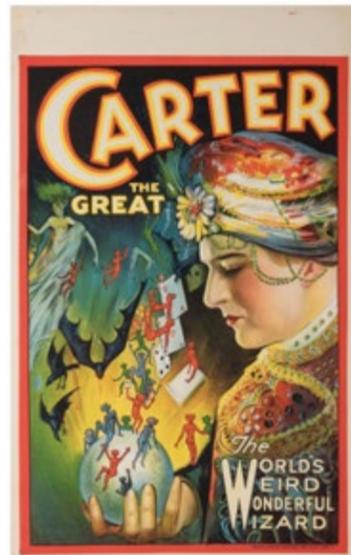
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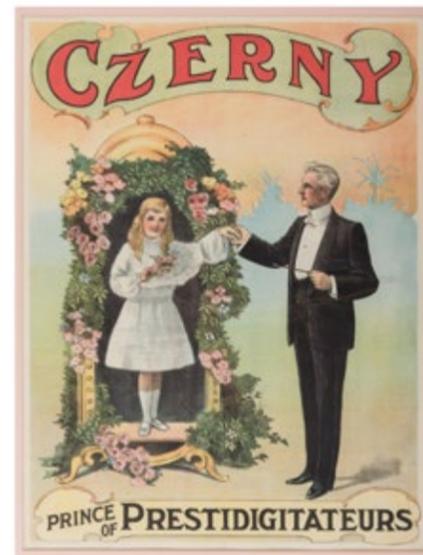
443



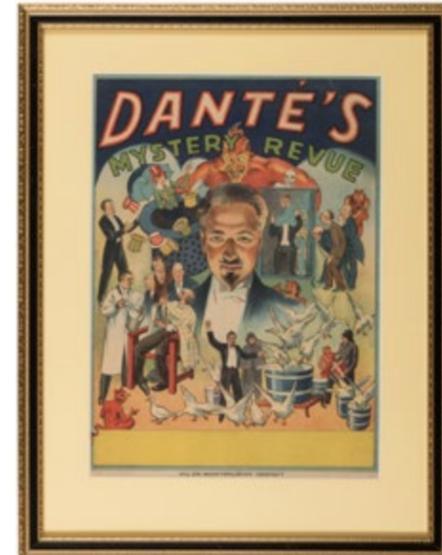
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447



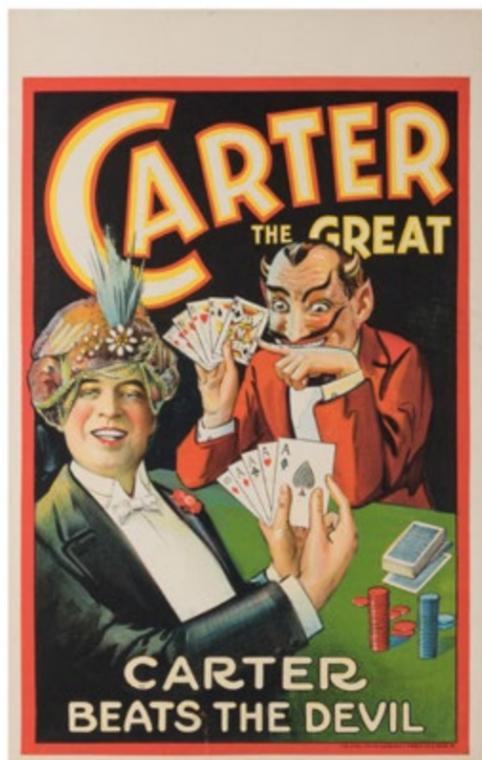
448



449



450



445

442. Blackstone, Harry (Sr. and Jr.). **Two Window Cards.** Including a Harry Blackstone Sr. three-color screen-printed window card (Chicago: Globe Poster Corp., ca. 1940s), a Blackstone Jr. "Instant Magic!" kit box (1981), and a signed Blackstone Jr. window card, vibrantly illustrated (some chipping on margins). Posters 22 x 14", box 5 3/4 x 9 x 2 1/2".

200/300

443. Cardini (Richard Valentine Pitchford). **Cardini. The Man of Mystery.** Southport: ca. 1930s. Two-color broadside announcing a variety show, "twice nightly". Cardini was featured alongside acrobats, vaudeville, singers, and comedians. 25 1/2 x 14". Linen backed. Ink blotching visible. B+.

200/300

444. Cardini (Richard Valentine Pitchford). **Coliseum Charing Cross Broadside.** London: 1939. Three-color broadside advertising a variety of performances by Cardini, as well as Marion "The Great Intuitionist," "Thrilling Table Tennis" by Stanley Proffitt, dances, plays, and comedy acts. 22 x 14 1/2". Linen backed. Old fold line barely visible. A.

250/350

445. Carter, Charles. **Carter Beats the Devil.** Cleveland: Otis Litho, ca. 1930. Color lithographed window card depicting a smiling Carter holding the winning hand against Mephistopheles. 22 x 14". Over-coloring in darkest areas. A.

200/300

446. Carter, Charles. **Carter the Great. The World's Weird Wonderful Wizard.** Cleveland: Otis Litho, ca. 1926. Finely detailed color lithograph window card depicting Carter in profile, summoning spirits from the crystal ball in his hand. 22 x 14". Some rubbing of ink on margins. A.

200/300

447. Czerny (Alfred Lumsden). **Czerny. Prince of Prestidigitateurs.** Circa 1910. Attractive lithograph shows the Australian magician producing a young lady from a cabinet adorned with flowers. Framed to an overall size of 24 x 19 1/4". Old folds visible; not examined out of frame.

400/600

448. Dante (Harry August Jansen). **Dante's Mystery Revue.** Hamburg: Adolph Friedlander, 1931. Lithographed window card filled with vignettes from Dante's illusion show, including the Un-Sevilled Barber, Duck Tub, and Spirit Cabinet. Framed to an overall size of 17 x 13 1/4". Closed tears visible; not examined out of frame.

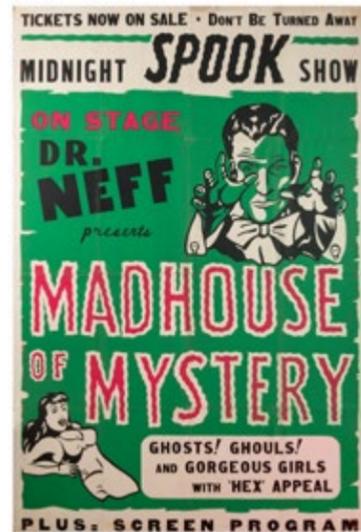
300/500

449. Devo, Carl (Will Goldston). **Don't Read This! Unless You're Interested to Know that Devo & Laurie's "Royal Mahatmas" Are Coming.** Liverpool: Baskerville Ptg., ca. 1903. Double-ply hanging window card printed in two colors, original string affixed in tin grommets. 9 7/8 x 12 1/2". Date penciled in lower right; creases, losses, and soiling in margins, but printed portion clean.

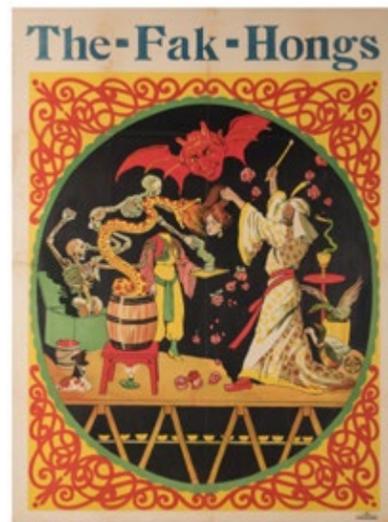
200/300

450. Downs, T. Nelson. **The King of Coins Window Card.** Chicago: Carqueville Litho Co., ca. 1928. Window card centered with a lithographic portrait of Downs, along with displays of his performance as "the World's Unequalled Manipulator". 22 x 13 3/4". Wear on the edges. A.

200/300



451



452



454

451. Dr. Neff (William Torrence Neff). **Dr. Neff Presents Madhouse of Mystery.** American, ca. 1950. Dramatic three-color poster announcing Dr. Neff's "Midnight Spook Show," performed in movie theatres before midnight horror film screenings. Approx. 60 x 40". Folded. Staining and wear on margins, visible folds. B+.

200/300

452. Fak Hongs, The. **Conjuring Spirits Stock Poster.** Hamburg: Adolph Friedlander, ca. 1930s. Dynamic poster depicting spirits and creatures emerging from boxes and barrels, with the magician holding a woman's detached head. Linen-backed. 37 1/4 x 28". Some staining on margins, over-coloring present. B+.

250/350

453. Flint, Herbert L. **Triptych of Window Cards.** N.p., ca. 1890s. Set of three window cards advertising the hypnotist, with illustrated detailing around his photographs. Framed and matted. 30 x 21" overall. A-.

150/250

454. Fu Manchu (David Bamberg). **Fu Manchu.** N.p., ca. 1940. Color poster depicting a caricature of Fu-Manchu, a duck at his feet and rabbit in his hand. Signed by the artist, "Si Di," a famous South American newspaper caricaturist of the era. Framed to an overall size of 48 x 34 1/8". Old folds visible. A-.

1,000/1,500



455

455. **Conjuring Magician Stock Poster.** Paris: Louis Galice, ca. 1920s. Color lithograph stock poster by the popular printmaker, featuring a magician producing flags and other magical implements from his sleeves, joined by a devilish figure. 23 1/2 x 15 3/4". Old folds visible, toned. A-.

200/400

456. George, Grover. **George The Supreme Master of Magic.** Cleveland: Otis Lithograph Co., ca. 1926. Attractive color lithographed poster announcing the magician's "Triumphant American Tour," which never took place. 40 x 26 1/2". Linen-backed. A.

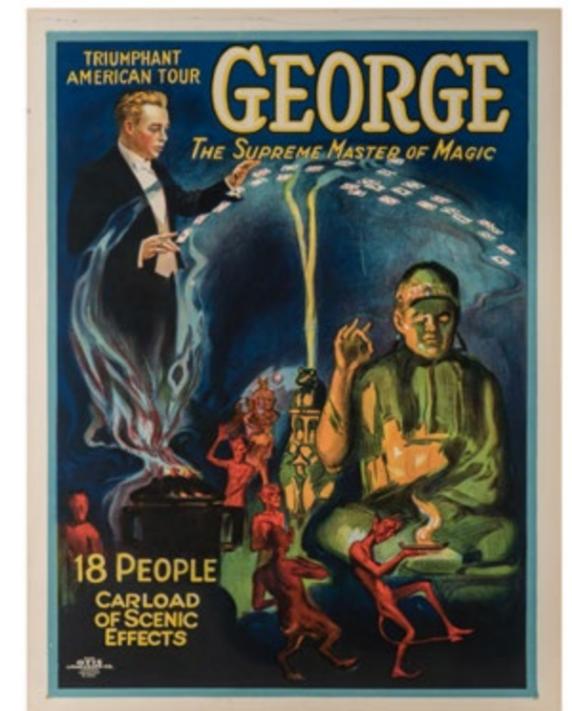
400/600

457. George, Grover. **Triumphant American Tour.** Cleveland: Otis Lithograph Co., ca. 1926. Color lithographed poster depicting the stage magician emerging from smoke, with cards levitating from his hands over a scene of demons and a large Buddha-figure. 26 3/4 x 20 1/4". Linen backed. A.

250/350



456

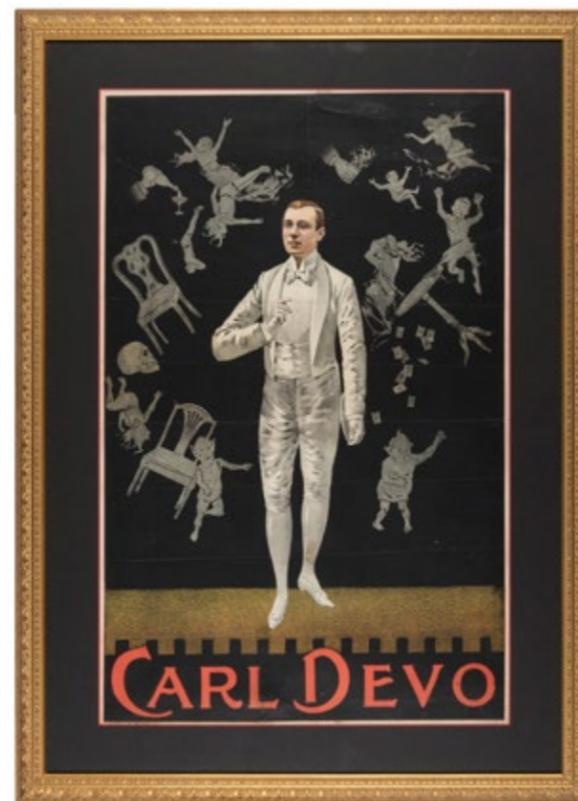


457



458. Goldin, Horace. **The Most Sensational and Daring Illusion Ever Invented.** Berlin: Nauck & Hartmann, ca. 1920s. Color lithographed poster depicts Goldin performing "a living miracle", sawing a miniature woman in half. Framed to an overall size of 44 ½ x 34". Tape on upper margins, old folds, over-coloring throughout. B.

4,000/6,000



459

459. Goldston, Will (Wolf Goldstein). **Carl Devo.** London: Weiners, ca. 1895. Color lithograph depicting a full-length portrait of Devo clad in an all-white tuxedo, with spirit-like manifestations surrounding him. 36 ½ x 25 7/8". Taping on margins, old folds visible. B.

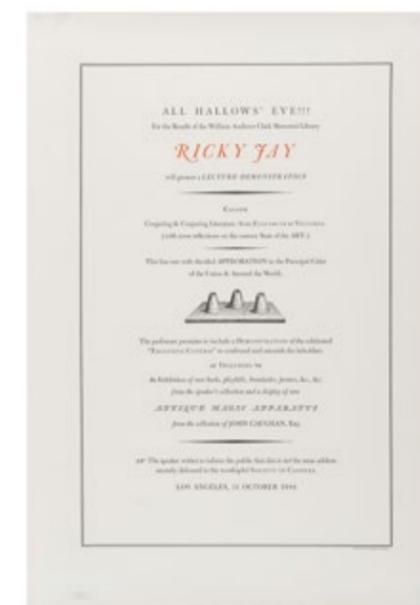
1,500/2,000



460

460. **Group of Fourteen Magic Window and Lobby Cards.** Including shows by Marquis the Magician (ca. 1940s), Mysterious Ingram (ca. 1940s), John Calvert at the Grand International Gala of Magic (1974), Rudy-Roxo "Master Magician" (ca. 1939), Paul Fleming (n.d.), Reno "Master of Magic" (ca. 1900s), two advertising stills from "The Mad Magician" starring Vincent Price (1954), Le Roi, magician and illusionist (n.d.), Magic Convention Show "featuring the world's greatest stars" (1951), Dittmar the Magician (ca. 1910s), Frederick Eugene Powell, Dean of American Magicians (ca. 1920s), Virgil (1952), and a tinted portrait of unknown magician. Largest 16 x 11 ¼". Some toning; condition overall good.

200/300



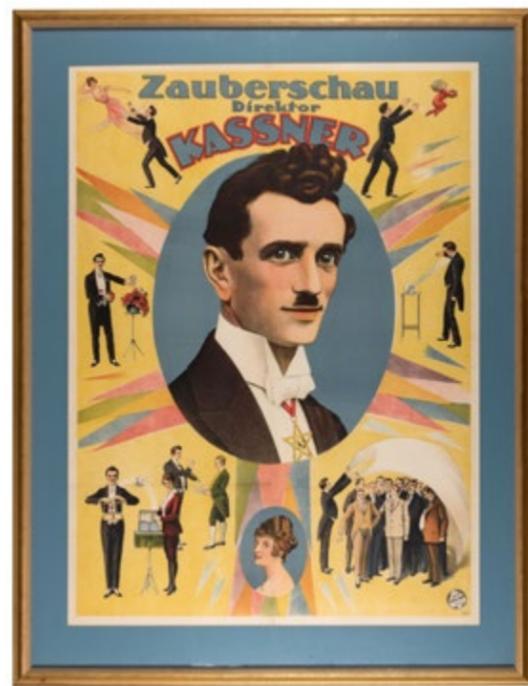
461

461. Jay, Ricky. **All Hallows' Eve!!! Lecture-Demonstration.** Los Angeles: Reagh, 1984. Pictorial letterpress poster on thick paper, for a conjuring demonstration and exhibition of antique apparatus and prints from the Gaughan collection. 20 ½ x 15". Rolled. A.

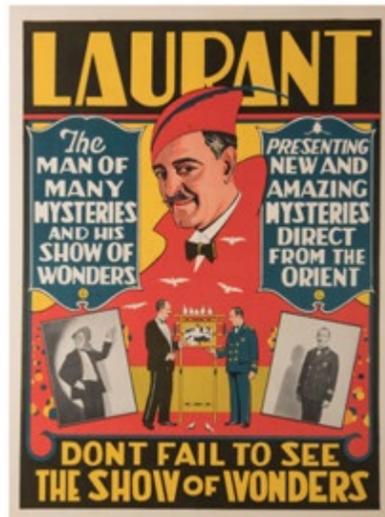
100/200



462



463



464



465

462. Kar Mi (Joseph Hollingsworth). **Kar-Mi Swallows a Loaded Gun Barrel.** New York: National Printing & Engraving, 1914. Color lithographed poster showing Kar-Mi shooting a cracker from a boy's head with a bullet he had caught with his mouth, before an astonished crowd. 28 x 41". Linen-backed. Wear on margins, expert over coloring on background. A.

500/700

463. Kassner, Alois. **Zauberschau Direktor Kassner.** Hamburg: Adolph Friedlander, ca. 1910s. Color lithograph depicting an array of the German illusionist's acts. In the center is his enlarged portrait. Framed to an overall size of 44 1/4 x 34". Old folds visible. A-.

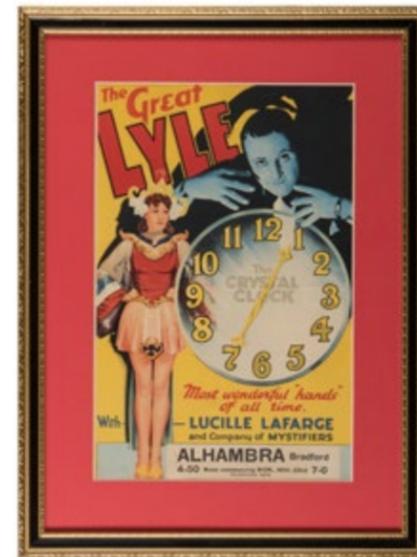
600/800

464. Laurant, Eugene (Eugene Greenleaf). **The Man of Many Mysteries and His Show of Wonders.** American, ca. 1920s. Striking lithograph poster advertising Laurant's "New and Amazing Mysteries Direct From the Orient". The magician and an uncredited assistant are depicted in illustration and photographs. 28 x 21 1/4". Linen-backed. Old folds visible. A-.

300/500

465. Levante, Les (Leslie Cole). **The Great Levante.** Burnley, Lancashire: Central Printing Co. (Chas Snowden), ca. 1935. Pictorial offset three-sheet poster advertising the magician and his substitution trunk illusion. Approx. 87 x 40". Folded in three sheets, as printed. A-.

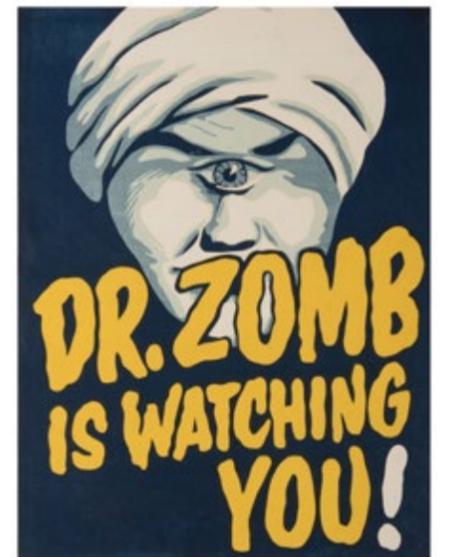
150/250



466



467



468

466. Lyle, Cecil. **The Great Lyle. The Crystal Clock.** [London: J. Weiner], ca. 1935. Lithographed window card/hanger advertising Lyle's Martin-made clock-trick. Date strip for the Alhambra, Bradford. Framed to an overall size of 15 3/4 x 11 3/4". Central fold visible; not examined out of frame.

150/250

467. Lyle, Cecil. **The Great Lyle.** British, ca. 1930. Attractive color lithograph depicting the touring illusionist in a half-portrait, warming his hands over the flame of a lighter. Includes an unused stock poster. 32 x 22". Linen-backed. Old folds lightly visible. A.

250/350

468. McGill, Ormond. **Dr. Zomb is Watching You!** American, ca. 1949. Graphic four-color silkscreen poster depicts a turban-clad Cyclops peering over the bold yellow title. Slight scuffing. A-.

250/350

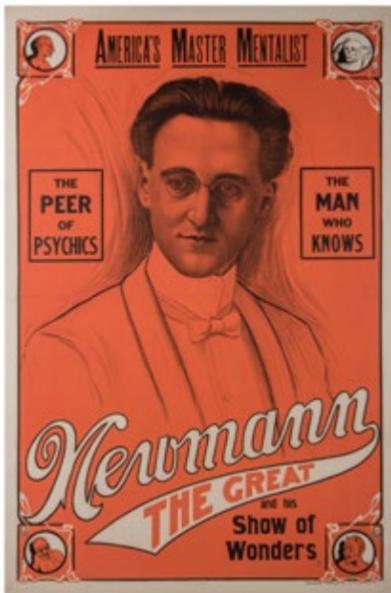
McGill, a noted authority on hypnosis and author of numerous books on the subject, also performed a full-evening illusion show. He worked both as Dr. Zomb and under his own name.

469. M'Murtry, Sig. **Grand Enchanted Palace!** N.p., ca. 1839. Broadside announcing "unrivalled acrobatic, gymnastic, theatric, magic, and comic performance." Framed to an overall size of 27 x 11". Old folds visible, some fading, small writing visible. B+.

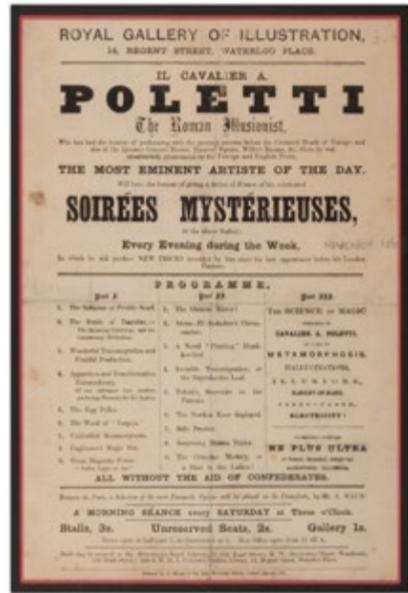
100/200



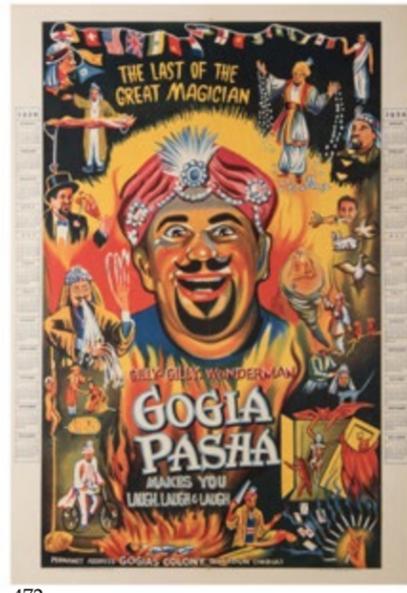
469



470



471



472



474

470. Newmann, C. A. George. **Newmann the Great and his Show of Wonders.** St. Paul: Standard Printing Co., ca. 1910s. Striking two-color lithograph (44 x 30") featuring a portrait of "the Peer of Psychics". Linen-backed. With broadside for "Newmann's Famous Road Show" (22 x 15"). A.

200/250

471. Pasha, Gogia (Dhanraj Gogia). **The Last of the Great Magicians.** Hong Kong: Sun Sun Printing Works, 1954. Lively and colorful poster of Gogia's laughing portrait surrounded by vignettes from his show, including his sword suspension and the Indian Rope Trick. On the margins are 12-month calendars for 1954. 33 1/2 x 23". Linen-backed. Old folds visible. A.

350/500

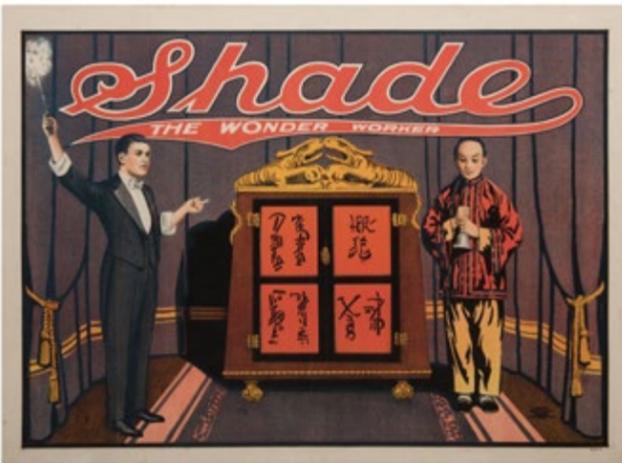
472. Poletti, Cavaliere Antonio. **Poletti The Roman Illusionist.** London: J. Miles, 1860. Program poster for Poletti's London performance of stage magic, which he conducted through the 1850s and 1860s. Framed to an overall size of 19 1/2 x 14 3/4. Some staining and tearing along old folds, writing on margins. B.

300/400

473. Powell, Frederick Eugene. **Four Show Bills for Powell.** American, 1910s - 1930s. Four show bills and advertisements presenting Powell, "One of the Few of the Old School Magicians Now Living." Includes a photographic two-color show bill, two linen-backed broadsides, and a hand-painted show bill for Masonic Temple. Hand-painted show bill with discoloration and wear, else fine. Largest 24 x 18".

300/500

Powell served as Dean of the Society of American Magicians from 1922 until his death in 1938. His title was often used in advertisements for his performances.



475

474. Rouclere, Harry and Mildred. **The World's Greatest Mind Readers.** Cincinnati, Ohio: The Henderson-Achert-Krebs Litho. Co., ca. 1900. Detailed color lithograph poster features the mentalists and stage magicians. Whallen & Martell held a touring variety show through the 1890s, in which the Roucleres were a featured act. Framed to an overall size of 27x 36 1/2". Minor folds, ageing. A-

1,000/1,500

475. 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. 30 x 22 1/2". Linen-backed. Old folds visible, minor restoration at margins. A-

600/800



476

476. Tarbell, Harlan. **Tarbell Course of Magic.** Chicago, 1929. Sixty images from the famous mail-order course in magic fill the poster, each image showing Tarbell with different props, in different poses. 36 x 24". Splitting at old folds; B. Sold together with a Tarbell Course folding brochure.

200/300



477

477. Thiodon, J.F. **Thiodon's Mechanical and Picturesque Theatre of Arts**. Wakefield: Hurst Printer, 1828. Letterpress broadside heralding the performer's "mechanical and mathematical feats of dexterity...the view of Tophana," and a "wonderful and unrivaled automaton on the flying rope." Framed to an overall size of 24 3/4 x 12 1/2". One visible chip and tear; not examined out of frame.

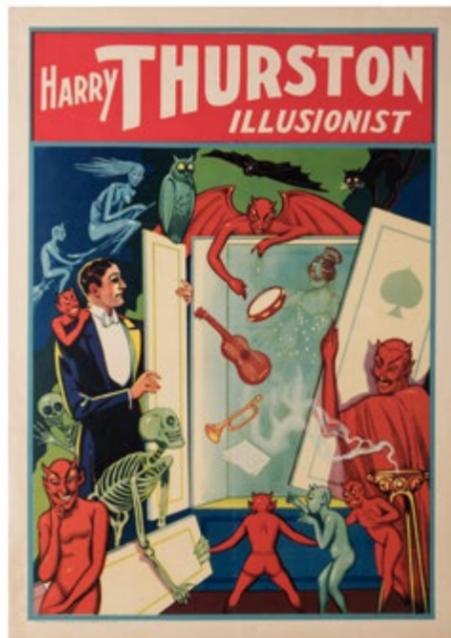
500/700

478. Thurston, Harry. **Harry Thurston Illusionist**. Newport: Donaldson Litho Co., ca. 1930. Offset stock poster for the appearance of Howard Thurston's less-renowned brother, Harry. The illusionist is pictured opening a cabinet, surrounded by spirits. 29 1/2 x 21 1/2". Linen-backed. Old folds visible, restoration at margins. A-

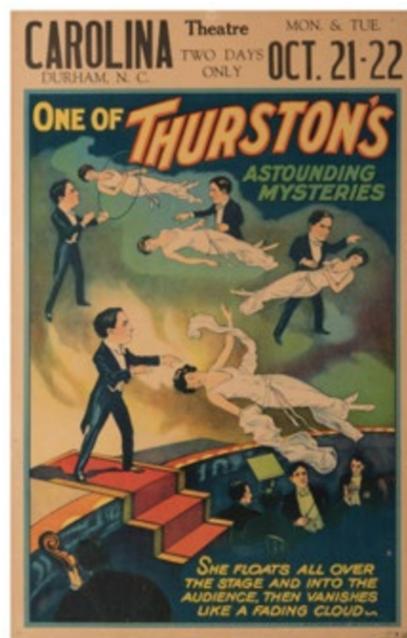
200/300

479. Thurston, Howard. **One of Thurston's Astounding Mysteries**. Cleveland: The Otis Litho Co., 1936. Color lithographed window card depicting Thurston's famous levitation from his full evening show. Overprinted for an appearance at the Carolina Theatre, Durham. 22 x 14". Toned; margins have holes, ink marks, and wear. B.

250/350



478



479

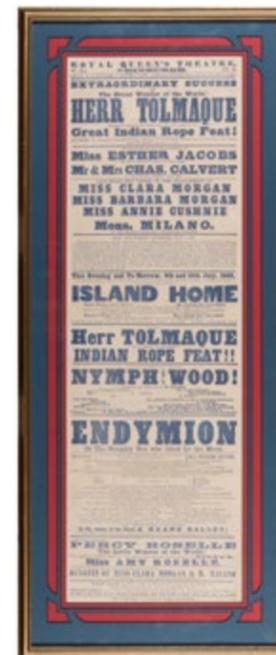


480

480. Torrini. **Weird Marvelous Torrini the Magician**. Chicago: National Printing and Engraving, ca. 1900. Full-color lithographic poster claiming Torrini to be "The Only Worthy Successor to Hermann the Great" as he conjures ribbons, cards, and a live goose from a spectator's hat. Misspelled as "Wierd". 28 x 20". A.

150/250

A French performer by the name of Torrini (Count Edmond de Grisy) was active in the early 1800s, famous for early performances of sawing a woman in half and the bullet-in-mouth trick. It is likely that the performer depicted in this poster simply adopted the name. A third performer under the alias Torrini was known to perform escapism, during the height of Houdini's popularity.



481

481. Tolmaque, Herr. **Great Indian Rope Feat!** Edinburgh: Reid, 1862. Blue letterpress broadside advertising a variety show, including a performance of "The Great Indian Rope Feat" by Herr Tolmaque. Framed to an overall size of 34 x 14 1/2". Old folds visible. A.

200/300

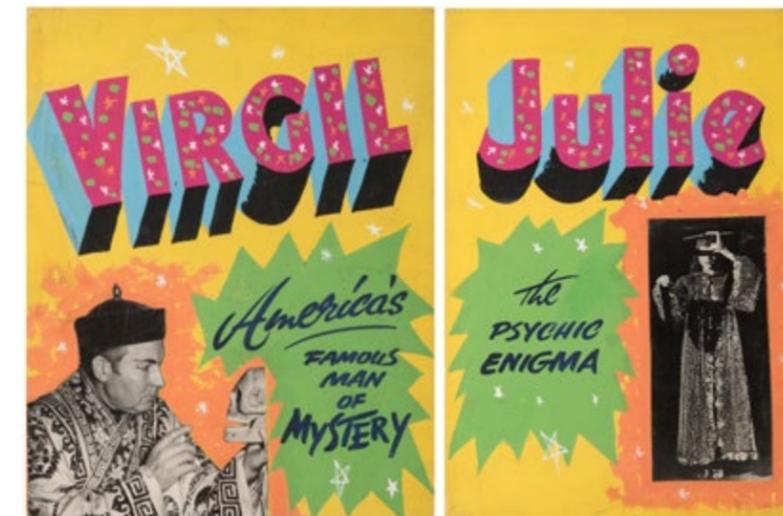
The Great Indian Rope Feat advertised here is not a variation of the notorious Indian Rope Trick. Instead, it is a feat of escape magic, which did not come into popularity until Houdini's rise to prominence, nearly decades after Herr Tolmaque's advertised performances.

482. Virgil (Virgil Mulkey). **Three Painted Window Cards**. N.p., ca. 1950s. Vibrant hand-painted window cards advertising "America's Famous Man of Mystery" and his assistant and wife, "Julie the Psychic Enigma". Collaged photographs feature Virgil's psychic skull and performance scenes. Largest 18 1/2 x 15". Some wear in margins. good.

100/200

483. Von Arx (Charles Nicol). **Cremation**. Color lithograph shows Von Arx conjuring a caged woman atop a table, in front of bowing men. In the background, a Moorish scene emerges from smoke. Framed to an overall size of 34 1/2 x 27". Minor scraping and over-coloring. A-

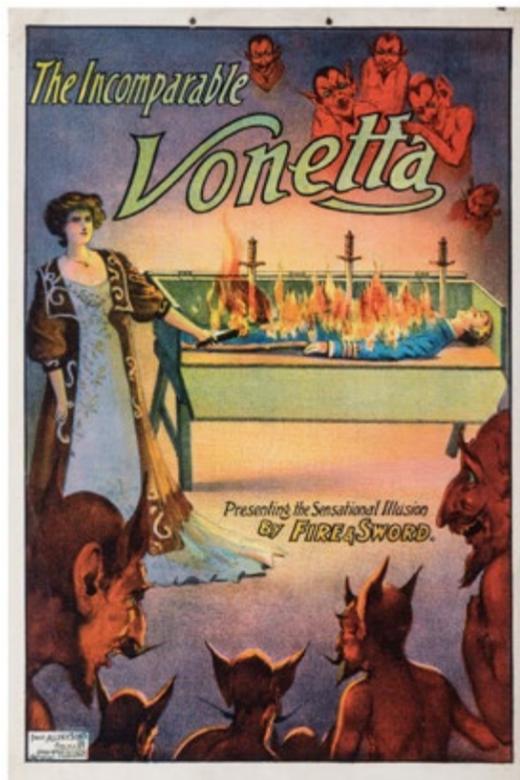
700/900



482



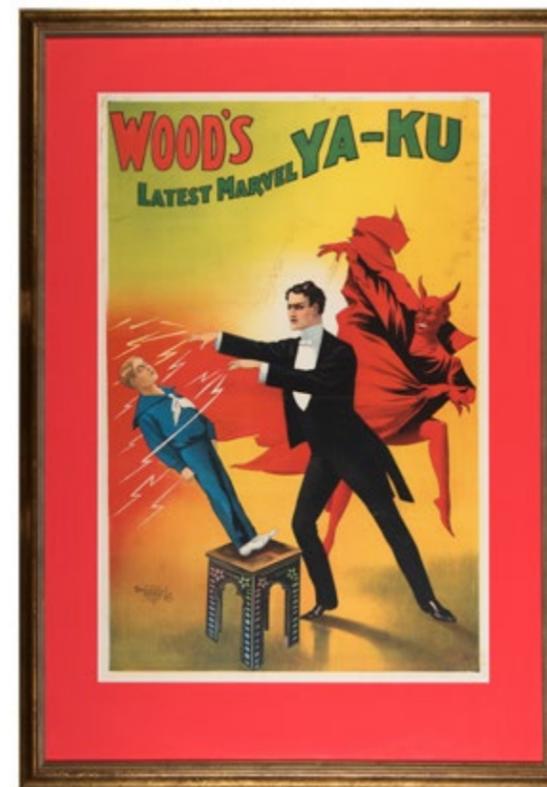
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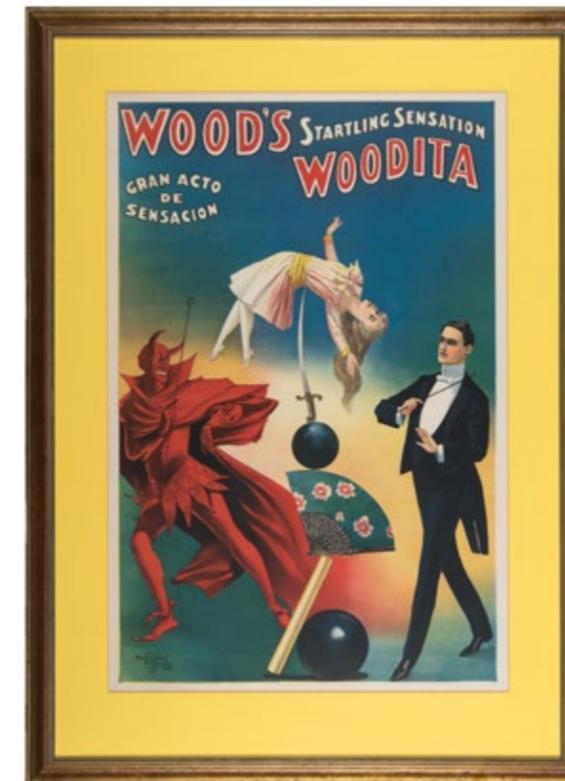
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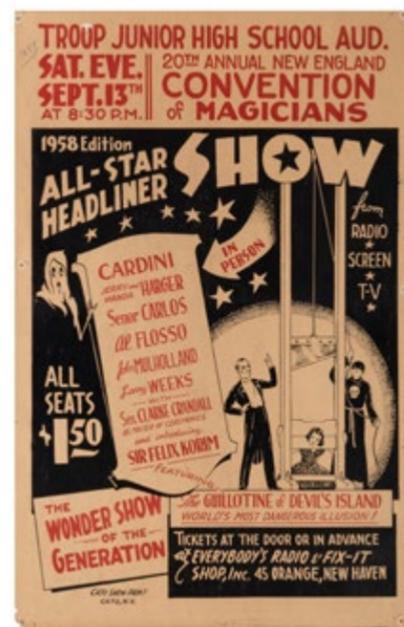
485



487



488



486

484. Vonetta (Etta Paul). **The Incomparable Vonetta. Sensational Illusion by Fire & Sword.** London: David Allen & Sons, ca. 1905. Double-ply color lithograph window card, beautifully depicting the fire illusion with a group of red devils looking on. 15 x 10". Punctured upper margin, as issued; slight marginal wear, cloth tape affixed to verso. A-

600/900

485. Vonetta (Etta Paul). **The Incomparable Vonetta.** London: David Allen & Sons, ca. 1905. Double-ply color lithograph portrait window card of the magician, a group of imps above her with varying expressions of surprise, dismay, and laughter. Punctured upper margin, as issued; slight scuffing and marginal wear, cloth tape affixed to verso. A-

600/900

486. **The Wonder Show of the Generation.** New York: Cato Show Print, 1958. Two-color illustrated window card announcing the 20th Annual New England Convention of Magicians, an "All Star Headliner Show" featuring Cardini and Al Flosso, among others. 22 x 14". Chipping of edges, writing on margins, browning present. B-

250/350

487. Wood, William. **Wood's Latest Marvel Ya-Ku.** Newport: Donaldson Litho Co., ca. 1900. Half-sheet color stone lithograph picturing Wood's illusion of apparently hypnotizing and suspending a young boy. Framed to an overall size of 37 1/4 x 26". Brown spotting and staining. B-. Not examined out of frame. Rare.

2,000/3,000

488. Wood, William. **Wood's Startling Sensation Woodita.** Newport: Donaldson Litho., ca. 1905. Richly colored lithograph depicting Wood and a devilish figure on either side of a woman summoned on the tip of a sword. Framed to an overall size of 36 1/2 x 26 1/8". Minor spotting beneath title. A-

2,000/3,000

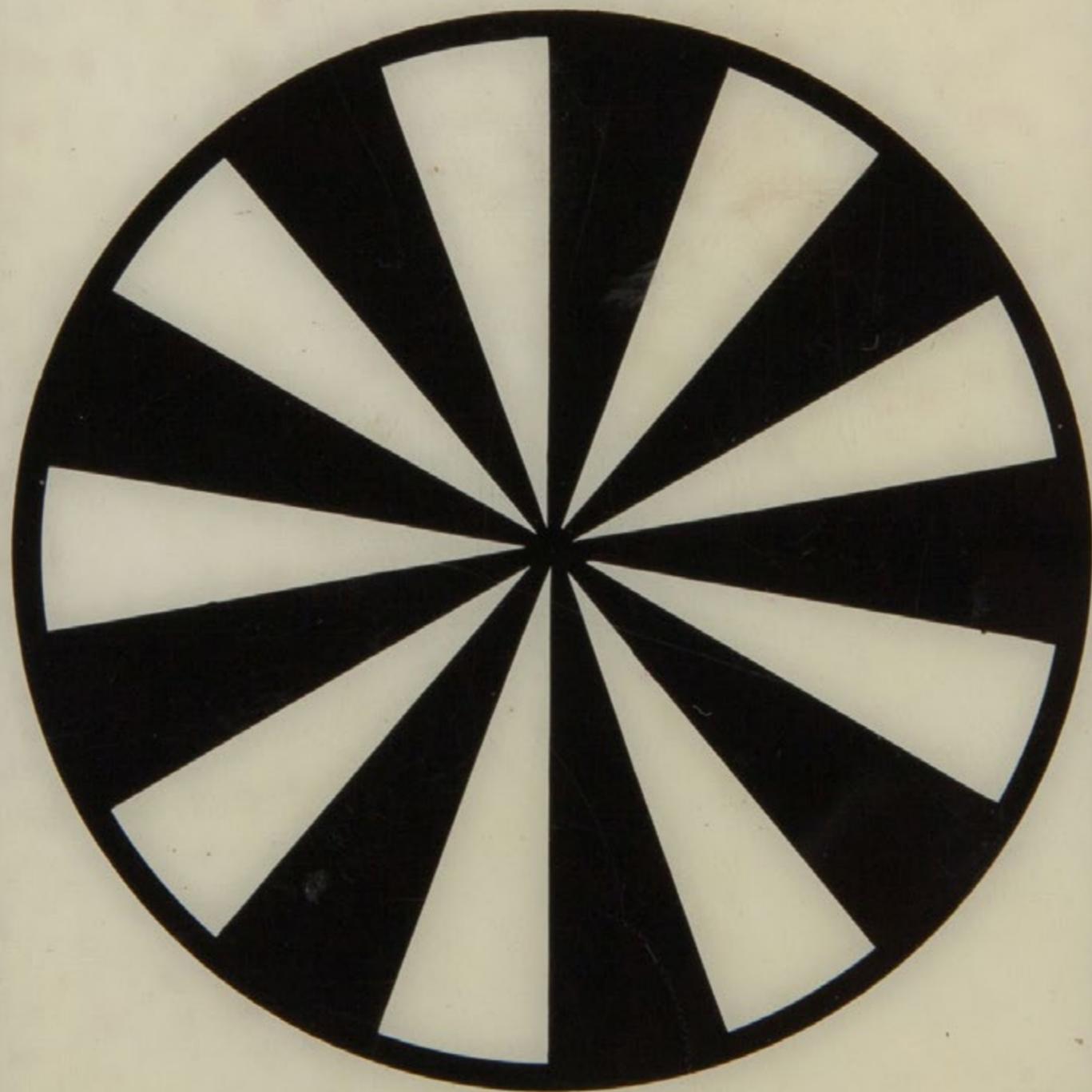
489. Lot of 36 Magic Window Cards and Facsimile Prints. American, 1930s - 1970s. Including window bills featuring Paul Fleming, Robert-Houdin's "Last Three Performances" at St. James Theatre, John Giordmaine, Joseph Dunninger, The Great Levante, Monk Watson, "Puzzling Pierson"; biographical plaques for Chung Ling Soo, Wijalba Frinkell, Horace Goldin, and Kellar; and multiple facsimile Houdini performance posters, among others. Largest 22 1/2 x 14". Generally good to very good condition.

150/250



489

THE MICRO-MAGIC OF EDDY TAYTELBAUM



This is the largest gathering of Eddy Taytelbaum's famous micro-magic props and pocket tricks offered in a public auction to date. Each prop was made by hand, with vibrant colors and careful detailing. Taytelbaum's craftsmanship has made his creations a favorite among collectors. Property from the Gene Gonzalez collection, many of the following lots were previously featured in Robert J. Albo's "History and Mystery of Magic" Volume X (2001). Many of these items were made for J.H. Van Rinkhuysen, and were among the first of their kind Taytelbaum produced.



490



492



491



493



494

490. **Bermuda Triangle.** Holland: Eddy Taytelbaum, 1970s. When covered by the magician, the spots on two wedges match, but for the spectator they do not. With a triangular cover. 1 ¼ x 1 ½". Fine.
250/350

491. **E.S.P. Miracle.** Holland: Eddy Taytelbaum, 1960s. A turned wooden box holding eight black discs, five of which feature E.S.P. symbols in gold. The blank discs are stacked together, only to reveal the spectator's chosen E.S.P. disc at the bottom of the stack. Box 1 ⅝" wide. Fine.
80/150

492. **Bomb Atomica.** Holland: Eddy Taytelbaum, ca. 1970. A cylindrical wooden block is locked inside a tube with a brass magic wand, then penetrates the wand. Tube stands 5 ¼" high. Fine.
350/500

493. **Mental Miracle.** Holland: Eddy Taytelbaum, 1970s. The spectator mentally selects a symbol on the plaques, which the magician is then able to guess. Box 2 ¾ x 1 ¼", plates 2 ¼ x 1 ¼". Fine.
100/200

494. **Button Slide.** Holland: Eddy Taytelbaum, 1960s. A celluloid slide and thread are inserted into a colorful case. When opened, a button has magically been threaded on the slide. Case 2 ⅝ x 1 ⅝". Fine.
100/200

This being the first Button Slide effect ever produced by Taytelbaum.



495



498



496

495. **Card Box.** Holland: Eddy Taytelbaum, 1960s. A wooden box featuring hand-painted gold detailing and hinges. While enclosed in the box, cards transform, appear, and disappear. 4 3/4 x 3 1/8". Fine.

200/300

One of only two card boxes in this style that Taytelbaum produced.

496. **Card Chips.** Holland: Eddy Taytelbaum, 1960s. Three laminated chips with hand-painted shapes on each side, to be used as markers for various card tricks. 1 x 1/16". Fine.

100/200

497. **Card in Frame.** Holland: Eddy Taytelbaum, 1960s. A gray wooden frame with diamond pattern and detailing in gold. A card, the Jack of Clubs, appears in the window of the frame, which was empty a moment before. Frame 6 x 3 3/8". Visible edge glue on the cards, slight chipping on paint; very good.

200/300

No more than six frames of this style were produced.

497A. **Card in Frame.** Holland: Eddy Taytelbaum, 1960s. A blue wooden frame with diamond pattern and detailing in gold. A card, the King of Hearts, appears in the window of the frame, which was empty a moment before. Frame 6 x 3 3/8". Visible edge glue on the cards, slight chipping on paint; very good.

200/300

No more than six frames of this style were produced.

498. **Card Penetration (Set of Two).** Holland: Eddy Taytelbaum, 1960s. When placed within a wooden holder, the card magically penetrates a pencil. Wooden frames, the larger 3 3/4 x 2 3/4 x 1/16", the smaller 2 5/8 x 2 1/16 x 1/16". Minor wear on gold detailing of larger frame; very good.

250/450



499



501



500



502



503

499. **Card Through Cork.** Holland: Eddy Taytelbaum, 1960s. When a cork is pushed through the wooden frame, it passes through a card, but appears unaffected. Gilt wooden frame, 3 3/8 x 2 x 1/4". Corks 7/8 x 1 1/8". Fine.

150/250

In all other versions of this trick, the wooden frame is hinged in two separate pieces; for this unusual example, the frame is in one piece.

500. **Chinese Coin Paddle.** Holland: Eddy Taytelbaum, 1960s. Hand-painted coins jump from one end of the paddle to the other, then multiply. Magnetic feature built-in. Paddle 4 1/8" long. Light scratching on plastic of paddle; near fine.

300/400

501. **Changing Compass.** Holland: Eddy Taytelbaum, 1970s. The arrows on an octagonal disk magically change direction when rotated between the thumb and forefinger. 2 1/2 x 1/8". Fine.

100/200

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

400/500

503. **Chinese Discs on Rope Release.** Holland: Eddy Taytelbaum, 1960s. Three plastic discs, finely engraved with Chinese characters, are threaded on a rope knotted at both ends. The rope is placed in the magician's pocket, but when it is drawn out again the discs have vanished. Rope approx. 12" long. This being an early example of the trick.

250/350



504



508

504. **Chinese Domino Set.** Holland: Eddy Taytelbaum, ca. 1960s. Five reverse-painted plastic domino tiles, three in yellow, two in red, which transpose from place to place. With felt-lined plastic carrying case, featuring a Chinese character on the lid. Dominoes $2\frac{3}{8} \times 1\frac{1}{4} \times \frac{1}{4}$ ", case $3 \times \frac{7}{8}$ ". Fine.

400/500

505. **Chinese Nesting Boxes.** Holland: Eddy Taytelbaum, ca. 1950. Pair of nesting wooden boxes with copper emblems and trim. The copper emblems were cut by hand, and carefully shaped, one to a likeness of the Buddha, the other a Chinese character. Larger red box $3\frac{1}{2} \times 2\frac{1}{4} \times 3$ ", smaller black box $2\frac{3}{4} \times 1\frac{1}{2} \times 2\frac{1}{4}$ ". Minor wear to paint and copper; very good.

400/500

The nesting boxes represent some of the first items Taytelbaum constructed in earnest, produced when he first moved to Holland. The emblems featured here appear on many of his later products, such as the Pagodas and Ring Boxes.

506. **Chinka Chink.** Holland: Eddy Taytelbaum, 1970s. Four turned wooden blocks with reverse-painted Japanese characters magically transpose positions. In polished brown and yellow plastic case, with Japanese character in one corner. Case $3 \times 3 \times \frac{1}{2}$ ". Fine.

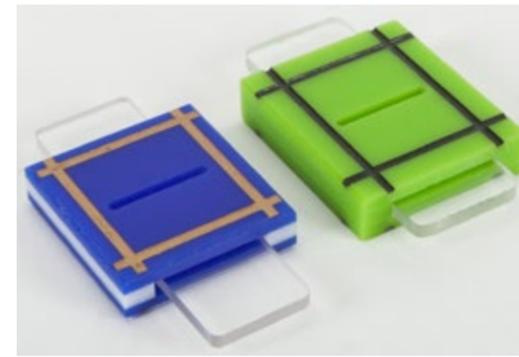
500/700

507. **Chinka Chink.** Holland: Eddy Taytelbaum, 1960s. Four turned wooden blocks with reverse-painted Japanese characters magically transpose positions. Held in a finely made wooden box with gilt detailing, the only one of its kind. Box $5\frac{5}{8} \times 2 \times 1\frac{3}{8}$ ". Fine.

700/800

508. **Coin Slide.** Holland: Eddy Taytelbaum, 1970s. A plastic slide with a clear recess in its center to hold a coin, along with a red holding case. Each side of the case with a decorative disk featuring a reverse-painted Japanese character. Case $2\frac{3}{4} \times 1\frac{1}{4} \times \frac{1}{2}$ ", slide $2\frac{1}{2} \times 1 \times \frac{1}{2}$ ". Fine.

200/300



509



510

509. **Pair of Coin Penetration Tricks.** Holland: Eddy Taytelbaum, 1970s. A coin is pushed through the Plexiglas strip running through the center of the plastic holder. Holder $1\frac{1}{2} \times \frac{3}{8}$ ", plastic strip $2\frac{1}{2} \times \frac{1}{2} \times \frac{1}{8}$ ". Fine.

150/250

510. **Computer Card Box.** Holland: Eddy Taytelbaum, 1970s. Vibrant, two-tone plastic case holding a set of wooden blocks, which are decorated with cut-out playing cards. When shaken, the blocks magically rearrange to form a Queen of Diamonds. $4\frac{3}{4} \times 3 \times 1\frac{1}{2}$ ". Fine.

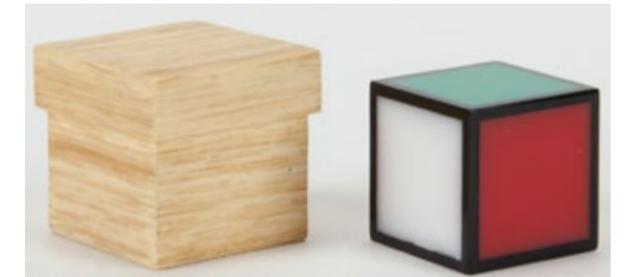
300/500

511. **Color Dice Monte.** Holland: Eddy Taytelbaum, 1970s. Two green plastic boxes conceal one red and one white die, which may be transposed. Boxes $\frac{7}{8}$ " square. Fine.

100/200



511



512



513

512. **Color Vision.** Holland: Eddy Taytelbaum, 1970s. A small cube with different colors on all sides, held in a plastic, wood-patterned box with lid, for an unknown effect. Box features finely inlaid edges. Cube $\frac{3}{4}$ ". Fine.

50/100

513. **Radar Die Box.** Holland: Eddy Taytelbaum, ca. 1970. Plastic die is held in a red and black box, which features a hand-painted lid and chiseled gilt detailing. The magician instantly knows which number is uppermost on die. Box $1 \times 1\frac{3}{8}$ ". Fine.

200/300

The die box trick was first engineered by Lubor Fiedler. Taytelbaum constructed this and several other styles of the die box in the 1960s for Cas Zickman of Mephisto House.



505



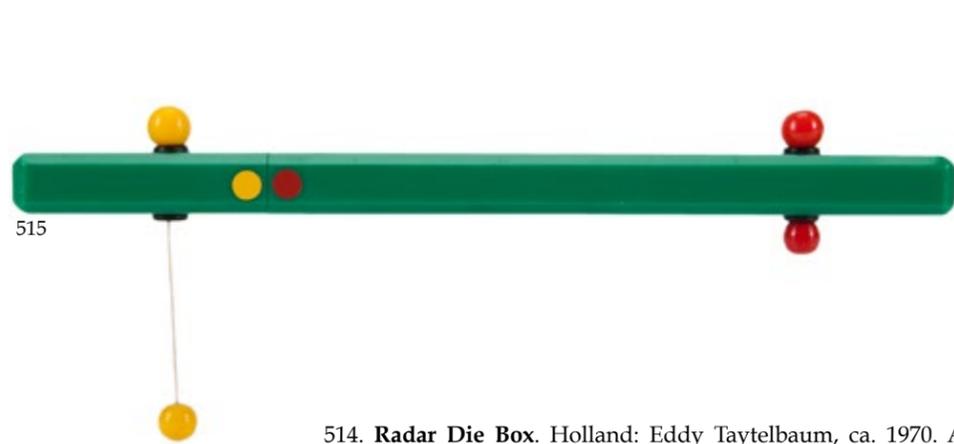
506



507



516



515

514. **Radar Die Box.** Holland: Eddy Taytelbaum, ca. 1970. A wooden die is concealed in a small round box, which features a hand-painted character on the lid and multi-colored detailing. The magician instantly knows which number is uppermost on die. Gray box 1 1/8 x 1 5/8". Fine.

300/400



514

515. **Devil Stick.** Holland: Eddy Taytelbaum, 1970s. A green plastic stick with beaded strings running through its ends. As the long cord at one end is pulled the other becomes short, and vice versa, until the finale when the stick is pulled apart to show no connection between the cords. 8" long. Fine.

500/700



517

516. **Jewel Die Box.** Holland: Eddy Taytelbaum, 1970s. A pair of dice, one black and one red, change colors while kept inside the box. Plastic box decorated with a hand-painted Chinese character. Box 2 x 1 3/4 x 1 3/4", dice 1 1/4" square. Fine.

200/300

517. **Die Box and Drawer Box.** Holland: Eddy Taytelbaum, 1970s. Mitered miniature plastic boxes with gilt inlays and brass knobs, and black dice. A black die vanishes from the larger box and appears in the drawer, which had been previously empty. With a patterned cardboard box. Larger box 4 x 2 1/4 x 1 5/8", drawer 1 3/4" square. Fine.

300/500

This is a significantly larger version than any other examples of this effect produced by Taytelbaum.



518

518. **Mental Chips.** Holland: Eddy Taytelbaum, 1960s. A turned wooden box holds six colorful chips, numbered 1 through 6. The performer is able to guess the spectator's chosen chip. Box 1 5/8" wide. Fine.

80/150



519

519. **Divining Rods.** Holland: Eddy Taytelbaum, 1960s. A round wooden box that, when opened, displays three numbered holes, each containing a colorful metal rod. The magician identifies the arrangement without looking inside. Wooden box 1 1/2 x 7/8". Fine.

300/500

520. **Dizzy Dominoes (Chinese).** Holland: Eddy Taytelbaum, 1950s. Five reverse-painted laminated domino tiles, three in yellow, two in red, which transpose from place to place. Felt-lined wooden carrying case, featuring gilt detailing. Dominoes 1 5/8 x 7/8", case 2 x 3/4". Fine.

500/600



521

521. **Domino Set.** Holland: Eddy Taytelbaum, ca. 1970. Five handmade reverse-painted plastic laminated dominos, one gimmicked. Dominos transpose magically from place to place. Dominos feature inlaid spots and held in a wooden case, with gilt detailing. Dominoes 1 5/8 x 7/8", case 2 x 3/4". Fine. From the Rinkhaisen collection.

500/600



522

522. **Double Coin Penetration.** Holland: Eddy Taytelbaum, 1970s. A rectangular plastic tube with a slit through its center and at both ends. A clear plastic strip can be pushed through either opening, giving the illusion that a coin penetrates the plastic. Tube 3 1/2 x 1 1/2". Fine.

500/700



523



527



528



529



530



531



524

523. **Elevator Dice.** Holland: Eddy Taytelbaum, 1960s. A rectangular plastic tube conceals two cubes and two dice. When dropped through the tube, the cubes and die appear to switch places. Tube features fine hand-painted detailing and oval ornament in black, white, and gilt. Tube 3 x 3/4". Fine.

200/300

524. **Force Page Numerals.** Holland: Eddy Taytelbaum, 1960s. Ten plastic chips numbered 0 - 9, with hand-painted gold lettering. Chips 1 x 3/16". Slight scratching on numbers; very good.

100/200



252

525. **Group of Seven Plastic Paddle Tricks.** Holland: Eddy Taytelbaum, 1970s. Including one quad color change paddle with box, one TUK paddle, three color sticks, one duplicating paddle with a match, and one mouse paddle. Longest 5 1/2". Fine.

250/350

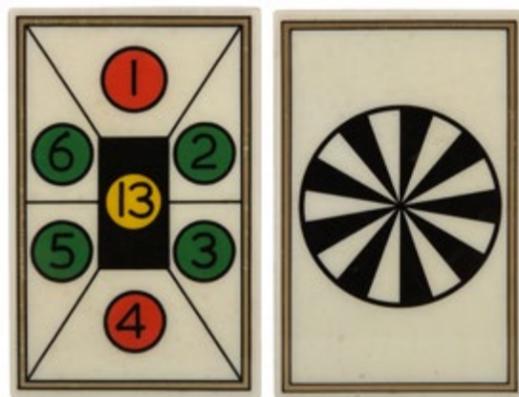
526. **Hypno Disk and Game of 21.** Holland: Eddy Taytelbaum, 1950s. A celluloid rectangle featuring a hypno disk design. Hand-painted with gold detailing. 3 1/2 x 2 3/4". Some chipping on celluloid, but paint vibrant. Near fine.

200/300

The Hypno Disk in this rectangular style is one-of-a-kind, produced for J. H. Van Rinkhuysen. All other versions of this are in the shape of a rounded disk.

527. **Kong Hi.** Holland: Eddy Taytelbaum, 1950s. A Chinese idol figurine jumps out of a wooden temple to pick up the magician's chosen card. Painted by hand and believed to be the only one of its kind that was made. With a vial of extra metallic shavings. Temple 2 1/2 x 1 1/2", figure 1 1/4 x 1". Minor chipping on painted wood; very good. From the Rinkhuysen collection.

400/500



526

528. **Lapel Pins.** Holland: Eddy Taytelbaum, 1960s. Hand-painted and laminated lapel pins, depicting a die and a Playboy-style bunny. With a patterned cardboard box. Die 1/2 x 1/2", bunny 5/8 x 3/8". Fine.

150/250

529. **Lucky Light.** Holland: Eddy Taytelbaum, 1960s. A spectator is asked to guess which of the three switches will cause the light bulb to light up on the wooden box. No matter how many guesses he is given, the spectator is always wrong. 2 1/2 x 1 3/4 x 1 1/2". Fine. From the Rinkhuysen collection.

200/400

530. **Magic Lantern.** Holland: Eddy Taytelbaum, 1970s. A clear plastic tube is placed in the ornamental lantern, and a moment later the face of the spectator's chosen card appears embedded within. 1 x 1 x 1 3/4". Fine.

400/600

531. **Mental Boxes.** Holland: Eddy Taytelbaum, 1970s. Four hinged plastic boxes to hold coins, numbered 1 through 4. With his back turned, the magician identifies the coins that have been placed in each box. Green boxes 1 3/8 x 3/4". The black boxes were constructed by J.H. Van Rinkhuysen, with numbers that were hand-applied by Taytelbaum, ca. 1960s. Fine.

300/400

532. **Magic Books.** Holland: Eddy Taytelbaum, 1970s. Five clamshell boxes and nine wee books constructed by Taytelbaum. Many feature pictorial covers reproducing magic posters of Carter the Great, Kar-Mi, Alexander, and Thurston. Largest book 9 x 7 1/2 x 2 3/8", the smallest 1 3/4 x 2". Fine.

200/300



533



534



535

533. **Mini Steel Rod Penetration.** Holland: Eddy Taytelbaum, 1970s. A steel rod appears to penetrate a plastic slide. Trick features a brightly decorated holding case for the slide and rod. Case $2\frac{1}{4} \times 1 \times \frac{1}{4}$ ", slide $3\frac{1}{4} \times \frac{3}{4} \times \frac{1}{16}$ ", rod is $\frac{1}{16} \times 1$ ". Fine.

150/250

534. **Miracle Frame.** Holland: Eddy Taytelbaum, 1970s. A clear plastic sheet fits into the frame, but when pierced with a skewer it remains unharmed. Frame $3 \times 2\frac{1}{2} \times \frac{3}{8}$ ". Plastic sheet and skewer not included. Fine.

300/400

A classic effect, this being the only one produced by Taytelbaum.

535. **Money Paddle (Set of Two).** Holland: Eddy Taytelbaum, ca. 1970. Coins multiply and vanish when rubber-banded to the paddles. Inlaid mirror on one side of each paddle. One in blue, one in black, with gold detailing. $6\frac{1}{4}$ " long. Original box. Minor wear on detailing, else near fine.

200/300

The blue wooden version of this paddle trick was the earliest Taytelbaum made, and is exceedingly uncommon to find.

536



536. **The Mummy.** Holland: Eddy Taytelbaum, ca.1968. A tiny mummy vanishes from one sarcophagus and reappears in another. Sarcophagi made of wood, in maroon and blue, with gold detailing and reverse-painted laminate decorations on lids and sides. With carrying case of wood and laminate, cloth-lined, with gold detailing. Case $4\frac{3}{8}$ " square. Fine condition.

1,000/1,800

Considered a masterpiece of micro-magic, Taytelbaum's Mummy trick represents the full potential of his exemplary craftsmanship. From the combination of materials such as wood, laminate, and metal to the finely painted detailing, this beautifully constructed display remains in excellent condition and high regard.



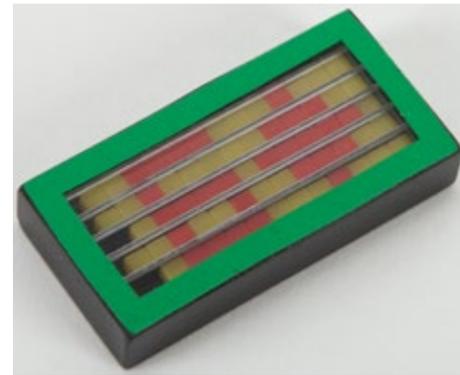
537. **The Mummy (Prototype).** Holland: Eddy Taytelbaum, 1950s. A tiny hand-painted laminate mummy vanishes from one sarcophagus and reappears in another. Sarcophagi made of wood, in purple and blue, with gold detailing and reverse-painted laminate decorations on lids and sides. With carrying case of cardboard and felt. Case $4\frac{3}{4} \times 2\frac{1}{2}$ ". Slight wear on felt; overall near fine.

2,000/2,500

This is the first set of Mummies that Taytelbaum ever produced. There are several details distinguishing this prototype from later examples of the trick, including the laminate pharaoh's unique headdress and the style of finely crafted felt case.



538



540



541



542



539

538. **Nu Die Mystery.** Holland: Eddy Taytelbaum, 1960s. A wooden frame holds a small die, and a cord is threaded through both. When covered with a silk (not included), the penetrated die vanishes. Held in a clear plastic case. Frame 1 x 3/8". Fine.

100/200

539. **Pagoda.** Holland: Eddy Taytelbaum, ca. 1970. A spectator selects two of the six colored blocks before they are locked into a small cabinet by running a wooden skewer through them. The chosen blocks penetrate the skewer. 4 1/2 x 2 3/4". Fine.

300/500

540. **Prediction Beads.** Holland: Eddy Taytelbaum, 1960s. A box with a plastic window, displaying rows of yellow and red beads that rearrange to name a card. 2 x 1 x 3/8". Fine.

150/300

541. **Prediction Slate.** Holland: Eddy Taytelbaum, 1970s. A slate inside a wooden frame and slide, which lifts to reveal a hand-chiseled prediction of the spectator's chosen card. With a red felt slip. 4 7/8 x 3 7/8 x 1/4". Fine.

200/300

542. **Puzzle Box.** Holland: Eddy Taytelbaum, 1970s. The magician borrows a ring and, out of the spectator's sight, places it inside the crate. When handed back the crate, the spectator is unable to open it. 2 1/2 x 2 x 1". Fine.

100/200

The first of this effect to be manufactured by Taytelbaum. This design was inspired by a small wooden box given as a prize to Taytelbaum for winning a competition of close-up magic in 1958. The prize itself was adapted from English cigar boxes, which appear "impossible" to open.



543

543. **Radar Die Box.** Holland: Eddy Taytelbaum, ca. 1970. A miniature wooden die is concealed in a small round box, which features a hand-painted character on the lid and chiseled gilt detailing. The magician instantly knows which number is uppermost on die. Black box 7/8 x 1 1/8". Fine.

250/350

544. **Ring Box of Buddha.** Holland: Eddy Taytelbaum, ca. 1950s. A ring of a chosen color penetrates a solid wand threaded through a miniature pagoda-like box. Box 3" tall. The first of its kind that Taytelbaum constructed. Fine.

300/500

545. **Seven Paddle Tricks.** Holland: Eddy Taytelbaum, 1960s. Including an early cardboard prototype stoplight paddle, one wooden stoplight paddle, three plastic Card Monte paddles, a magnetic spot paddle, one "Drop Out" effect with a metal ball and wooden bottle, and a celluloid accessory depicting a nude woman. Longest 4 5/8". Overall near fine.

300/400

546. **Two Slat Card Frames.** Holland: Eddy Taytelbaum, 1960s. The frame displays a card that appears or vanishes through the slats. Mechanical card removable. Two examples, wooden frames with hand-painted detailing. Jumbo-sized approx. 7 1/2 x 5 1/2 x 3/8". Poker-sized 3 3/4 x 3 x 1/4". Fine.

400/600

547. **Steel-Penetrating Die.** Holland: Eddy Taytelbaum, 1970s. Consisting of a die, steel blade, and long square tube with two windows and slits on either side. The die magically passes through the steel blade. Held in a plastic box, with an additional tube. Box 2 1/2 x 1 3/8", cube 2 1/4 x 1", steel blade 2 x 1/2", die 3/4" square. Fine.

300/500



544



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546



547



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550. **Radarcos with Chips.** Holland: Eddy Taytelbaum, 1960s. A turned wooden box containing three colorful reverse-painted chips. The magician correctly guesses which chip the spectator is holding. Box 1 3/8" wide. Slight wear on detailing of chips; near fine.

200/300

551. **Traveling Nut.** Holland: Eddy Taytelbaum, ca. 1970. A small green tile and a white "nut" transpose magically, from inside a small box to the magician's pocket, and back again. Box 1 3/4" square, nut and tile 3/4" square, all plastic. Fine.

200/300

552. **Micro Traveling Block.** Holland: Eddy Taytelbaum, 1960s. A stand to hold three blocks, with a rectangular cover. One of the blocks opens to reveal a different color. All wood; later versions were made of plastic. Rectangular cover 2 3/4 x 1 x 1/16", blocks 3/4" square. Fine.

300/400

553. **Think-A-Card with Decoder.** Holland: Eddy Taytelbaum, 1950s. An octagonal wood and celluloid dial, laminated, with hand painted letters and numbers. 2 3/4" in diameter, 1/8" thick. Slight wear of paint or laminate; Very good. With three decoding dials of celluloid and paper in a round box, with a lenticular image of a blinking eye on the lid. From the Rinkhuysen collection.

400/500

554. **Zig Zag Cards (Set of Three).** Holland: Eddy Taytelbaum, 1970s. A playing card is placed in the frame. The middle portion of the card is seen in a window panel on the opposite side of the frame and a silk is threaded through the opening before the card is restored. The two larger frames 5 1/2 x 4 x 1/8", the smaller 3 1/2 x 2 7/8". Fine.

250/350

555. **Coin Vase.** Lake Forest: John McKinven, ca. 1997. Finely turned hardwood vase changes one coin to another when the lid is placed over the coin and removed. 3 1/2" high. Hallmarked. Fine. The only example of this prop known to be made by McKinven.

600/900

556. **Millet Vase and Barrel.** Lake Forest: John McKinven, ca. 1997. Fine millet seed heaped into a small brass-bound wooden barrel vanishes, then reappears in a handsomely turned hardwood vase - or vice versa - at the magician's command. Double plunger gimmick. Vase 7 1/2" high. Hallmarked. Fine.

800/1,200

557. **Snuff Vase.** Lake Forest: John McKinven, ca. 1997. Finely turned hardwood vase. A ring vanishes from inside or transforms into another object. 7 1/4" high. Hallmarked. Fine. The only such prop made by McKinven.

600/900

548. **Sure-Shot Dice Box.** Holland: Eddy Taytelbaum, 1970s. A reversible box that when shaken audibly rattles the three dice, yet the performer always knows the outcome. 2 1/4 x 1". Fine.

150/250

549. **Three Chip Monte.** Holland: Eddy Taytelbaum, 1960s. Three plastic tubes with magnetic lids and matching chips used in the classic swindle game. Held in a wooden box, painted blue with gold detailing. 1 1/2 x 3 1/2 x 2". Fine.

200/300

This effect was produced for J.H. Van Rinkhuysen, and known to be the only one of its kind Taytelbaum made.

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AT THE SALE

Registration Before Bidding - A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require bank or other financial references. Potter and Potter Auctions, Inc., is under no obligation to approve the registration of any prospective registrant.

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

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

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

Bidding Increments - Expected bid increments are as follows:

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$5,999.00	\$200.00
\$6,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

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

Reserves - Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

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

Successful Bid - The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will determined by the auctioneer at his or her sole discretion. In the event of a dispute between bidders, the auctioneer has final discretion to determine the successful bidder or to reoffer the lot in dispute. If any dispute arises after the sale, the Potter and Potter Auctions, Inc. sale record shall be conclusive. Title passes upon the fall of the auctioneer’s hammer to the highest acknowledged bidder subject to the Conditions of Sale set forth herein, and the bidder assumes full risk and responsibility.

AFTER THE SALE

Buyer’s Premium - In addition to the hammer price, the buyer agrees to pay Potter and Potter Auctions, Inc. a buyer’s premium of 20%, and the applicable sales tax added to the final total.

Payment - The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier’s check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter and Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank.

The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer’s invoice.

Packing and Shipping - If your bid is successful, as an alternative to in-house shipping, we can provide you with a list of shippers. We will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us. Property will not be released to the shipper without the buyer’s written consent and until payment has been made in full. Packing and handling by us of purchased lots is at the entire risk of the purchaser, and Potter and Potter Auctions, Inc. will have no liability of any loss or damage to such items. Packing and shipping expenses shall be added to buyer’s invoice and will reflect a charge for labor, materials, insurance, transportation, as well as actual shipper fees.

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

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