

SALON DE MAGIE



THE COLLECTION OF
KEN KLOSTERMAN

PART 1





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PUBLIC AUCTION #106

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KEN KLOSTERMAN

PART 1

INQUIRIES

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EXHIBITION SCHEDULE

October 1 - 5
Langsem Farm
Loveland, Ohio
By Appointment
&
October 27 - 29, 10am-5pm
Potter & Potter Auctions
Chicago, Illinois

AUCTION

Saturday, October 30, 2021
10:00am CST

CONTENTS

APPARATUS	2
BOOKS & EPHEMERA	87
POSTERS	145



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INTRODUCTION

Gabe Fajuri

At the age of nine, Ken Klosterman saw his first magic trick. His uncle Jack made a dollar bill vanish then reappear in a locked brass tube. Ken was awestruck. So strong was the impression made that the boy thought he'd grow up to be a professional magician. And he tried desperately. He built an act, entered contests, and appeared on local TV. But magic eventually took a back seat to the family business.

The Klostermans had been baking for generations, long before settling in Cincinnati. But under Ken's leadership, what was a modest family bakery producing wedding cakes, rolls, and loaves of bread, grew into a regional powerhouse. By the time he took the helm from his father, Ken had helped turn the business into something far bigger than perhaps even he could have imagined.

A chance meeting with Ray Kroc turned into a lifelong association with McDonald's. Klosterman bread found its way into local grocery stores. And Ken became the first baker in the Cincinnati area to make square loaves of sandwich bread, foot-long hot dog buns, split-top Arbys buns, and half-loaves. These were only a few of the dozens of innovations that led to his induction into the American Society of Baking Hall of Fame in 2011.

Work at the bakery left little time for magic tricks, but happenstance can be life changing. In Ken's case, a business trip to Chicago introduced him to Robert Lund and John Henry Grossman.

They were attending one of the first Magic Collectors' Weekends at Magic, Inc. These were the 1970s, and it was then that Ken was introduced to entirely new concepts (to him): collecting magic artifacts and studying its history.

Little did the men know how large a Pandora's Box had been opened. In fact, this was no mere box; the doors of a private museum were flung wide, if only figuratively. Dubbing his collection the *Salon de Magie*, over the next five decades, Klosterman created and developed one of the most historically significant magic collections in private hands.

Below his home in suburban Cincinnati, Ken constructed a palace of wonders so fabulous as to

attract the attention of the Smithsonian, dozens of television programs, the international media, and made him a magnet for magicians the world over.

A short ride down a creaking elevator took curiosity seekers into a jewel-box showplace, replete with secret doors, rotating bookcases, and untold, unique objects of wonder. A small stage was outfitted for private shows, complete with a backstage greenroom. Antique theater seats for guests bore engraved plaques with the names of the great magicians of the twentieth century—all of them close personal friends. Their relics were part of the collection, but their presence in the theater was what counted, and, as Ken knew from his own time on stage, made magic worth collecting in the first place. Even the curtains of its miniature theater had been used by Karl Germain and Harry Houdini.

Inside this miniature Aladdin's cave were elements of the fabled Larson, McManus, and Worthington collections, the nucleus of Ken's Salon. Acquired as a direct result of the aforementioned Chicago trip, the third, and perhaps most important connection Ken made at that time was with Charles Kalish. It was Kalish who sold Ken his first significant treasures, and Kalish who would supply Klosterman with some of his most historically significant pieces of *magiana*, gleaned from the collection of the Circus Museum of Sarasota (an amalgam of the collections of Larson, McManus, and Worthington, among others). Several of them are featured in the pages that follow.

But from that genesis came other major acquisitions: a large portion of the show and the notebooks of Karl Germain, the artistic and refined magician from Cleveland, along with many of his personal papers. An immense working library filled the shelves of the Salon, topping out at over 7,000 volumes, with titles dating from the sixteenth century to the present day. The core of this portion of the collection came from Ken's mentor John Braun, the erudite and long-time editor of *The Linking Ring* and many classic textbooks on conjuring.

Drawers filled with neatly organized and inventoried ephemeral objects made up the file room, and were a constant resource for students of the art. Posters,



photographs, and decorative objects dotted the walls and shelves, many of these being high points of the Worthington collection of Baltimore, or relics of the exclusive Demon's Club.

Crooked gambling devices were another passion. Gaffed roulette tables and holdout devices were prominently displayed alongside "juice" joints, marked cards of the nineteenth century, among other equipment used by "advantage players" of yesteryear. A collection of playing cards was later added to the Salon's holdings, accompanying hundreds already on hand from the files of John Snyder, a Cincinnati magician, magic manufacturer, and pioneering magic collector.

Stage illusions of past masters were yet another facet of the Salon de Magie, including props used by acts as diverse as Bill Neff, Harry Houdini, Johnny Carson, and Dante the Magician. From Sawing in Half apparatus to sideshow bally platform props, over 100 stage filling illusions were displayed with as much pride and prestige as the tiniest medallion or pocket mirror.

For Ken, clearly, this was no mere hobby. It was the work of a man who *truly* loved it all, and without putting on airs. Yes, there were Robert-Houdin relics and Houdini handcuffs on display

with pieces of the Thurston, Kellar, and Herrmann shows, but once you got over the shock of it all you realized—to borrow a phrase from John Fisher—that collecting, when backed by careful thought, attention to detail, and a true love of the art, "could rise above the trivial or the merely mercenary into something like a noble pastime."

Ken did just that, mostly through his generosity. That auspicious Chicago meeting always brought back memories of advice he'd received. "Be a pig," Lund told him. "Buy everything you can and stick it under your bed."

The line may have been tongue-in-cheek, but Klosterman never took it to heart. Yes, he amassed a huge collection. But none of it went under the bed. In fact, the opposite was true. Ken's greatest joy always seemed to be sharing what he had collected with researchers, television producers, fellow collectors, and magicians.

The Salon's guest books prove exactly that. Thick albums are loaded with thousands of inscriptions from dazzled visitors, many of whom cite a visit to Ken's home as the reason they, too, became "temporary custodians" of its historical artifacts (to use a phrase he loved).

And this is to say nothing of the dozens if not hundreds of books, museum exhibits, and special projects Klosterman contributed to. He often sent pieces of his collection around the world to interested parties unprompted. A list of contributions from the Salon's holdings to the literature of magic over the last half century would be truly immense.

He shared his passion in other ways, too. Sponsoring shows, publishing books, and owning a magic shop. (Is it any surprise that the latter was a steady source of new acquisitions for the Salon?) He hosted conventions, and served as president of the I.B.M. The list goes on. And on.

What goes on now, in his absence, is his spirit of love for the art, and his unpretentious generosity. Anyone who met Ken knew he loved being the host—with a tour, answering a question, or even inviting someone entirely unknown into his home. Sharing his collection and passion was always the goal.

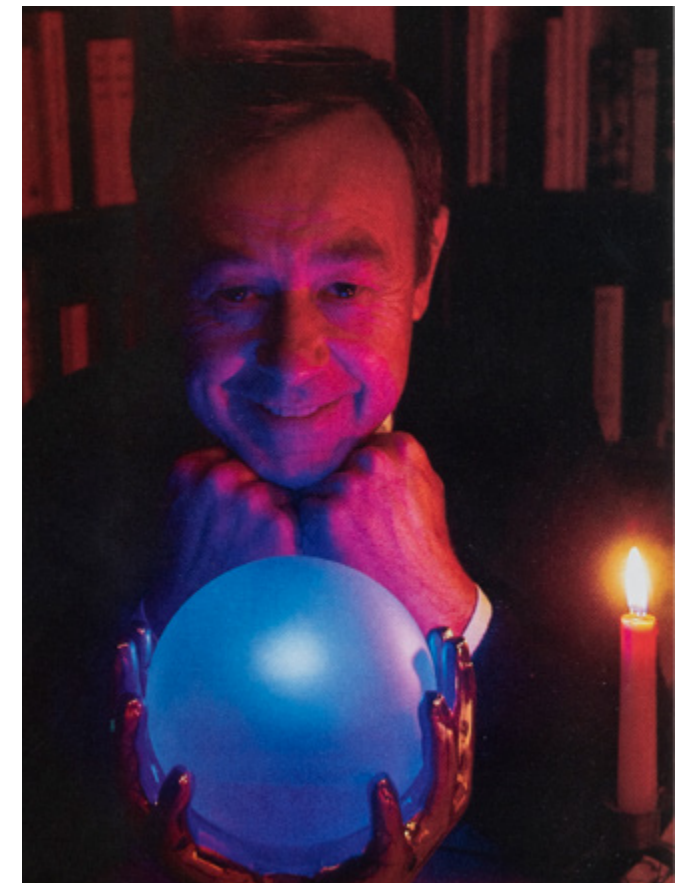
"Surround yourself with good people," was one of about 30 axioms Ken used all the time. He cited it as the source of many of his proudest accomplishments.

Perhaps the best legacy a man can leave behind is that of his friends. Through collecting, through hospitality, and through a shared sense of spirit and interest, Ken Klosterman left the world as a tremendous success.



As a lasting legacy, not only as a reminder of what he'd built and collected, but the significance of it all and its place in the story of the art he loved so much, Ken spent the last decade of his life directing the creation of a database of immense proportions. Ostensibly a catalog of the holdings of his Salon de Magie—including approximately 50,000 discreet objects, from posters to books to tokens to mirrors, to apparatus, playing cards, photographs, and more—when all said and done, the tens of thousands of unique records of the database are, taken as a whole, significantly more than just blips on computer screen or entries in a database.

As a piece-by-piece record of individual pieces of apparatus, books, or posters, they chronicle the history of objects. But the sum of this effort is truly greater than its parts; in fact, it provides a history of a good portion of magic itself. It was Ken's wish that this database be made available to the collectors and researchers who shared his passion, and that it would not only serve as a record of what he owned, but who the future custodians of these pieces of history are, as well. At the time of writing, plans are in motion to make Ken's wishes a reality, and to make his database a lasting resource for collectors, researchers, and lovers of the art of magic in the decades to come.



To Ken
 Now theatre on the
 third floor of your wonderful house
 is where to become a magician to all
 you and Judy will end up in the next
 if it is in a log cabin! On behalf of
 my and our entire company -
 Merry Christmas
 Happy New Year
 Harry Blackstone, Jr.
 December 23, 1978

FOR KEN & JUDY
 WITH THANKS
 FOR A SPECTACULAR
 VISIT TO YOUR
 HOME &
 FUNERAL SACRUM
 I KNEW I WOULD FIND
 SENSATIONAL APPARATUS
 BUT FELLOW
 WARD CLAIMS TO HAVE
 NO GOOD BOOKS OR
 POSTERS YOU HAVE
 TURNED MY HEAD
 ENOUGH TIMES
 TO MAKE ME THINK
 I'LL SOON BE A
 PROP IN HEAVEN

Ricky Jay
 July 1989
 1:30 PM

To Ken & Judy -
 It's the nice people
 you meet along the way
 that makes Magic.
 2 of the Best -
 Kind Regards.
 to A Real Friend.
 Del Ray.
 Oct 31-1990

Ken & Judy
 A days in the mine and I
 haven't scratched the surface. It is
 truly the most fantastic and talented
 collection I have ever seen. It is
 topped only by your and Judy's
 hospitality. Till we meet again.
 Mike Caveney

What a load of rubbish -
 Jay Marshall
 July 2, 1989 - 2:20 PM

TO KEN -
 THANKS FOR THE TOUR -
 MOST IMPRESSIVE! HERE'S
 WISHING YOU SUCCESS WITH
 YOUR EVERY VENTURE ...
 MAX MAVEN
 5/6/83

The inscriptions shown on this page are a few of the hundreds, if not thousands collected in the guest books of the Salon de Magie. Aside from Jay Marshall's joke, they all show how the Klostermans, Ken and Judy alike, transformed what could have been an exercise in showing off into an act of hospitality and graciousness. In point of fact, as stated on the preceding page, while Ken may have amassed one of the largest collections of magiana of his generation, these autographs and the inscriptions accompanying them show how sharing a personal passion can help spread that passion and nurture or even develop lifelong friendships.

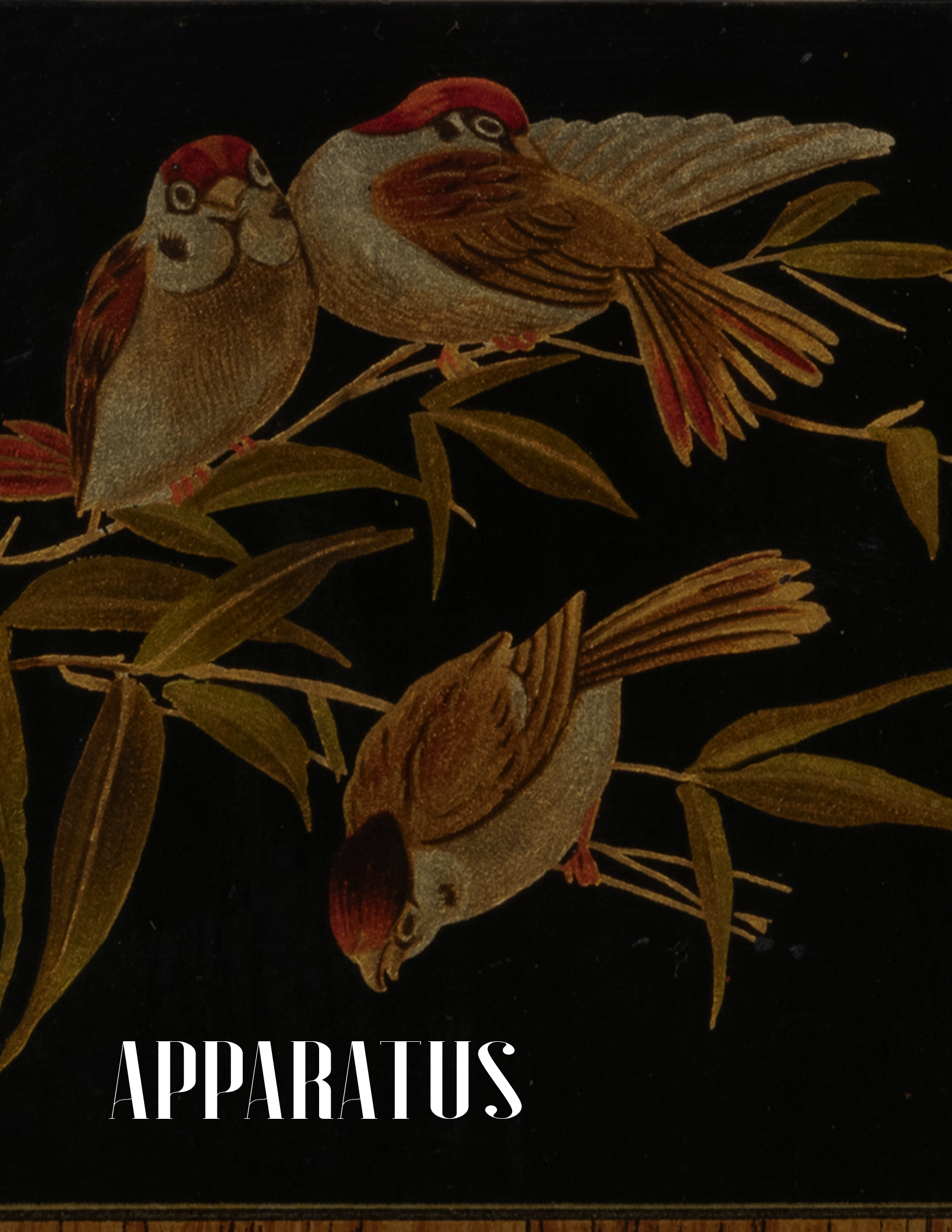
On a personal note, the writer of these words (and the catalog that follows them) was the beneficiary of Ken's enthusiasm and friendship for over two decades. As a nineteen-year-old, I found myself on a whirlwind trip to the mysterious farm in Loveland Ohio, marveling at the wonders he had collected, my jaw resting uncomfortably on the floor for what seemed like days thereafter.

Little did I know that my own enthusiasm and interest in magic collecting would be rewarded by Ken with a generous outpouring of his own. It was through our friendship that I learned more than I ever could have imagined about a subject we both held so dear. In fact, it was through this meeting, in a roundabout way, that Ken led me to, and trained me for, a career I never knew I would have. While I was one member of a very, very large cast who scribbled heartfelt words of thanks to my friend, I know I echo all of their sentiments by repeating once more my appreciation and sincere admiration for not only what Ken accomplished and collected, but the spirit in which he went about it.



Inscriptions from Ken's colleagues, friends, and fellow collectors include those of (clockwise from the upper left) Harry Blackstone, Jr., Ricky Jay, Mike Caveney, Max Maven, Jay Marshall, and Del Ray.





APPARATUS



1. MINSTREL MAGICIAN AUTOMATON.

France: Jean Farkas, ca. 1960. Mid-century automaton of a black magician in a white top hat and red tails holding two cones over a table; as they are raised and lowered, the objects on the tabletop change repeatedly. Reuge music box concealed in the base which plays the *Minuet in G* by Mozart as the automaton performs. Height 19 1/2". See *Salon de Magie*, page 103.

4,000/8,000



2

2. BALL VASE.

Circa 1900. Tall turned wooden vase from which a ball is removed. It vanishes, then reappears inside. Unusual form with acorn finial. Large example; height 8 ¼". Ball diameter 1 ⅞".

800/1,500

3. BALL VASE.

Los Angeles: F.G. Thayer, ca. 1930. A ball, removed from the lacquered hardwood vase, vanishes, then reappears inside. Handsomely turned by Floyd Thayer, and finished in bright colors. Height 5". Ball diameter 1 ½".

1,000/2,000



3

4. MORISON PILL BOX.

Circa 1870. Tall turned hardwood vase accented with black lacquer. A ball is removed from inside, vanishes, then reappears—as a complete sphere. A very large example. Height 9 ¾". Chipping and cracks, including chips to rim of shell, but working; the shell and ball replaced by John McKinven in 2002, and bearing his signature.

1,200/2,400



4



5

5. EGG TO BALL VASE.

Circa 1890. Large boxwood vase into which a wooden egg is set. The lid is replaced and then removed; when lifted, the egg has transformed into a solid black ball much larger than the egg. Height 8 ¼". Spring plunger mechanism in lid. Restored by John Gaughan, who turned the wooden egg used in the effect. Rare.

1,500/2,500

6. MELTING POT COIN VASE.

Circa 1880. Boxwood vase allows the magician to vanish or produce coins inside. Double-plunger gimmick. No internal flap. Height 5". A fine example of this classic turned wooden magic prop.

400/800



6



7

7. DIVINATION VASE OR TRANSFORMATION BOTTLE.

Circa 1870. Finely turned boxwood vase from which the magician pours any one of five colored beads chosen by the audience, or which will change the color of a bead dropped inside into one of four other shades. Height 5". With two (of five) original beads. Finely made. Rare.

800/1,500

8. MILLET VASE.

European, ca. 1880. Finely turned boxwood vase vanishes, then reproduces a quantity of dry millet poured inside. Double-plunger gimmick. Height 6 ¾". Finely made.

400/800



8



9



10



12



13

9. PASSE-PASSE MILLET VASES.

Circa 1870. Turned boxwood vases; millet seed poured in one vessel vanishes, only to reappear in the other, which was shown empty moments before. Height 6 3/8". Plunger in lid of one vase requires regluing and minor repair. Rare.

1,000/1,500

10. DICE VASE.

Vienna: S. Klingl, ca. 1930. Ebonized wooden vase allows the magician to control or predict the roll of dice dropped inside. Height 5 3/8". Unusual design. Fine.

400/800

11. LARGE DICE VASE.

Vienna: S. Klingl [?], ca. 1930. The magician can control (or predict) the total of the dice dropped into the lid of the vase with unfailing accuracy. Height 5 1/4". Unusual flared design.

400/800

12. DAY DIVINATION VASE.

Vienna: S. Klingl, 1920s. Ebonized vase with lid and hollow base to hold seven chips with labels denoting the days of the week. One chip is hidden under the lid and the rest are returned to the base, yet the performer instantly knows the chosen day. Made for export; chips bear text in three languages. Height 3 1/4". Finely turned, incorporating a spring-loaded mechanism in the lid.

500/1,000

13. TURNED WOOD BRAN VASE.

Los Angeles: F.G. Thayer, ca. 1913. Finely turned vase is filled with confetti or bran and the lid is clamped on. When removed, a live hare, sweets, or nearly any other object has replaced the loose bran. All elements made from turned wood, including the shell and lid gimmick. Small cracks and chips as expected, but functional. One of the earliest known examples of Floyd Thayer's masterful turned wood magic products.

2,000/4,000



14



15



17



16

14. TURNED WOODEN CUPS AND BALLS.

Los Angeles: F.G. Thayer, 1920s. Finely turned set of walnut cups for the ancient sleight-of-hand trick. Single bead with deep saddles. Height 3", mouth diameter 2 1/2". Bearing the Circus Museum of Sarasota inventory numbers "CMS 81" in white on the rim of each cup. Rare.

800/1,500

15. ALAN, DON (DONALD ALAN MCWETHY). DON ALAN'S SUPER DELUXE CUPS AND BALLS.

Colon: Abbott's Magic Novelty Co., ca. 1939. Frosted crackle-finish straight-sided set of three cups owned and used by Don Alan for his performance of what many magicians consider the "oldest trick in the book." Height 5 1/4", mouth diameter 2 7/8". Sold together with an inscribed and signed photograph of Alan as a young man performing with the cups. A scarce Abbott product (see Abbott's *Supplementary Catalog No. 5*).

500/1,000

16. BALL VANISHING PEDESTAL.

England: Burtini [?], ca. 1950. A wooden ball, balanced atop a tall metal pedestal, vanishes when covered by a tall spun metal cone. The ball may then be made to reappear. Spring-loaded mechanism in lid. Height 9". First example we have encountered.

600/1,200

A combination of the Jam Vase (or Marble Vase) and the plunger most commonly associated with the Morison Pill Box, here incorporated into a metal prop of an uncommon form.

17. SATURNUS BALL.

Circa 1940. Oversize aluminum version of a trick popularized by Conradi and Bartl; the green ball held in an aluminum ring is shown on both sides, but on command changes to red, and later back to green. Polished aluminum construction reminiscent of the work of Jon Martin. Length approx. 15". Adjustable thumbscrew regulates speed of turn. A finely made, oversize example of this uncommon prop.

800/1,500

18. FORTUNE TELLING BALL.

London: Hamley's [?], ca. 1910. A wooden ball is threaded on a nicked metal rod. It rises and falls on command, answering questions posed by the audience or reacting according to the commands of the magician. Weighted nicked stand height 27".

600/1,200



18



20



19

19. BILLIARD BALL STAND.

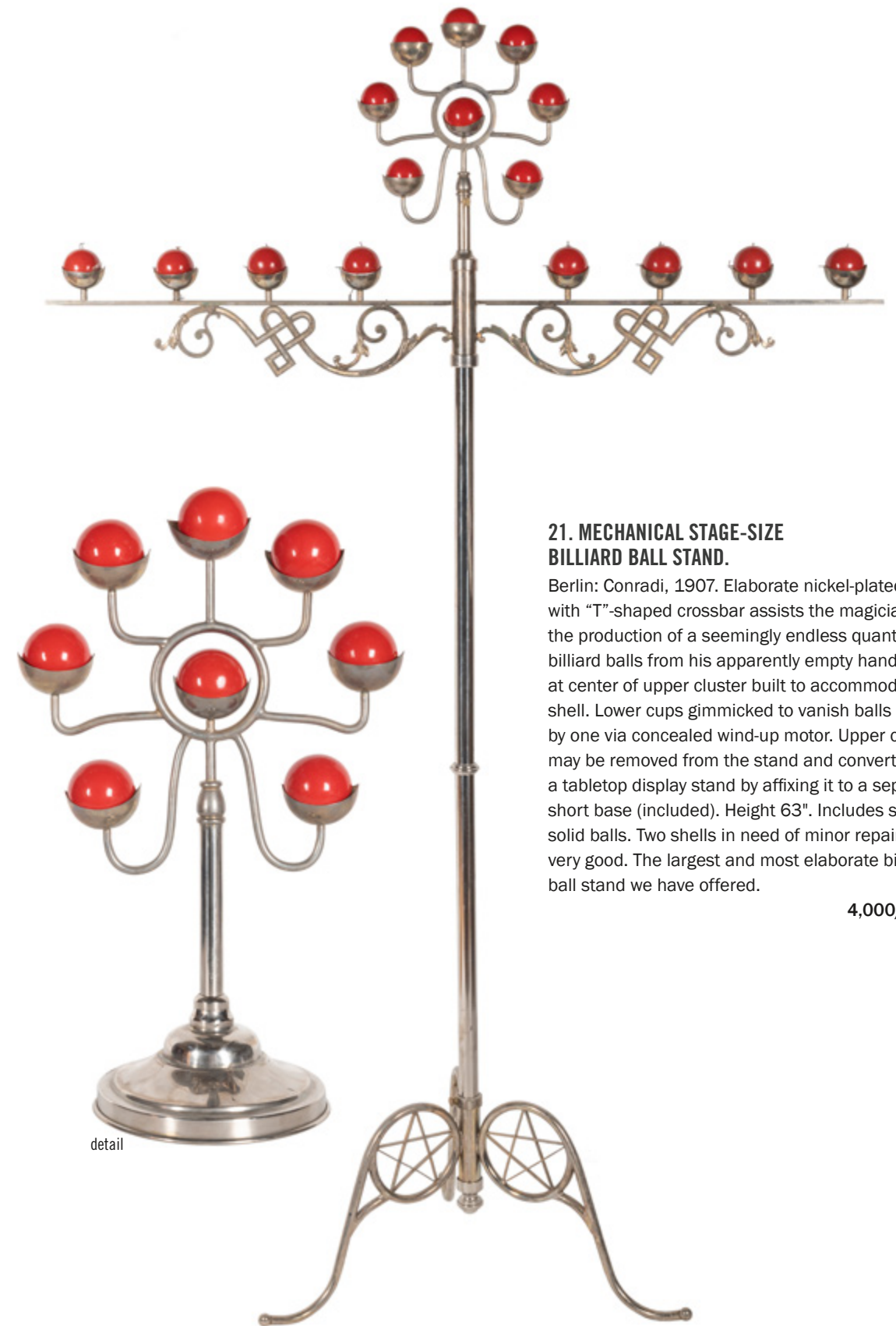
Hamburg: Willmann, ca. 1895. Ungimmicked nickel-plated stand for the display of five billiard balls in upturned cups. Hallmarked (mistakenly) with the P&L logo. Height 14".

500/1,000

20. BILLIARD BALL STAND.

Berlin: Conradi-Horster, ca. 1930. Cast aluminum stand supporting a cast metal cluster with seven compartments to hold red billiard balls produced in the magician's hands. Six compartments gimmicked. Weighted base. Height 19 1/2". Scarce in this form.

1,500/2,500



detail

21. MECHANICAL STAGE-SIZE BILLIARD BALL STAND.

Berlin: Conradi, 1907. Elaborate nickel-plated stand with "T"-shaped crossbar assists the magician in the production of a seemingly endless quantity of billiard balls from his apparently empty hands. Cup at center of upper cluster built to accommodate a shell. Lower cups gimmicked to vanish balls one by one via concealed wind-up motor. Upper cluster may be removed from the stand and converted into a tabletop display stand by affixing it to a separate short base (included). Height 63". Includes seven solid balls. Two shells in need of minor repair, else very good. The largest and most elaborate billiard ball stand we have offered.

4,000/8,000



22



23



24



25

22. BIRD BOX.

Circa 1900. Handsome burlwood box with hinged lid changes a card into a live canary when the top is closed and reopened. Vintage chromolithographed trade card mounted inside lid. 4 x 4 7/8 x 3 1/8".

800/1,200

23. BIRD CAGE BOX.

Circa 1900. Burlwood and inlaid wooden box from which a cage may be produced after being shown empty, will transform a cage into other solid objects, or in which a vanished cage will reappear. Includes matching ungimmicked cage. Finely constructed. Cages 5" cubes.

500/1,000

24. BOOKS OF CHING SOO.

New Haven: Petrie & Lewis (P&L), ca. 1939. Four faux wooden books penetrate a ribbon running through their centers securing them to a wooden bookstand. Lacquered in bright colors with stencil-painted butterfly accent on the stand. Height 9". Hallmarked. Minor chips and wear; good. Scarce.

600/1,200

25. BIRCH, MCDONALD. MCDONALD BIRCH'S GIMMICKED VASE.

Finely spun metal vase with removable bottom allows a load of silks to be produced from or hidden inside. Faux marble finish. Height 13". With a LOA from Ken Klosterman, who obtained the vase directly from Birch in 1980.

400/800



27



28

26. BLUE PHANTOM.

German, ca. 1925. A blue checker, held on a nicked rod with several yellow checkers, moves through the stack from top to middle to bottom when covered with a decorated tube. Spun metal base, nicked upright, and marbled paper cover; overall height 18", checker diameter 4". A large, handsome, and early example of this now-classic conjuring prop.

800/1,500

Hans Trunk, a German magician, invented The Blue Phantom in 1924, originally titling it "The Blue Wonder." The prop gained popularity once Thayer Magic Mfg. of Los Angeles began producing it in the 1930s.

27. CHARMED GINGER BOTTLE.

London: Hamley's, ca. 1899. Toleware vase into which a brown ginger bottle is placed. The cover is placed on, then removed. Inside is a quantity of ribbons and flowers in place of the bottle. Height 10 5/8". Paint rubbed and worn as expected. Uncommon.

800/1,200

28. RIBBONS FROM BOTTLE.

Chicago: A. Roterberg, ca. 1900. Five colors of silk ribbon are produced from inside the glass bottle after drinks of five matching colors are poured from its interior. Metal-lined wine bottle with simple yet elegant internal mechanism for winding and dispensing the lengths of colored ribbon. Height of bottle 11 1/2". Internal paint flaking.

500/1,000

For a complete description of the effect, see Roterberg's Price List #19, item no. 101.



26



29

29. CARTER, CHARLES. CARTER'S BEER BARREL ILLUSION.

Circa 1935. Faux wooden barrel is shown empty, then capped with paper at each end. A spigot is placed in one end of the vessel through the paper, and then, a seemingly endless quantity of beer or any other drink called for is poured from within. Heavy metal construction, finely painted to resemble a wooden barrel. Length 18", mouth diameter 11". Accompanied by a sturdy wooden cradle for display, and a LOA on Carter letterhead signed by Carter's biographer, Mike Caveney, and Bill Smith, who together purchased the Carter show in 1990.

3,000/6,000

Constructed for Carter in Melbourne, Australia by a mechanic with no connection to the world of magic, the barrel was shipped to Carter at the Cape Town, South Africa Opera House, where he was performing on his final world tour. Two receipts for the shipment of the barrel also accompany the prop.





30

**30. CHEFALO, RAFFAELE.
CHEFALO'S DOUBLE BOTANIA.**

Berlin: Conradi [?], ca. 1930. Hammered metal cone with Asian motif picturing a buddha, ship, and lanterns, is shown empty by allowing a clear view through it. The magician then produces two large feather flower bouquets (taller than the cone itself) from inside. Height of bouquets approximately 31", height of cone 18". Lacks pots for displaying flowers.

1,500/2,000

Obtained by Ken Klosterman from the collection of Dr. Hugo Pulggari, who purchased the Double Botania from Fu Manchu. The apparatus was presented to Fu Manchu by Chefalo. Accompanied by a letter of provenance from the owner of Pulggari's collection tracing the history of the props.

31. DUPLEX MAGIC CHAIR (MULTIPLYING CHAIRS).

Hamburg: Bartl, 1920s. The magician ushers a boy on stage, and seeing only one chair for the two of them, suddenly changes one chair in to two by "splitting" the seat on stage visibly and without cover. Sturdy wooden construction with orange and black finish. See the Bartl-Willmann catalog of 1922 at page 31. Worn finish, but sturdy and in very good condition. Uncommon.

1,000/2,000



31



32

32. DONALD HOLMES CLOCK ACT.

Kansas City, ca. 1935. Complete outfit for producing and displaying alarm clocks from an empty and borrowed hat. Includes twelve small nesting clocks in two styles, two Holmes Sandwich Watches, a matching ungimmicked giant pocket watch, six nesting standard Holmes alarm clocks, a giant Holmes Production Clock with internal ringing device, and an even larger faux alarm clock on its own velvet-covered stand with cast metal base. The props resting on a neat wooden table decorated in black and gold, with internal battery-operated clock ringing devices and a large load chamber to facilitate the production. Hanging clocks from the front of the table activates the ringers one at a time. Height of table (likely manufactured by Abbott's), 31 5/8". An impressive gathering.

1,500/3,000



33

33. SPIRIT CLOCK DIAL.

New York: Martinka & Co., ca. 1900. Glass dial with gilded Roman numerals sits on a fancy cast nickel plated stand with rope-twisted metal upright. A nickel-plated hand sits at the center of the clock and is spun by the performer, stopping uncannily at any number called for, revealing thought-of numbers, answering questions (pointing to the number 12 for "yes" and the number 6 for "no"), or identifying selected cards. Gilt numerals (paint rubbed). Height 36" inclusive of stand. A handsome, large, and early example.

1,500/3,000

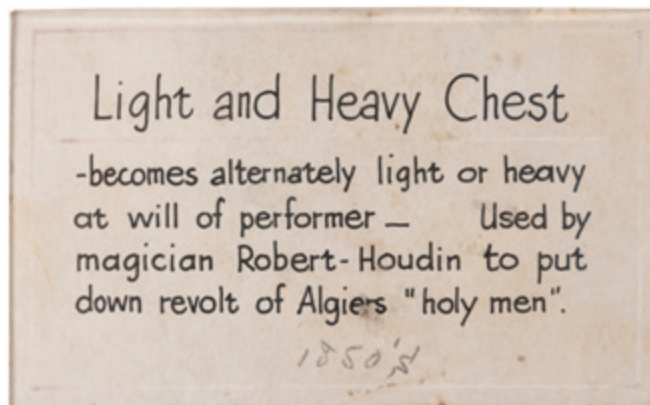




**34. ROBERT-HOUDIN, JEAN EUGÈNE.
THE LIGHT AND HEAVY CHEST OF ROBERT-HOUDIN.**

France, ca. 1844. Sturdy and heavy hardwood box with two heavy swiveling metal clasps at its front, a matching curved handle in its lid, and bearing a diamond-shaped strike plate surrounding the keyhole. In performance, the box was proven to be a simple object, easily lifted by the magician or a volunteer from the audience – that is, until the performer commanded it to change its very nature. At that moment, no amount of struggling from the spectator could lift the box from the stage; it was as if the chest had become so heavy as to be immovable. Then, the process was reversed and the chest could again be lifted with ease. Owned and used by the “father of modern magic,” Jean-Eugène Robert-Houdin, and chronicled in great detail in his famed *Memoirs and Secrets of Stage Conjuring*. Arguably the most historically significant conjuring prop of the modern era, constructed, devised, and performed by the magician who helped invent the way modern audiences regard magicians and their shows.

50,000/100,000



Widely regarded as an iconic device of wonder and mythologized as the trick that helped “stop a war,” Robert-Houdin’s Light and Heavy Chest is a remarkable object with an unremarkable appearance. But the symbolism this seemingly ordinary object has been imbued with is nothing short of legendary. Furthermore, its creation demonstrates not only the ingenuity of the performer who devised and constructed it, but serves as an example of Robert-Houdin’s deep understanding of human nature, and how shifting the focus of his presentation could vastly alter the perception and impact of a conjuring trick from diverting entertainment to something in the miracle class.

When the Chest debuted in Paris in 1845, the principle of electro magnetism was little known. And therein lies the secret of the apparatus: affixed to its bottom was a piece of iron, concealed by a thin veneer or sheet of paper with the appearance of wood. In performance, the chest could be easily lifted, but when set on a rundown between the stage and the audience – directly over a concealed electro magnet - no amount of force could move the box. Robert-Houdin presented the trick as the safest of all strong boxes, telling his audience he had constructed a burglar-proof chest. With banknotes locked inside, no matter how hard a thief tried, no force could move the box. His valuables were secure.

But when called to serve his country and perform in Algeria in 1856, Robert-Houdin found a way to cast a new light on the trick, in the process building his own legend to lofty heights.

Instead of focusing the presentation of the Light and Heavy Chest on the box itself, Robert-Houdin shined the spotlight on his own ability as a wizard, and his apparent ability to sap the strength of the mightiest warrior on command. Whereas in his Soirees Fantastiques Robert-Houdin’s ingenuity and clever props had been front-and-center (he was a noted builder and exhibitor of automatons and other ingenious mechanical devices,

having been trained as a watchmaker), now, in Algeria, he was demonstrating the might of a very visceral, personal kind of magical power.

Robert-Houdin made an audience volunteer weak to the point of incapacity, announcing from the stage, “From what you have witnessed, you will attribute a supernatural power to me, and you are right. I will give you a new proof of my marvelous authority, by showing that I can deprive the most powerful man of his strength and restore it at my will.”

The volunteer from the audience – reported in Robert-Houdin’s Memoirs as “an Arab of middle height, but well built and muscular...came to my side with sufficient assurance” – was made powerless to lift the box. “The Hercules, quite cool as to my conjuration, seized the box...and gave it a violent tug, but this time the box resisted, and, spit of his most vigorous attacks, would not budge an inch.”

When the man made a final attempt to lift the chest, Robert-Houdin wrote that, “...this Hercules, a moment since so strong and proud, now bows his head; his arms, riveted to the box, undergo a violent muscular contraction; his legs give way, and he falls on his knees with a yell of agony!” It was as if Robert-Houdin had stricken him with an invisible force.

He had, of course, used the electromagnet to keep the box on the stage just as before, but he also used the power of the invisible current to deliver a swift electric shock to the participant and send him screaming off stage and back to his seat.

The provenance of the Chest is well-chronicled in a range of sources, including Ken Klosterman’s Salon de Magie, at page 115: “The chest was at one time part of the collection of John A. Petrie of New Haven, Connecticut. Well known as a manufacturer of professional grade magical apparatus, Petrie gathered an impressive collection of antique magic tricks over the course of his life. ... Petrie apparently sold the chest to Samuel Cox Hooker of Brooklyn, New York. Most of Hooker’s collection was purchased by Charles Larson, and then by John McManus. The chest was among the many items McManus sent to the Circus Museum of Sarasota, where it was marked [with the inventory number] CMS-279 at one corner on the bottom. After Charles Kalish obtained the CMS collection, he sold the prop to Rev. Willard Smith, a magician and collector from Massachusetts. In the 1970s the Light and Heavy Chest was purchased from Rev. Smith for the Salon de Magie.”

After its acquisition from Smith, the exterior veneer was renewed, and Carl Williams of Custom Magic in Pasadena constructed a display stand that doubled as a mechanism allowing the Light and Heavy Chest to be performed on any stage, without advance preparation. Ken Klosterman presented it several times, as well as on television. The history of the Chest has also been documented in numerous books on the history of conjuring, notably Christian Fechner’s two volumes on the life and magic of Robert-Houdin. A sheaf of documents related to the history of the Light and Heavy Chest, along with several photographs, and the Williams stand (along with an unfinished model of the stand) accompany the box.





35

35. ROBERT-HOUDIN MYSTERY CLOCK.

Paris, ca. 1840. Striking eight-day movement glass dial mystery clock. Ormolu-decorated bronze case supporting a gilded bezel surrounding the clear glass dial, at the center of which sits a single arrow-shaped hand. "Second series" mystery clock; the timepiece runs and keeps time despite no apparent connection between the dial and the base. Clock chimes on the hour and half-hour. The case resting on a gilded wooden plush-covered base, the whole affixed to the black wooden base in which the original glass dome (included) rests. Height 17 ¾".

10,000/20,000



36

36. CONFETTI OR BRAN VASE.

Magician scoops a quantity of confetti or bran into a handsome nickel-plated vase, then covers same with its lid. Moments later, the confetti has transformed into a live bird or small hare. With sturdy plunger mechanism in lid. Height 11 ¾".

400/800



37

37. THE MYSTERIOUS BRAN AND CANDY TRICK.

Chicago: August Roterberg, ca. 1912. Confetti is scooped into a glass banded with nickel-plated metal, which is then placed on a nickel-plated stand. A handsome spun cover is placed over all; when removed, the confetti has changed into any other object that fits inside the glass. Base hallmarked "A.R. Chicago." Overall height 12".

800/1,500

See *Roterberg Catalog 11, no. 130, at page 47 for a complete description of this effect. Items hallmarked by Roterberg are uncommon.*

38. CONFETTI VASE.

Circa 1880. Confetti, heaped in the nickel-plated vase, changes into flowers, silks, or even a live animal when the lid is placed on, then removed. Unusual form, approximating the look of a small cannonball vase. Height 7 ⅞". From the Circus Museum of Sarasota collection.

800/1,200



38



40

39. CANNONBALL VANISHING VASE.

Circa 1905. Nickel-plated vase on a tall pedestal transforms a black cannonball into a live rabbit. Height 14 ¼". Ball diameter 5 ⅞".

1,000/2,000

40. GERMAIN WATER JARS.

New York: Martinka & Co., ca. 1910. Six large nickel plated jars are shown empty by nesting them together and then unstacking them; from inside the jars a large quantity of water is then produced. Nine jars total, including bottomless gimmicked jars; height 7 ⅞". From the Circus Museum of Sarasota collection and bearing its inventory number, 208, on the exterior of one jar. Wear and minor dents from use. Good.

600/1,200

Karl Germain popularized the Water Jar effect and gave permission to Martinka & Co. to produce the props for commercial sale.

41. CLIMBING FLORIN.

New York: Hartz [?], ca. 1870. A borrowed coin, placed in a drawer at the bottom of the cabinet, apparently climbs up the small chimney atop the structure, visibly traveling up its length, and is then plucked from the top by the magician or appears in a box resting atop it. Polished mahogany, height 12 ¼". An early example of this classic prop.

1,000/2,000

For a complete description and contemporary drawing of this prop, see page 75 of Hartz's 1873 catalog. While this prop was reproduced in the 1990s, early models are scarce.



42

42. DAVENPORT CABINET.

Circa 1880. Fine wooden cabinet with a single drawer into which a ring or coin is placed. The drawer is pushed home, and when pulled back out, the object inside has vanished. Finely made, with bone or ivory knob and peaked roof. Height 5 ½".

500/1,000

43. JUMPING CARD BOX.

Circa 1870. Hardwood box with patterned brass inlays at its corners. A card is chosen, lost in the pack, and the cards are then placed in the box. On command, the selection jumps from the box into the air, and is caught in the performer's waiting hand. Height 5 ⅜". A handsome and early example.

800/1,200

44. CARD CHANGING BOX.

Circa 1910. Handsome hardwood box switches cards placed inside when the lid is closed and opened again. Finely constructed with gilt decorated lid. 4 ⅜ x 4 ½ x 3 ¼". In a fitted pebbled paper case with paper label bearing the German text, "Karen=Photog" (card photography), and internal compartments for packets of cards and other small articles. Release pin weak, else near fine.

500/1,000



43



44



39



41



45



46

**45. DEL RAY (RAYMOND PETROSKY).
COMPUTER CARD.**

Pittsburgh: Del Ray, 1990. A deck of "computer cards" is placed atop a pack on the table; the screen at the center of the pack lights to indicate where the selected card lies with unfailing accuracy. In a custom wooden box (5 x 6 3/4") with Del Ray's lenticular business card framed in the lid. Manufactured by Del Ray for his friend Ken Klosterman and inscribed and signed by Del Ray to Klosterman under the base, and accompanied by a note in Del Ray's hand to Klosterman.

500/1,000

Del Ray constructed only a handful of effects as gifts for his close friends, including Flipper the Penguin, and an educated matchstick. The Computer Card trick was one such effect, and was regularly featured in his own performances.

46. ENGRAVED CARD BOX.

Vienna: S. Klingl, ca. 1940 [?]. Thin brass box changes, vanishes, or produces cards or billets placed inside when the hinged lid is closed, then opened. Engraved floral pattern in lid, interior engraved (in both compartments) with the German text, "Weinachter / 1942 / Chosette" (Christmas time / 1942 / Chosette." 4 1/4 x 2 7/8". Klosterman inventory number in each compartment.

300/600

47. CARD ARROW.

Circa 1910 [?]. Unusual variant of the Card Sword. A chosen card is impaled on the arrow when the pack is thrown in the air. Length 26 1/4".

400/800



47



48

48. CARD IN CANDLE.

Circa 1900. A chosen card appears in the flame of a burning candle resting atop the magician's table. Unusual spring-loaded mechanism allows card to appear from the center of the candle. Card folds into three sections. Height including card 14".

800/1,200



49

49. LANTERN OF DIOGENES (AFTER HOFZINSER).

Circa 1860. Etched glass lantern on a nickel-plated base in which a burning candle sits; in the blink of an eye, the candle changes into a previously chosen card. Two spring loaded mechanisms in good working condition. Height 15 3/4". Exceedingly fine workmanship. Rare.

2,000/4,000

Part of the fabled McManus collection, the lantern is accompanied by drawings and photographs dating to the 1950s. While no definitive provenance exists, the prop's history strongly links it to the great Viennese parlor magician, Johann Nepomuk Hofzinsler.





50

**50. [BLACKSTONE, HARRY]
HOTSIE TOTSIE BATHING BEAUTY.**

Colon, MI: Blackstone Magic Co., ca. 1928. A painting on cloth of a seaside "bathing beauty" is shown. The cloth is folded in half and the magician reaches inside, removing the bather's cape, then swimsuit. When the painting is unfolded it has been transformed. The tide has come in, covering her body and protecting her dignity. Hand painted and sewn. 15 x 23 1/2". Scarce. See *Salon de Magie*, page 288.

400/800

Owned by Percy Abbott and Harry Blackstone, Sr., the doors of The Blackstone Magic Co. remained open for only 18 months. A disagreement between the partners shuttered the business. Consequently, everything the company manufactured is scarce or rare, in particular the few pieces of three-dimensional apparatus it produced.



51

51. PICTURE FRAME/TELEVISION CARD FRAME.

Los Angeles: Owen Brothers [?], ca. 1950. Handsome picture frame lacquered in bright colors rotates freely between two uprights. A selected card, previously lost in a pack, instantly appears between the glass and the photograph inside the frame; the frame must be disassembled to remove the card. Height 12 1/2".

300/600



52

52. LYRE CARD RISE.

London: Frank Hiam [?], ca. 1890. A deck is placed in an upright houlette in the shape of a lyre; several cards previously chosen then rise from the pack where it sits isolated, well away from the performer. Lacquered in red and gold, height 19 5/8".

500/1,000



53

53. CARVED WOODEN LYRE CARD RISE.

Circa 1860. Chosen cards rise from a pack isolated in a carved and gilded wooden houlette in the form of a lyre, resting atop a tall upright with elaborately cast base. Includes a vintage two-way forcing pack with Watermelon Joker. Height 18 1/4".

800/1,200

Said to be from the show of a little-known performer, Alfred Bowman of Santa Cruz, California.



54

54. BREMA KING OF HEARTS CARD RISE.

Philadelphia: Carl Brema, ca. 1920. Chosen cards rise from a houlette held in the hands of a hand-painted wooden King of Hearts figure standing atop a large black die with white spots. Clockwork mechanism concealed in base. Height 14 3/8". Several spots on die lacking. See *Salon de Magie*, page 268.

1,500/2,500





56

55. GIANT MECHANICAL CARD RISE.

Berlin: Conradi-Horster, ca. 1920. Tall nickel-plated stand in which the magician places a giant pack of cards. On command, selected cards rise from its center one at a time. Internal gear-driven mechanism with clockwork motor in base. Accompanied by the original fitted pebbled cloth case and winding key. Height 19 5/8". From the Larson collection, and including his typewritten directions.

1,500/2,500

56. JUMBO NEYHART RISING CARDS.

Los Angeles: A.P. Neyheart, ca. 1934. Any card called for rises from a giant pack isolated in a modernistic black houlette resting atop the magician's table. Elaborate mechanism built in to houlette accompanied by external winder and selection device to choose which card will rise. Height of houlette 8 1/4". Includes original jumbo pack (with several tabs lacking on individual cards), card selector rubbed; not reliably functional. Includes instructions signed by the maker. See *Salon de Magie*, page 270.

1,000/2,000

Neyhart's any-card-called-for card rise was offered to the fraternity in the 1930s, but with smaller cards. This is the only known example of the effect with a jumbo pack, and may have been the prototype used to develop the standard model. A complete description of the routine, by John McKinven, with instructions, was published in the August, 1993 issue of Magicol, the journal of the Magic Collectors' Association. A letter from McKinven documenting his work on the houlette accompanies the prop.



55



58

57. CARD STAR.

New York: New York Magical Co., ca. 1901. Five chosen cards appear on the points of a nickel-plated star resting on a tall tabletop stand. The star and stand supported by a cast metal base finished in red. Hallmarked "NYM Co." (New York Magical Co.) Height 20 1/2".

1,000/2,000

The New York Magical Co., under the direction of Otto Maurer, Junior, operated from 1900 to 1903. In 1904, its assets, including some of its inventory, were purchased by Martinka & Co.

400/800

58. DEVERE CHANGING TUBE.

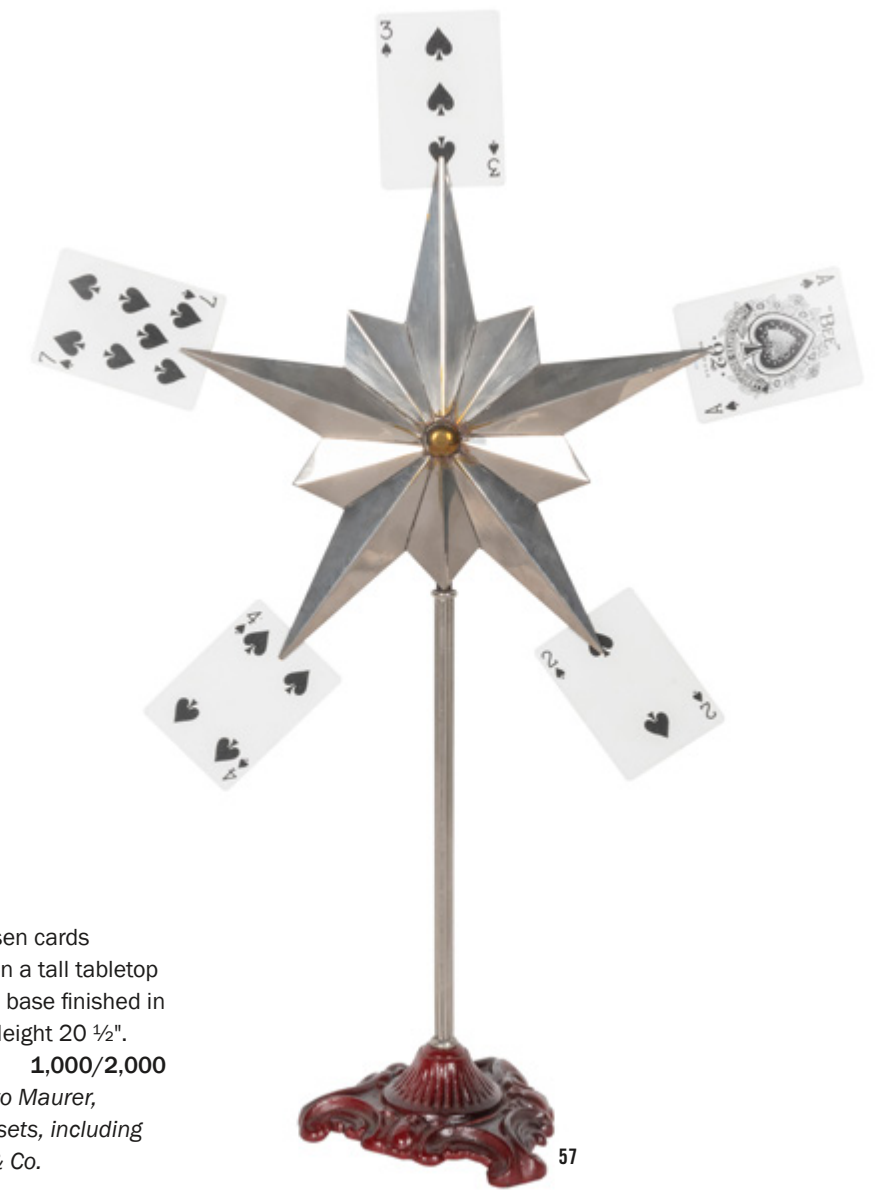
London: Charles Devere, ca. 1870. Objects placed in the toleware tube can be made to vanish or transform into other articles. With embossed maker's plaque inside one of the two lids. Height 6 1/2".

Devere, a noted stage magician in his own right, operated a magic shop and factory in London from 1869 to 1873. In 1878, his factory was reestablished in Brussels before a final move to Paris in 1892. From his French store he crafted magic apparatus of every description, from stage illusions to small pocket tricks for virtually every top performer in the field.

59. TRAY OF PROTEUS OR CHANGING TRAY.

European, ca. 1880. Handsome hand-painted toleware tray with spring-loaded mechanism for vanishing or switching objects placed on top. With a sliding side door at one side for secondary coin tray feature. Width 9 1/8". Some paint wear as expected. A handsome example.

600/1,200



57



59





60

60. GIANT INCUBATOR TRICK.

Hamburg: Carl Willmann, ca. 1885. A quantity of silk handkerchiefs, colored balls, eggs, or other objects are dropped into an empty canister, and the lid is clamped on. Moments later, the canister is reopened after a period of "incubation" has passed; three large brass cages with live birds inside have appeared in the place of the balls. Height 21 1/2", width 10 1/2". Wear to paint and rust to portions of handles and lids, but still an exceedingly handsome oversized model of this classic prop from magic's golden age.

600/1,200



61

61. CHARLES LARSON'S CARD WHEEL.

Berlin: Conradi, ca. 1933. Thirty-two cards in two nickel-plated wheels atop a tall stand are exhibited. With their backs turned, the wheels are spun and three cards are freely chosen, then placed in a holder attached to the stand. These cards infallibly match the names of three previously written on a slate. Height 39 1/2". With Larson's own pack of cards used to perform the effect, a photograph of Larson holding the wheel, his hand-written notes regarding the prop, and a hand-lettered exhibit card from the Circus Museum of Sarasota. See *Salon de Magie*, page 274.

2,500/4,500

Larson appeared on the cover of Genii's January, 1939 issue with his prized Card Wheel. At the prior year's IBM Convention, held in Cincinnati, Larson's performance with the trick secured him first prize in the contest. This prop was among several in Larson's collection featured in John Northern Hilliard's seminal work, Greater Magic (1938).



62



63



detail

64

62. LARSON BLOCK VANISH.

Three of six colored blocks, freely chosen by members of the audience, vanish from a wooden cabinet ala the Die Box. After tipping the box back-and-forth, all four doors are opened to show the blocks have disappeared. 6 x 10 x 5". Uncommon. 300/600

63. LARSON BLOCK PENETRATION.

Three colored blocks, freely chosen by members of the audience, are locked in to a wooden cabinet by two large brass blades running through the box and the blocks. Even though the blocks can be seen through holes in the cabinet, the chosen colors are pulled free of the blades on command. Cabinet 6 x 4 1/8 x 9 1/8". Uncommon. 300/600

64. SILENT MORA CHINESE STICKS.

Boston: Louis McCord, 1955. Set of bamboo sticks with threads terminating in tassels running through each. The cords react in sympathy to each other; when one is pulled down, the other retracts, and vice-versa, even though there is no connection between them. Length 12". Entirely handmade and decorated by Mora. Each stick signed, inscribed, and dated in ink to John Braun by Mora on Sept. 12, 1955. One stick bears the text: "Chinese proverb: More men are drowned in the bowl than in the sea." 400/800





65



67



68



69



66

65. ROSS BERTRAM COIN PAIL.

Toronto: Ross Bertram, ca. 1981. Finely made and heavy chrome plated metal pail which conceals two devices to facilitate the production of a seemingly endless quantity of coins from the magician's apparently empty hands. Height 6 1/2". Bertram palming coin affixed to front of pail as issued, and accompanied by two original Bertram-made bags and 22 additional Bertram palming coins. Near fine. One of approximately 25 pails made.

800/1,500

66. COIN STAR.

New York: Charles Kalish, 1970s. Kalish's model of Willmann's prop, being an adaptation of the Card Star effect. Five coins appear around the circumference of a brass ring mounted to a short brass upright. Unusual black art feature conceals the coins before production. Height 8 3/8".

1,500/2,500

67. CHINESE COIN PENETRATION.

Circa 1930. Large and heavy enameled brass coins threaded on a length of cord through holes at their centers mysteriously pass through the binding when covered with a cloth. Precision-made gimmicked coin and ten matching ungimmicked coins; diameter 2 1/2". With a wooden and metal stand for display.

500/1,000



70



71

68. COIN CASKET.

European, ca. 1890. Polished mahogany casket with inlaid brass detail in lid. Four coins, placed in slots inside the handsome box, vanish one at a time when the lid is closed, then opened again. Mirror in lid. Height 3 1/2". Evidence of restoration and wear; good working condition.

500/1,000

69. COIN VANISHING DRAWER BOX.

Hamburg: Carl Willmann, ca. 1915. Four coins, placed in slots in the handsome nickel-plated casket, vanish when the drawer is closed and then reopened. Length 3". Rare.

500/1,000

70. COIN OR RING VANISHING BOX.

Circa 1900. Handsome locking box in which a borrowed ring or coin is placed, yet vanishes, only to reappear elsewhere. Ebonized finish with brass and mother of pearl inlay in lid. 1 1/2 x 2 3/4 x 2". With key. Near fine condition, and finely constructed.

500/1,000

71. CHIP DIVINATION (EDLER BOX).

Vienna: Karl Edler/Aton Pallenberg, ca. 1935. One of two poker chips is locked in a handsome ebonized wooden case by a spectator, who hides the other; the magician instantly knows which chip is in the box and which is hidden elsewhere (or if no chip has been placed inside). In a fitted case. Height of box 1 5/8".

1,000/1,500





72

72. COFFEE, MILK AND SUGAR TRICK.
 Rochester: Elmer Eckam, 1930s. Silver plated coffee service transforms paper shavings and cotton into hot coffee, milk, and sugar. With a matching tray. Each vessel bearing Eckam's engraved name underneath the base. A handsome set.

800/1,500

Eckam (1892 - 1963) was the proprietor of Art in Magic, a Rochester, New York-based supply house dealing in new and used magic props. He was also a noted escape artist who billed himself as "a second Houdini."

73. COFFEE VASE.
 London: Bland [?], ca. 1870. Handsome hand-painted toleware vase transforms cotton into hot coffee or hot punch. With mechanism in handle and spring-loaded mechanism in base. Height 13 ¼". Contemporary paper label under base states, "Came from W.W. Bemis." With a LOA from John Henry Grossman describing the history of the prop.

1,500/2,500

74. DAVENPORT BROTHERS SPIRIT SÉANCE BELL.
 Small brass bell with short brown hardwood handle terminating in a sturdy brass loop, said to have been used in the spiritualistic performances of the Davenport Brothers, circa 1870. Height 2 7/8". With a hand-lettered card from the Circus Museum of Sarasota identifying the bell as "One of original bells of Davenport Bros." and a handwritten note stating "Original Davenport Brothers Bells presented (by Kellar) to Houdini on stage at Kellars [sic] last show in New York S.A.M. (See M.U.M. Nov. 1925)."

2,000/4,000



74



73



lid detail

76

75. DECAPITATION CANE, OR; THE ENCHANTED NEGRO'S HEAD.
 Circa 1890. Hardwood cane topped with a finely carved ebony "Negro's Head." The head unscrews from the body of the cane. A knife, concealed in a compartment above the ferrule is then passed through the neck of the carving without separating it from its brass mount. Overall length 36 5/8". Working.

2,000/4,000

76. DELL O'DELL (ODELLA NEWTON). DELL O'DELL'S SAND AND SUGAR CANISTERS.
 New Haven: Petrie & Lewis, ca. 1940. Despite the disparity in size, the magician fills the large vase from the smaller to overflowing. The filling and refilling can be performed twice more. Two chromed canisters, height of larger 10 3/4". Both hallmarked. Bases show considerable wear from repeated professional use, else very good. In the original packing case with the title of the trick stenciled on the lid. A P&L rarity used by America's foremost female magician of the mid-twentieth century. With a LOA tracing the provenance of the props. See *Salon de Magie*, pages 312-313.

3,000/6,000



75



77



78

**77. DELL O'DELL (ODELLA NEWTON).
DELL O'DELL'S APPEARING LAMP.**

Philadelphia: Carl Brema & Son, 1920s. An electrified lamp with bright pink silk shade appears atop a handsome metal table with a thin round top edged in chrome plated metal. Operates manually without the assistance of a spring-loaded lifting mechanism. Height (inclusive of lamp) 51". Lamp height 18". Said to have been owned and used by Dell O'Dell. See *Salon de Magie*, pages 314-315.

1,500/2,500

Manufactured to order by Brema, this lamp trick was offered for sale in 1920 at the high price of \$75.00.

**78. DELL O'DELL (ODELLA NEWTON).
DELL O'DELL'S DOVE TRANSPOSITION PROPS.**

1940s. Including a version of the "Doc" Nixon Nekko Omar Mystery, being a cabinet on upright legs into which the dove is placed, then vanishes or changes into a silk handkerchief; and a low box with slatted front in which the vanished dove visibly appears. Both likely constructed for Dell O'Dell by Dr. Josephy Burgun and finished in crinkle chrome metal by her husband Charles Carrer. Height of vanishing prop 25 3/8", production box 10 1/4 x 8 1/4 x 9 1/2".

1,500/2,500

Burgun, a friend of Dell O'Dell, constructed several props for her shows including her Doll House illusion. Her husband, noted juggler Charles Carrer, also assisted in the fabrication of props and the finishing or modification of apparatus built by other manufacturers for her show.



79



80

79. DIABLO MAILBOX.

Los Angeles: Owen Brothers (for Chambers Magic Shop), ca. 1951. Billets dropped in the hardwood box may be exchanged for dummies secretly and subtly. Locking internal mechanism for flap. Blonde hardwood, 5 3/4 x 7 3/4 x 5 1/4". A few scratches to finish.

400/800

Chambers' ads for this device state that only 18 boxes were manufactured by Owen Brothers expressly for his Wichita, Kansas-based magic shop. The two companies had a long and friendly association.

80. TUDOR BALL CHIMNEY.

Los Angeles: Owen Brothers, ca. 1952. A solid billiard ball dropped inside the four-door cabinet vanishes after a routine of "sucker" by-play. Includes solid ball and shell (scratched). Length 6". Ball diameter 2". Unusual method and internal mechanism, and the first example we have encountered. Devised by William W. Larsen. Scarce.

500/1,000



81

81. REPEAT DIE BOX.

Los Angeles: F.G. Thayer, ca. 1930. Unusual variant of the classic "sucker" trick in which a die vanishes from a hardwood cabinet after comedy "by-play," only to reappear elsewhere. Finely constructed cabinet with double-door. Asian-themed die in blue, gold, red, and black, with three nesting metal shells, allowing the die to repeatedly vanish or reappear as desired. 3 1/2" die. Only example known in this design.

800/1,200



82

82. INLAID DIE BOX.

London: A.W. Gamage, ca. 1917. A large wooden die, placed in the four-door cabinet, vanishes, only to reappear elsewhere moments later. Wooden shell. 4" die. A finely constructed example with inlaid designs in the polished hardwood doors and fancy brass hardware.

400/800



83

83. DIE AND MIRROR CASKET.

London: Millikin & Lawley [?] ca. 1875. A wooden die, placed into a handsome hardwood cabinet, transforms into a quantity of fresh flowers when the lid of the box is closed, then reopened. Mirrored back in lid of box, bone strike plate. 4" die. Mirror replaced. A fine example.

500/1,000

84. DOWNS, T. NELSON.

T. NELSON DOWNS' OWN COIN LADDER.

Mechanical ladder with brass pegs on its face, supported by three nickel-plated legs and terminating at a metal fringe-covered felt top. In performance, Downs produced a handful – perhaps thirty – coins from his bare hands. Placing a hat containing the coins atop the ladder, for his finale Downs commanded the money to leave the hat, and so they did, cascading down the front of the device into a goblet waiting below. After twelve coins had passed through the hat into the glass, Downs ordered the coinage to "hurry up!" and so bunches of the half-dollars did just that, ending his act with a flurry of silver rushing down the ladder in groups of three or four. Wooden and metal construction with sand driven mechanism concealed at rear. Overall length 36". Accompanied by the original packing case containing spare parts, sand, palming coins (later replacements), a glass to catch falling coins, and other articles used to perform the effect. One pin in front of ladder lacking, else very good. See *Salon de Magie*, pages 234 – 237.

10,000/20,000

Thomas Nelson Downs (1867 – 1938) was an Iowa farm boy who learned to manipulate coins while working in a railroad telegraph office. By the time of his European debut, his specialized act known as The Miser's Dream had captured the imagination of variety and music hall spectators worldwide. Downs' act, catching coins from mid-air in his apparently empty hands, began a trend that developed into a full-blown phenomenon, as handcuff kings, watch wizards, and silken sorcerers alike began taking up the mantle of the specialized magic performance.

Despite the notoriety Downs gained from his manipulative miracles, after scoring his initial success on stage, he yearned to present a stage-filling illusion show. With the aid of Guy Jarrett, he did just that, but eventually scrapped the large props for the routine with which he made his name. The use of a Coin Ladder such as this model (he also owned a much larger model made by Martinka & Co.), was perhaps Downs' homage to the stage illusions he so desired to present.

Chapter 13 of Downs' seminal treatise, The Art of Magic (1909) describes his routine with this Coin Ladder in minute detail, from the construction and operation of the prop to the presentation of the routine. The text credits Carl Anderson with the construction of the device.



84





85

85. DISSECTING DRAWER BOX.

Circa 1880. Handsome burlwood box with drawer is shown empty, then closed. When reopened, the box is filled to overflowing with flowers, cards, silks, and even livestock. These are removed from the drawer, which is closed again. When reopened for the second time, another production is made. Box may be "dissected" by unhinging it and displaying the interior. 5 x 6 3/8 x 9 5/8". Minor chips and splits, but very good overall. A handsome example of this scarce Victorian prop.

2,000/4,000

Said to be from the collection of John Mulholland, and obtained from his wife Pauline by Charles Kalish.



86

86. DOUBLE-ENDED CANDLE DRAWER BOX.

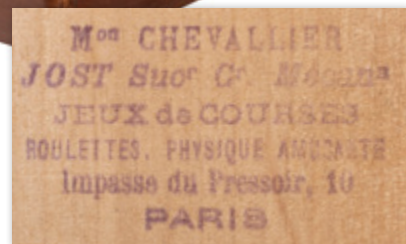
Philadelphia: Yost & Co. [?], ca. 1905. Polished hardwood box with sliding drawer is shown empty, then closed. When reopened, a candle has appeared inside the drawer. At the conclusion of the trick, the box may be examined. Length 10 3/8". Rare.

500/1,000

Unusual locking mechanism and second gimmicked handle allow the box to be inspected at the conclusion of the performance.



87



87. DRAWER BOX.

Paris: Mons. Chevallier, ca. 1890. Objects vanish, appear, or change inside the sliding hardwood drawer. Length 4". Bone knob. Bearing the maker's rubber-stamped information inside the drawer (and the load chamber).

200/400



89

88. VANISHING POOL BALL BOX.

Circa 1930. Handsome mahogany box holds three colored pool balls. They may be made to vanish or appear in the box at will. With unusual shell mechanisms and removeable tray allowing the performer to quickly switch the balls for shells under cover of a screen. With instructions for two routines. Length 9 1/4". One shell loose, but very good working condition overall.

500/1,000

89. DEMON DRUM.

Circa 1900. Vintage Radio King Orchestra Drum hangs between two posts, well away from the performer, yet plays individual beats or drum rolls on command, without any connections to drumsticks or a live player, as if being operated by a ghost. Diameter 14 1/2". Clockwork mechanism with batteries; includes keys. Accompanied by a note in an unknown hand calling the prop "The Drum that Plays Itself" and describing its operation. Rare.

2,000/3,000

Said to be part of the fabled Hooker collection, and later part of the magic collection at the Circus Museum of Sarasota. Similar props were manufactured by Bland and Hartz.



88





90

90. DRUMHEAD TUBE.

Los Angeles: F.G. Thayer, ca. 1920. Large all-wood Drumhead Tube. Magician shows it empty, caps its ends with tissue, then produces a large number of handkerchiefs from inside. Expertly wood-turned with two turned wooden rings and “bullet” gimmick with turned wooden rim. Height 12”, opening diameter 3 5/8”. Very good. Rare.

1,000/2,000

Floyd Thayer turned many small props, pocket tricks, and billiard balls (including his proprietary “clingo” design), having mastered the trade in a factory where California-themed novelties were produced. Apparatus of this size rarely came from his lathe, and even fewer examples have survived the decades since his passing.



91

91. GIANT PHANTOM TUBE.

Los Angeles: F.G. Thayer, ca. 1930. Giant version of the classic trick in which the tube is shown empty, yet a large production of handkerchiefs is made from within only moments later. With classic Thayer dragon design. Height 20”. Paint chipped. Rare in this size.

1,000/2,000



92

92. EGGS OF COLUMBUS.

Chicago: Augustus Roterberg, ca. 1916. A quantity of eggs and a length of stout dowel transpose locations between a glass tube on a nicked stand and three numbered metal tubes. Height 17” (tube on stand). Paint chipping on tubes. Rare. See Albo, *Final Classic Magic with Apparatus*, at page 168.

600/1,200



93

93. FLOATING POWER.

Cincinnati: John Snyder, ca. 1930. A wooden ball is threaded on a magic wand, which has been threaded through holes in the side of a small cabinet. The wand is then removed from the cabinet, yet the ball does not fall to its floor. The wand is replaced and the ball is seen at the center of the wand when the cabinet’s doors are removed. Height 12 7/8”. Hand painted dragon design to front panel. Paint rippling, else very good. Accompanied by a LOA signed by James Swoger attesting to the fact that this was John Snyder’s own example of the prop.

800/1,200

Snyder manufactured high quality and exclusive props for magicians in limited quantities, including the Al-Jo Card Frame, The Atom, and others. His business was one of the first to produce gimmicked cards in great quantities, and would evolve into Haines House of Cards, a major supplier of trick decks.

94. BIRTH OF FLOWERS.

French, ca. 1880. Lacquered brass canister is shown empty by lifting its lid. The lower canister is filled with loam, then covered. When uncovered the second time, a small bouquet of imitation flowers has appeared. A large example, height 7 1/2”. Minor scratches to finish as expected; very good.

300/600



94





**95. GERMAIN, KARL (CHARLES MATTMULLER).
GERMAIN'S BLOOMING ROSE BUSH.**

Cleveland, ca. 1900. Carved wooden table with three cabriole legs ornamented by winged figures at the top of each supporting a thin wooden table top. The magician shows an empty flowerpot, fills it with earth, and plants a seed inside. The pot is set on the table and the magician then waves a paper fan over the pot. As he does, a green plant begins to grow from inside, slowly developing into a green rose bush replete with real red flowers. The plant finally reaches full bloom, and the magician cuts the flowers from their stems, distributing them to the audience to conclude the experiment in visible, magical horticulture. Hand-carved wooden table with gold leaf finish, concealing a complex yet elegant cable-wound mechanical device to produce the flowers. Height of table 33 ¾". Includes hand crank, cloth pouch for soil, imitation rose bush, and original packing case bearing Germain's name stenciled in white on the lid, the latter including compartments for Germain's Water Jars. One of the most storied, poetic, and remarkable creations of Karl Germain, and arguably his best-known illusion. See *Salon de Magie*, 210 – 213, and *Germain the Wizard*, page 159.

20,000/30,000

Constructed by Germain's father, the Growing Rose Bush is among his significant creations. While Kellar made a trademark of the production of two real rose bushes, his productions required more cumbersome props; the plants appeared under the cover of very large cones held in Kellar's hands. Germain approached the effect as if it were meant to be a genuine miracle: the rose bush grows on an undraped, elegant tabletop, with no apparent assistance or influence from the magician. In Germain's version, the rosebush grows as if time-lapse photography were being witnessed in real life – the plant and flowers simply appeared in the flowerpot shown empty, then filled with earth only moments before. Other builders of magic apparatus came close to Germain's ideal, but none succeeded. As Germain himself stated as he concluded his performance of the trick, "This is no illusion, optical delusion, or hallucination. I assure you, it is reality."



97

**96. GERMAIN, KARL (CHARLES MATTMULLER).
GERMAIN'S RIBBONS TO ROSES BOUQUET AND PROPS.**

Circa 1905. After the production of lengths of silk ribbons, Germain produced this large bouquet of white-pink feather flowers from the gathered ribbons. The blooms and stems terminating in a metal cone and ring. Overall height of bouquet 30". Includes the ribbons, cast metal silk winder devised and used by Germain, and a handsome brass vase owned and used by Germain to display the flowers. See *Germain the Wizard*, pages 278 – 280.

500/1,000

**97. GERMAIN, KARL (CHARLES MATTMULLER).
GERMAIN'S GIMMICKED PRODUCTION DERBY.**

Cincinnati: Batsakes Bros., ca. 1910. Apparently ordinary derby hat with gimmicked interior allows it to be shown empty, yet moments later, a massive production of flowers, silks, and even small animals can be made from within. Hat size 7 ¾". Brim width 10 ¾". Owned and used by Karl Germain.

500/1,000

**98. GERMAIN, KARL (CHARLES MATTMULLER).
GERMAIN'S SELF-DECAPITATION HEAD.**

Circa 1905. Lifelike imitation bald head crafted from papier-mâché with glass eyes, modeled on Germain's own likeness and used in his one-man spirit séance routine. Height 11 ⅝". Owned and used by Karl Germain. See *Germain the Wizard* by Stuart Cramer, page 457.

1,000/2,000

Crafted by Germain's father, this head was used in a darkened séance performance as a stand-in for Germain himself, allowing him to play not only the part of the medium through whom the spirits apparently contacted the living, but also as his own secret assistant who physically performed the ghostly "manifestations." Germain had other methods whereby he could perform the routine without assistance (as was so frequently required by fraudulent mediums and those presenting Spirit Cabinet routines theatrically), but this method was developed so that, in Germain's own words, the likeness could be "viewed from any angle without arousing the slightest suspicion."



98



96



101



99



100

**99. GERMAIN, KARL (CHARLES MATTMULLER).
GERMAIN'S GOLDEN BALL OF BA.**

Circa 1910. A golden ball floats about the stage, under the control of the performer at all times, responding to his commands and gestures. The ball then floats back to a position of rest at the conclusion of the effect. Papier-mâché construction, diameter 6 3/8". Together with the dress coat hook and ring used by Germain in his performance of the effect. Owned and used by Karl Germain and Paul Fleming.

1,000/2,000

**100. GERMAIN, KARL (CHARLES MATTMULLER).
KARL GERMAIN'S WIZARD GARDNER.**

Circa 1915. Open front cabinet with carved elements holds a red obelisk inside. This is removed and shown empty, then replaced. Moments later, when lifted out of the box, a vase filled with flowers and other objects has appeared. Rough wooden construction with metal obelisk painted in silver and red. Load chamber with two compartments. 23 1/2 x 10 x 8". Hand made by Karl Germain. With a letter of provenance tracing the history of the prop.

600/1,200

Made by Karl Germain for his friend and fellow Cleveland magician John Grdina, this prop predates Louis Histed's popular Square Circle by many years. A complete description of the routine can be found in Stuart Cramer's book, "Germain the Wizard and his Legerdemain," at page 154.

**101. GERMAIN, KARL (CHARLES MATTMULLER).
GERMAIN'S MAGIC WAND.**

Length 15 1/8". Made in 1900 by Karl's father Charles Mattmuller. A slip of paper accompanying the wand attests to its provenance: "Used by Karl Germain for 1/4 of century. Presented by John J. Grdina on February 12 1941."

1,000/2,000



102



103

**102. GERMAIN, KARL (CHARLES MATTMULLER).
GERMAIN'S MIND READING ACT.**

Set of *sub rosa* devices used by Germain for an apparent feat of mind reading while blindfolded. Includes billets, small wire basket, lithographed cigarette tin, billet holder with hook, prepared billet, gimmicked eyepiece worn by Germain under a blindfold, and used billets bearing sitter's names, dates, and drawings.

500/1,000

**103. HERRMANN, ADELAIDE.
ADELAIDE HERRMANN'S HAND-PAINTED FAN.**

Circa 1900. Wooden-ribbed hand fan, hand-painted with a motif of trees and birds, formerly owned and used by Adelaide Herrmann. 11 x 19" (open). With a paper label identifying its ownership.

1,000/2,000





104



105



106

**104. HERRMANN, ALEXANDER.
HERRMANN'S DIE BOX.**

Circa 1885. Handsome hardwood box from which a solid die vanishes, only to reappear elsewhere, perhaps in a borrowed hat previously shown empty. Natural-finish doors with ebonized edges. 2 7/8" die. Lacks shell. Box contains sliding shell-like carriage. Considerably scratched and worn, but very good overall. 4 7/8 x 8 1/2 x 4 1/2". With an LOA from Clint Reidel describing the history of the Die Box. Owned and used by Alexander Herrmann. Bearing the Circus Museum of Sarasota mark, CMS 247. See *Salon de Magie*, page 154.

4,000/8,000

**105. HERRMANN, ALEXANDER.
ALEXANDER HERRMANN'S CARDS AND CARD BOUQUET.**

Circa 1880. Toleware vase filled with loam and flowers rests upon the performer's table. Four cards are chosen by spectators, and returned to the pack. On command, the selections appear on the bouquet in two fans, flanking the foliage. Hand painted toleware vase with faux flowers and internal mechanism for release of cards. Height of metal vase 10". From the Circus Museum of Sarasota collection, and bearing its inventory number CMS 253. The four playing cards accompanying the vase bearing a handwritten statement of provenance linking them to Alexander Herrmann, the famed French stage magician. See *Salon de Magie*, page 153; a complete description of the effect also appears in Hoffmann's *Modern Magic* at page 457.

2,000/4,000

The cards for this effect were presented to John Braun by Henry Ridgley Evans noted author and historian. The prop is accompanied by an original typewritten label from the Circus Museum collection.

**106. HERRMANN, ALEXANDER.
HERRMANN'S MYSTERIOUS BOUQUET.**

Circa 1880. A vase filled with bran collapses to reveal a nosegay inside; attached to the bouquet is a borrowed ring shot from a pistol in the performer's hands from some distance across the stage. Includes two vases and one lid; height of each vessel 8 5/8". Finish considerably rubbed. From the Circus Museum of Sarasota collection and accompanied by the original typed display card stating that the vases were said to have been owned and used by Alexander Herrmann.

2,500/5,000



107

**107. HERRMANN, ALEXANDER.
HERRMANN'S GIANT PRODUCTION CHAFING DISH.**

Circa 1890. Large tin chafing dish, which, after being shown empty, produces a live duck, six doves, or several live rabbits. Height 17 ½", diameter 9 ¾". Two joints in need of reattachment, else good. Said to be the property of Alexander Herrmann, the great French stage magician. With a LOA attesting to the history of the prop, and a magazine article, ca. 1965, picturing the prop in the collection of Joseph Dunninger, the noted mind reader.

2,000/4,000

Sales History: Butterfield & Butterfield, November 1999, Lot 410.



108

108. HANDKERCHIEF BURNING GLOBE.

Vienna: R. Klingl, ca. 1890. Burning cotton inside the spun metal vase is transformed into unscorched silk handkerchiefs. With an extra gimmick in lid to effect another change not possible with most models. Height 10 7/8". Hallmarked. An exceptionally heavy and finely made example. Rare.

1,500/2,500



109

**109. [HOFZINSER]
HOFZINSER MILLET BELL.**

Circa 1860. Fine silver bell with clapper under which a quantity of millet appears, having been previously vanished by the magician. Spring plunger mechanism in handle; housed in a fitted tooled leather case with brass clasp and green silk lining. Height 5", mouth diameter 2 ¾". Said to be owned and used by Johann Nepomuk Hofzinsler the famed Viennese parlor magician. See *Salon de Magie*, page 125.

3,000/6,000

A larger bell owned and used by Hofzinsler of a similar design with a matching case was donated to the Library of Congress by John McManus, along with many other Hofzinsler props.

110. HORA GRANDIOSA.

Hamburg: Bartl & Willmann, ca. 1927. Pocket watches are produced in the magician's hands, then hung in the nickel-plated stand. The front and rear doors are closed, yet when reopened a giant ringing alarm clock has appeared in place of the watches. Height 28 ¼". With facsimile German instructions. Rare.

2,000/4,000

One in a series of pocket watch and alarm clocks manufactured by the great pre-war German magic factory of Bartl.



110





112

111. HORNMAN MAGIC WATER TO SILK GLOBE.

New York: Hornmann Magic Co., ca. 1920. A great quantity of liquid, poured in the handsome brass globe resting on a claw-footed stand, is transformed into an apparently endless quantity of dry silk handkerchiefs, which are extracted from inside the vessel. With the text "Hornmann / Magic Co / New York" cast into the ring surrounding the globe. One hollow brass leg. Height 22".

1,000/2,000

112. [HOUDINI] THE FLIGHT OF TIME.

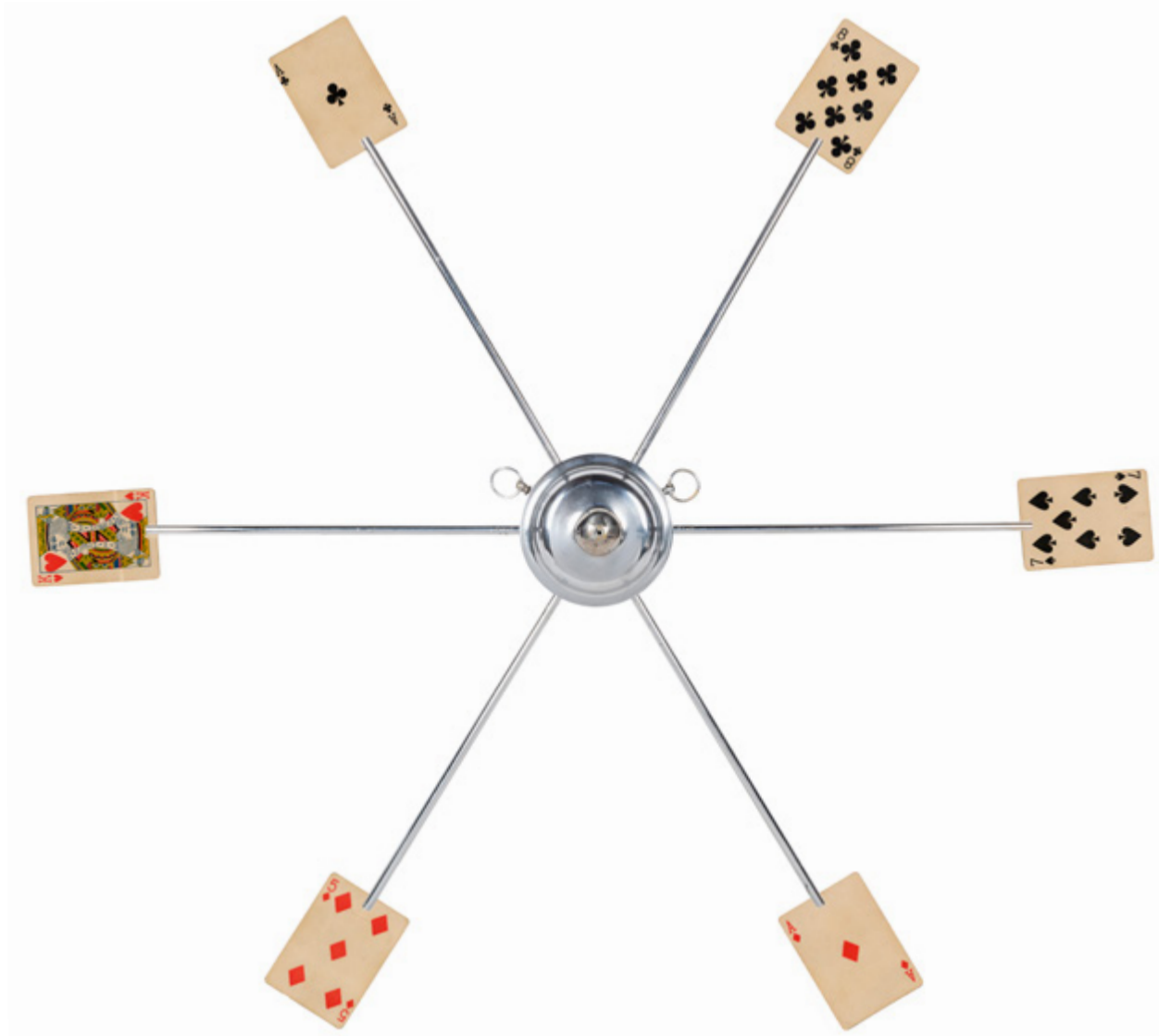
New York: Rudolph Schlosser (later modified by Douglas Geoffrey), ca. 1924. Five large alarm clocks vanish from the magician's hands, one-at-a-time, after being lifted from a tray. As each clock vanishes, it reappears visibly from a chain hanging from a board mounted to a skeleton frame some distance across the stage. Length of larger board 51". Clock diameter 4". See *Salon de Magie*, page 185.

3,000/6,000

Houdini performed an eight-clock version of the Flight of Time, as did his brother, Hardeen. Houdini presented the effect on his final American tour, and Hardeen presented it both at the Steel Pier in Atlantic City and as part of the Olsen & Johnson Hellzapoppin revue. Later, Hardeen's successor, Douglas Geoffrey, used the original parts of Houdini's prop to construct this five-clock version of the effect.



111



113. HOUDINI, HARRY (EHRICH WEISZ). HOUDINI CARD STAR.

Circa 1915. Chosen cards appear on the long arms of the star hanging above the magician's stage, around the circumference of a bright, nickel-plated central hub, at the command of the performer. Electromagnetic release system concealed in the center of the device used to activate the release and produce the cards. Width (arm to arm) 26 1/2". With a lengthy letter of provenance tracing the history of the star, and handwritten instructions for its use written by Stanley Palm. Owned and used by Harry Houdini. See *Salon de Magie*, page 187.

4,000/8,000

Owned and used by Houdini on his final tour in 1925 and 1926, the master magician allotted six minutes of time on his program for its performance. After Houdini's passing, the device passed to his brother Hardeen, and then to Hardeen's successor, Douglas Geoffrey. From Geoffrey it passed to Stanley Palm, and then to Ken Klosterman.



114



**114. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI-OWNED HIATT HANDCUFFS.**

Ungimmicked set of "English regulation" handcuffs owned by the famed escape artist and magician Harry Houdini. With Key. Length including central chain link 9 1/8". Owned by Harry Houdini.

3,000/6,000

**115. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI BEAN GIANT HANDCUFFS.**

Ungimmicked nickel-plated "escape proof" handcuffs formerly owned by Harry Houdini. The configuration of Bean's cuffs made it nearly impossible for a key to be inserted by the restrained. Even so, Houdini escaped from a set early in his career, helping secure his reputation. He would later use Bean Giants to challenge other supposed handcuff "kings." Width 6". With key. Working. Patent number stamped inside cuffs.

4,000/8,000

These two sets of handcuffs were formerly owned by French stage magician Keith Clark, remembered as the author of the Encyclopedia of Cigarette Tricks. Clark obtained the cuffs from Houdini's brother, Hardeen, and from Clark they passed to Dr. Morris N. Young, and later to John McManus, and finally to the Circus Museum of Sarasota before the Klosterman collection. Dr. Young's letter of provenance accompanies the handcuffs, stating that Houdini considered these as being "especially choice."



**116. JAKS, STANLEY (HERBERT SIEGBERT JAKS).
STANLEY JAKS' BOOK OF MYSTERIES.**

Circa 1936. A finely constructed book box approximating the size of a large Bible, richly bound in read leather with sterling silver detailing on the front board, including the text "PACABA" flanked by two mystical symbols, the letters set below the face of the Hindu goddess Kali, this ornament to be a gift to Jaks from the Aga Khan. Inside, the book holds two compartmentalized trays of miniature magic props used for many of Jaks' most famous routines, along with a plush-covered working surface, said to be one of the first examples of a close-up mat. The book contains many of Jaks' signature tricks, including his original Jaks Wallet (known as Private Reading Plus), his set of miniature sterling silver Cups and Balls crafted in Morocco, the LEFCAIDO divination trick, props for his Purse Mystery (as described in the *Tarbell Course*), and a range of other accoutrements used in various card magic and mentalism effects. Book dimensions 4 x 14 1/8 x 11". Accompanied by a carrying case used by Jaks to store and transport the book.

10,000/15,000



*An extensive discussion of Jaks and his book has been chronicled in *The Incredible Dr. Jaks* by Leo Behnke and Robert Blumele (*Salon de Magie*, 2014). The text not only explains the working behind many of the tricks in the *Book*, but also the origins of the case itself and the story of its use and creation in the 1930s, explaining that some of the props it held were finely crafted antiques that served no other purpose than to create an aura of mystery around the tricks in Jaks' repertoire. The authors also speculate that the word "PACABA," emblazoned on the front cover of the book, may have been derived from translations of the words "papyrus" and "cabalistic." However, the truth may be far less mysterious, as some have speculated that it is, in fact, the central tranche of letters in the word "Copacabana," the famous Manhattan nightclub where Jaks sometimes performed.*





117

**117. KALANAG (HELMUT SCHREIBER).
KALANAG'S FIRE BOWL AND STAND.**

Circa 1950. Chrome plated bowl on metal stand is shown empty, then bursts into flame on command. The lid is clamped on and when removed, the flames have been extinguished, and in their place are four live doves, or a bouquet of flowers. Height 42 1/2". Diameter of bowl 13 1/4". Not tested with power. Shows considerable use from professional performances. With a letter of provenance signed by former owner Christian Fechner, tracing the ownership to Kalanag.

1,000/2,000



118

**118. KEENE, LAMAR.
LAMAR KEENE'S CARVED SÉANCE CHAIR.**

Carved antique hardwood armchair with tapestry-like back and seat finished in fringe, used by fraudulent spirit medium Lamar Keene as the chair in his séances. With a note of provenance in the hand of Keene's secretary. Height 52". Well-worn fabric, especially at the seat, but intact. As pictured on the rear jacket of Keene's well-known work on his career as a fraudulent medium, *The Psychic Mafia*.

800/1,500

Known by his peers as "The Prince of Spiritualists," Morris Lamar Keene (1936 - 1996) practiced mediumship in Tampa, Florida and at Camp Chesterfield in central Indiana, crudely applying conjuring techniques in the séance rooms to apparently contact the dead. The publication of his exposé of the underworld of fake mediumship has become a well-known text in the field since its original release in 1976. After leaving spiritualism, Keene became successful in other business pursuits, but escaped at least two attempts on his life by what may have been disgruntled former spiritualist colleagues.



**119. KELLAR, HARRY (HEINRICH KELLER).
HARRY KELLAR'S CENTER TABLE.**

Louis XIV-style gilded center table with cabriole legs supporting a finely carved base incorporating a Bacchus-like head at its center, flanked by flowers and foliage, and four matching faces at the top of each leg. The top incorporating some thirteen secret devices, including traps of varying designs (wrist, rabbit, and coin), electrical connections, as well as pistons to control a Devil's Head automaton. Height 36". Width 55 1/4". Width 23 3/4" at widest point. With an engraved brass plate attached identifying the table as once in the collection of the John and Mabel Ringling Museum of Art (number 1786). With lock and key for rear servante. Owned and used by Harry Kellar. See *Salon de Magie*, page 166.

25,000/35,000

This table was at one time part of the Hooker and Larson collections, having also been owned by John A. Petrie and John J. McManus. In Greater Magic (1938), the center table rated mention among only a handful of unusual and significant props in Larson's collection: "Kellar occupied a position midway between the old time magician who relied entirely on elaborate mechanical pieces and a stage full of apparatus and the modern performer using a practically bare stage. Kellar to the last remained his old time center table." The table itself was prominently featured in contemporary photographs of Larson's New York studio.





**120. KELLAR, HARRY (HEINRICH KELLER).
HARRY KELLAR'S DEVIL HEAD AUTOMATON.**

Circa 1880. Grotesque head of a demon finished in red and green with thick mustache and beard and two large horns, resting atop a velvet-covered pedestal with brass ornaments, and supported by a decorated brass column; the demon being a faux automaton that apparently interacts with the performer and, after cards are selected by members of the audience, eventually produces these chosen cards from its mouth and between its horns. Piston-driven mechanism in base with further mechanics concealed inside the papier-mâché head. Restored in 1975 by magician Bill Brew. Owned and used by Harry Kellar. See *Salon de Magie*, page 170.

15,000/25,000

In performance, the devil's eyes rolled, its mouth opened, and then, after a cloud of smoke emanated from the jaws of the beast, two cards appeared between its lips, while another two popped in to view between its horns, concluding the effect. The internal mechanisms for this faux automaton are activated by pistons concealed in the performer's table (see previous lot). This Devil's head was owned by John A. Petrie, Charles Larson, John McManus, and the Circus Museum of Sarasota. Accompanying documentation traces the history of the prop.



122

**121. KELLAR, HARRY (HEINRICH KELLER).
TWO BRASS CANDLESTICKS FROM KELLAR'S ILLUSION SHOW.**

Circa 1895. Handsome pair of etched brass candlesticks with rope-like twisted design bisected by central hubs at the mid-point of each stand. Owned and used by the famed American illusionist Harry Kellar in his well-traveled and popular magic show. Heavily weighted bases, possibly a later modification by Kellar meant to assist in performance. Height 8 1/2". Finish of one candle polished, insignificant stress cracks to bases; very good. Accompanied by a notarized letter of provenance tracing their history and a vintage photograph of the candlesticks.

1,500/3,000

Obtained from the Kellar family by John D. Lippy, a contemporary of Thomas Worthington and fellow member of the Demon's Club, and later owned by Clint Reidel; Klosterman obtained the candlesticks from Reidel in the 1970s, along with other historically significant magic props, including Alexander Herrmann's Die Box (lot 104 in this catalog).

**122. KELLAR, HARRY (HEINRICH KELLER).
KELLAR PLAYING CARDS.**

Cincinnati: USPC, ca. 1920. Custom-made pack of gilt-edged double-faced Congress-brand playing cards, custom printed for Harry Kellar to his own specifications. In a slipcase-type cloth-covered box, the recto stamped with Kellar's name in gilt, the verso bearing a lithographed portrait of Kellar with a red imp perched on his shoulders. With original tax stamp. A rarity; one of but a handful known.

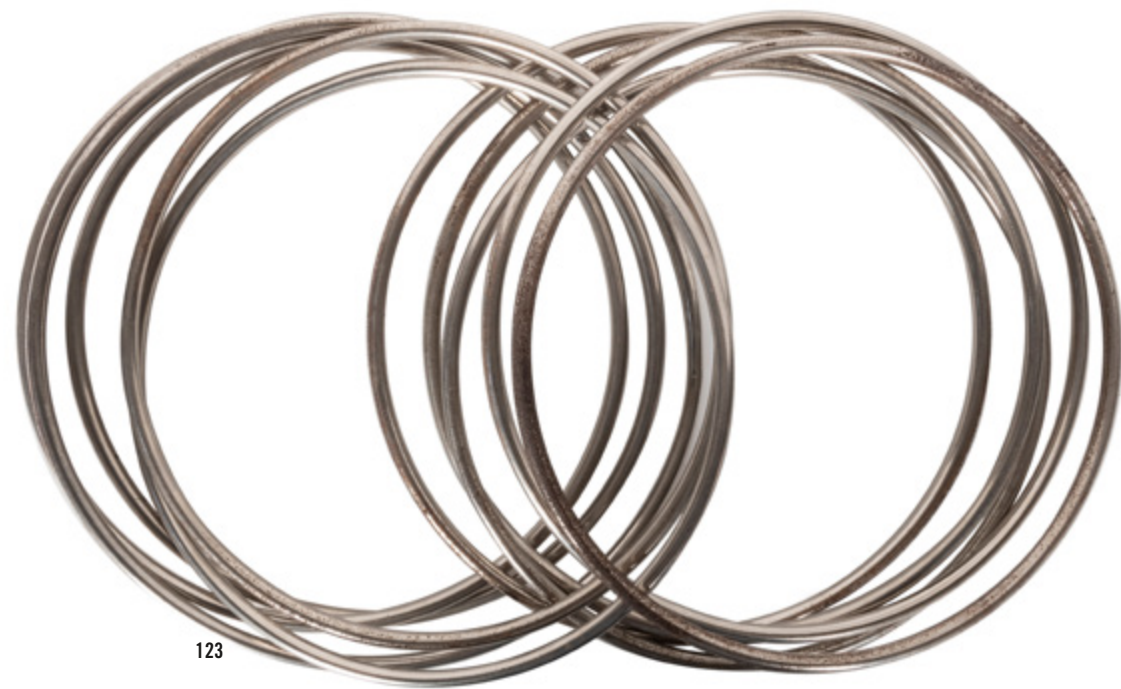
1,500/3000

A note of provenance accompanying the deck states: "Owned by Harry Kellar. Autographed by a nephew Frank Harry Kellar to Ted Banks. Gift to Percy Abbott from Ted Banks. Given to me by Abbott."



121





123



125

**123. LAURANT, EUGENE (EUGENE GREENLEAF).
EUGENE LAURANT'S LINKING RINGS.**

Set of ten rings used by Laurant for his well-known version of the ancient Linking Ring trick, including a standard set of eight rings and an additional chain of two. Diameter 10". In a sturdy carrying case. Presented to the Klosterman collection by Harold Puff, who stated that the rings were used by Laurant.

500/1,500

Laurant (Eugene Greenleaf, 1875 - 1944) was one of the three most popular magicians to forge a career on the rural entertainment and educational programs of circuit Chautauqua and Lyceum. His routine with the Linking Rings (using eleven rings) was published in Volume 4 of The Tarbell Course in Magic.



126

126. LEVANTE BLOCK PENETRATION.

London: Jon Martin [?], ca. 1937. Hardwood block with hole at its center is threaded on a rope held at each end by spectators. The magician then passes the block through the center of the rope with no cover or hesitation. Mechanical device concealed in block. Maroon finish with black accents. Block a 5" cube. With Charles Larson's handwritten notes and diagrams. Finely made.

400/800

Larson's notes and instructions indicate that this block is likely to have been constructed by Jon Martin, though other contemporary notes included with the prop mention the names of Willmann and Paul Clive.



124



**124. LEON (LEON LEVY).
LEON'S SHRINK AND SHRUNK TALKING SKULL.**

Circa 1910. Miniature imitation skull with articulated jaw which clicks in response to questions posed by the audience, once for "yes" and twice for "no." Housed in a nickel-plated glass case. Skull height approximately 3", overall height 10". Sold with a RPPC portrait of Leon, his hand on his chin, with his name printed underneath the portrait. Accompanied by a letter of provenance and a newspaper clipping showing Leon holding the miniature skull.

1,000/2,000

125. BOX OF LEFCAIDO.

European, ca. 1936. Blocks numbered 0 - 7 are placed in a small and handsome nicked box with lift-out doors that spell out the word or name "Lefcaido." The magician instantly knows the order of the blocks inside the box without opening the doors despite the fact that the blocks and box are ungimmicked and may be thoroughly examined. With instructions. Length 6 1/2".

400/800

This effect was developed by Dr. Rothstein for his friend Stanley Jaks. A complete description was published in Eperny's Rothsteinbuch, and in English in The Sphinx, Vol. 46, No. 6. Jaks' own apparatus for this trick is being offered in lot 116 as part of his close-up case, known as his Book of Tricks.





127



129

**127. MARO, EDWIN (WALTER TRUMAN BEST).
MARO'S SILVER COIN TRAY.**

Circa 1900. Specially fabricated tray allows the magician to secretly add a quantity of coins to those on top of the tray when they are poured in to the waiting hand of a spectator. Oval design, 11 1/2 x 8". With a postcard in Karl Germain's hand stating, "This tray is one of a few keepsakes I have from our late lamented "Maro." It is for the Detroit Banker," one of his best tricks and one which I think will suit you admirably." On the reverse is the statement, "This is indeed Karl Germain's handwriting - addressed to his old friend and rival Maro. Stuart Cramer."

500/1,000



128

128. MIKADO.

German, 1930s. Five colored handkerchiefs hanging from a chromed metal frame are placed in a metal tube, from where they vanish. Moments later, the silks reappear in their original positions hanging from the stand. To conclude the routine, one handkerchief is chosen, and the silks fall from the frame one at a time, with the chosen color being the last to fall. Height 33". With instructions, including Charles Larson's handwritten notes.

1,000/1,500

One of a handful of Larson's props profiled in Chapter XXX of Hilliard's Greater Magic (1938).

129. CRYSTAL MIRROR VASE (LARGE).

Circa 1910. Handkerchiefs placed into the cut crystal vase vanish or change; or objects can be made to appear inside the vase at will. With polished metal mirror dividing the interior. Handsomely turned ebony lid with tall finial. Height 13 1/4". The finest example of this prop we have encountered.

500/1,000



131

**130. MULHOLLAND, JOHN.
JOHN MULHOLLAND'S BUDDHA
TUBES AND SIDE TABLE.**

Circa 1930. Said to be crafted by Mulholland himself, and including two wooden tubes with inlaid designs which are shown empty, then nested. From inside, a massive production of handkerchiefs, flowers, and even livestock can then be made. Resting on a wooden stand with removable fabric top, also crafted by Mulholland. With the performer's address label inside one tube. Metal load chamber. Height of table and tubes 43 1/2". Table legs pack in fabric bags (included). Accompanied by a lengthy LOA regarding the provenance of the props from Alton Sharpe.

1,000/2,000

In addition to his career as a magician, Mulholland taught industrial arts at the Horace Mann school for boys for a short time, and constructed many of his own props. His complete routine using these Buddha Tubes, titled "The Bottomless Boxes," was published in John Mulholland's Book of Magic (1963) at page 156, where he explains that the props were used to produce a variety of gifts for his audience: "On one, single, solitary occasion the object to be mysteriously found was a diamond necklace valued at a quarter of a million dollars."

131. MYSTRO BILLIARD BALL CABINET.

Circa 1920. Oblong hardwood cabinet holds eight billiard balls. The compartment containing six of the balls may be accessed from the exterior through a cleverly gimmicked panel, allowing the performer to vanish, exchange, or add items to the interior without suspicion. Front panel painted in red and black with the word "MYSTRO" in a billiard ball motif. Gimmick camouflaged by fake hinge. Length 14 3/8".

300/600



130





133



132

**132. NEFF, WILLIAM.
BILL NEFF'S MINIATURE TIP-OVER TRUNK.**

Los Angeles: F.G. Thayer, 1940s. Miniature trunk is opened and tipped forward to show its interior – it is empty. The trunk is righted, and a production is made from within. Bright red lacquer with black metal bands. Finely made. 7 ¼ x 9 x 6". Owned and used by Bill Neff in his *Madhouse of Mystery* show. With a letter of provenance tracing the history of the prop.

400/800

**133. NICOLA (WILLAM MOZART NICOL).
NICOLA'S NOSEGAY TO BABY.**

London: Will Goldston, ca. 1931. A vibrant bouquet of flowers held in the performer's hands transforms visibly into a baby dressed in christening clothes. Papier-mâché face and hands, hand painted, with silk costume trimmed in lace and ruff, with silk and feather flowers mounted to a wooden frame. Length (open) 23". With a letter of provenance tracing the item to Nicola's show. See *Salon de Magie*, page 306.

1,000/2,000

134. SELF-HEALING GLASS/GIANT PENETRATION FRAME.

London: Lewis Davenport & Co., 1939. Giant version of the Krug effect in which a sheet of glass is pierced by a magician's wand, pencil, or a silk handkerchief when its center is shielded by a sheet of paper. Moments later, the glass is shown unbroken and free of holes. Brightly chromed frame 25 ¾ x 18". Near fine. The largest and finest example of this effect we have encountered. Rare.

1,000/2,000



136

**135. READING BOX OR SPIRIT MESSAGE BOX.
(PEEK DEVICE).**

Vienna: Klingl, ca. 1920. Miniature hardwood writing desk with brass trim, inlaid details and dovetailed corners. A notecard written by a spectator is placed in the drawer in the desk, yet the magician instantly knows what was recorded without opening the drawer. 2 ½ x 4 x 5 ¼".

400/800

**136. POWELL, FREDERICK EUGENE.
POWELL'S NEST OF BOXES.**

Los Angeles: F.G. Thayer, ca. 1930. A borrowed watch or ring appears in the smallest of four nested mahogany boxes. Finely made set of mahogany boxes with brass corners and hardware, and including the original key tag bearing Powell's name. Largest box 7 ¾ x 9 ¾ x 8 ½". Owned and used by Frederick Eugene Powell, the second Dean of the Society of American Magicians. Accompanied by a letter of provenance from Jack Flosso, tracing the provenance of the set. See *Salon de Magie*, page 232.

2,000/4,000

Powell's boxes were left to his friend and benefactor John A. Petrie after Powell's death. Al Flosso obtained the boxes from Petrie.



135



134



137



138

**137. PUNX (LUDWIG HANNEMAN).
PUNX'S CLOSE-UP CASE.**

Three-tier leather close-up case filled with the props used by and developed by Punx, including his Three Shell Game, paddle tricks, miniature Tambor Production, puzzles, brass Spirit Nut, coin effects, hat pins, a Bill Tube, and other props. Lock and key. 3 3/8 x 11 x 7".

1,000/2,000

The routines using many of the props held in this case are described in Punx's books. Documents accompanying the case outline the use or name of the items it holds.

**138. CHANGING/PRODUCTION TUBE
OR PLUME TO BONBONS.**

Circa 1860. Finely turned ribbed brass tube with finial-topped lids. A bright red feather, placed in the tube, is transformed into bonbons or other small objects when the lid is clamped on, then removed. With gimmick at one end to give the audience a final glimpse of the plume inside. Length 30". Finely made.

1,000/2,000



139

139. PHOENIX TARGET AND CAGE.

Hamburg: Carl Willmann [?], ca. 1900. A canary stuffed into the end of a pistol with wide funnel on its barrel is fired at a target across the stage. The target instantly transforms into a large cage with domed roof, inside of which is the canary. This outfit uses no roller blind, and as such is more durable, and perhaps more reliable than other models we have encountered. 8 3/4 x 9 3/4 x 9 3/4". Paint worn, but good working condition. Scarce.

1,000/2,000

Formerly owned by illusionist John Calvert, and accompanied by a wooden packing case bearing John Calvert's signed bookplate.

140. HIMBER PITCHER AND PAIL TRICK.

New York: Richard Hember/Gimacs Unlimited, ca. 1961. Milk poured into a pail vanishes; the pail has no bottom. The pail is upended, and a metal disc is then placed on its bottom. More milk is poured on to the makeshift bottom, yet it does not spill over. Finally, the pail is righted again and the disc is removed, allowing a clear view through the open pail. The liquid is gone. With original gimmicked Lucite pitcher. Heavy metal construction, height 7 1/4". Rare.

1,000/2,000

A rare example of the original model sold in limited numbers by Hember in the 1960s for the astonishingly high price of \$125 (inclusive of the original pitcher offered with this set, but almost never encountered together with the pail).



140





141



142



144



145



143

141. MINIATURE NIFFEN TUBE WITH STAND.

Vienna: S. Klingl, ca. 1930. Close-up version of the metal vase with lid which changes, vanishes, or produces items inside. On a spun metal display stand, as issued. Hallmarked? Height (inclusive of stand) 5 5/8". Finely made. **300/600**

142. NICKEL SILVER PLUG BOX.

German, ca. 1920s. Finely made tube changes, vanishes, or produces articles inside. Large enough to accommodate a live canary. Outer tube etched with floral motif. Height 5", diameter 1 7/8". A handsome example. **400/800**

143. CARDINI (RICHARD PITCHFORD). CIGARETTE LIGHTER REEL.

New York: Richard Cardini, 1973. Engraved brass cigarette lighter made into a retractable thread reel by Cardini. Thread length approximately 38". Signed and dated on one panel, "Made by Cardini/1973." 2 1/2 x 1 1/2 x 1/2". **1,000/2,000**

Cardini manufactured reels in a variety of designs, including models meant for installation in the heel of a shoe, a watch, and even a design meant to be held and operated in the performer's mouth.

144. HEADLINE SENSATION.

Colon: Abbott's Magic Novelty Co., ca. 1944. Headline prediction effect consisting of an outer metal box and internal wooden block holding a sturdy brass tube. The prediction - mailed to the theatre weeks before the magician's appearance - is shown to match, nearly exactly, the newspaper headline of the town in which the performance takes place. With instructions. Outer box 6 3/8 x 3 5/8 x 3 3/8". Inner brass tube stuck in place, else very good. Rare. **500/1,000**

After its invention, this prop was offered to the magic fraternity by Abbott's for the high price of \$25 and on the condition that each buyer would sign a secrecy agreement in order to complete the purchase. A complete history of James' invention and use of this prop to predict the outbreak of WWII is outlined in Stewart James in Print: The First Fifty Years, at page 212. This unit is said to have been the property of "Doc" Mahendra.

145. PREDICTION CHEST.

Circa 1930. Miniature humpbacked chest covered in gilt tooled leather in which a prediction is locked; when the chest is opened, the prediction is shown to be accurate. Key injection method, including second un gimmicked key. 4 x 6 x 4". From the collection of John McManus, and displayed alongside many of his prized artifacts at the 1951 SAM Convention. Finely made. **2,000/3,000**





146

146. NELSON'S PREDICTION CHEST.

Columbus: Nelson Enterprises, ca. 1945. Brass-bound humpbacked chest in which a prediction of future events is locked. During the magician's performance, the chest is unlocked by a member of the audience who removes a brass tube from inside. It contains the prediction which is read aloud and proven to be accurate. 7 7/8 x 14 x 9 1/2". With two keys and brass pellet, the latter not available in other Nelson chests. Said to be one of twelve chests of this size made for and sold by Nelson.

2,000/4,000

Said to be the chest used by John Booth to predict a newspaper headline, as reported by the St. Louis Star-Times and the Globe Democrat and later published in the July, 1946 issue of The Linking Ring.

147. DR. Q'S VISIT OF THE GHOSTS (RAPPING DOOR).

Los Angeles: F.G. Thayer, ca. 1943. Freestanding miniature door with brass knocker sits on the magician's table. When question are posed to the spirits surrounding the door, the knocker raps out answers loudly, once for "yes" and twice for "no." Height 18 1/8". With two gimmicks. Possibly repainted. Rare.

1,500/2,500



147



148

148. RAPPING HAND.

Circa 1920. A disembodied wooden hand with velvet cuff sits atop a sheet of glass. The hand raps out answers to questions posed by the audience, tapping once for "yes" and twice for "no." Length of hand 8". Glass plate 24 x 13". With original padded wooden packing box for glass. Obtained from Paul Fleming, Germain's assistant, successor, and friend.

1,000/2,000

**149. RABOID, RAJAH (MAURICE KITCHEN).
RAJAH RABOID'S CRYSTAL BALL.**

On a plated metal stand with space inside to accommodate a light which may project images inside the ball. Ball diameter 2 3/4", stand height 6 3/4". With a LOA from the former owner to Ken Klosterman tracing the history of the ball to Raboid.

600/1,200

Raboid (Maurice P. Kitchen, 1896 - 1962) was a vaudeville mind reader and crystal gazer who used a Mexican border-blasting radio station to broadcast his predictions to the American public. In the 1930s he hired Johnny and Robert Eck for what has become a legendary version of the Sawing in Half illusion.



149



150

**150. THE GREAT RAYMOND (RAYMOND SAUNDERS).
THE GREAT RAYMOND'S ROOSTER PAN.**

Circa 1920. Handsome copper pan with handle and matching tray; the pan was shown empty in performance, the lid clamped on, and when removed again, Litzka Raymond's pet rooster, China Boy, made his appearance from inside. The copper tray with a hammered finish bearing Raymond's logo. Sold together with engraved copper printing block picturing China Boy, and miniature China Boy Comic Book. Diameter of pan 12 1/2". Tray 19 1/4 x 14". See *Salon de Magie*, page 298.

2,000/4,000

151. CONFETTI OR BRAN VASE.

Holland: Okito [?], ca. 1900. Tall toleware vase filled with confetti or bran is covered; when the lid is removed again, a live dove has appeared inside. Hand-painted, with Asian scenes surrounding the exterior of the vessel. Overall height 12 1/2". Paint worn.

2,000/3,000



151



153

152. BLUE PHANTOM.

Los Angeles: F.G. Thayer, ca. 1935. A blue checker, threaded on a nicked rod with a quantity of yellow checkers, moves from the top of the stack to the middle, and to the bottom when covered with a decorated metal tube. Height 17 3/4". This example finished by Okito for John Braun in orange, black, and gold, with further Okito decals in color on the lid of the tube.

1,000/2,000

153. TRANSFORMATION OR BIRD BOX.

Holland: Okito [?], ca. 1900. Velvet-lined box transforms one item into another when the lid is placed on, then lifted again. Lid triggers change by operating two sliding internal panels. Height 6". Lid chipped, general rubbing and wear. From the Circus Museum of Sarasota Collection, and bearing its inventory number, CMS 300.

2,000/4,000



152





lid detail



154. OKITO CARD RISING CHEST.

Holland: Okito, ca. 1903. Chosen cards are lost in a shuffled pack, which is placed into a handsome lacquered box with inlaid trim and decorated with a songbird motif. On command, the selections rise from the box, lifting the chest's lid as they appear one-by-one. 5 3/8 x 4 3/4 x 3 1/2". Swiss mechanism. Includes Okito-made carrying case finished with marbled paper and bearing his embossed seal, his Amsterdam address label inside lid, and accompanied by they winding key and threaded pack. With instructions. A fine example of Okito's masterful craftsmanship. See *Salon de Magie*, page 248.

3,000/6,000



156

155. JAPANESE WATER JAR/WATER VANISHING VASE.

Hamburg: Carl Willmann [?], ca. 1895. Painted metal jar into which water is poured, only to vanish moments later. Unlike the traditional Foo Can, the interior of the jar can be shown empty and untapered after the liquid has vanished. Decorated with songbird decals, possibly by Okito. Height 8 1/2". Mouth diameter 6". Finish well worn.

800/1,200

156. OKITO (TOBIAS BAMBERG). PIGEON VANISH.

New York: Theo Bamberg, 1913. Two live birds are removed from a highly decorated yellow cage and placed in a larger orange box. The orange box is then disassembled piece-by-piece to show that the birds have vanished. Larger box 9 x 10 x 8". With engraved maker's plates and a TLS on Okito's letterhead to the former owner outlining the history of the apparatus. See *Salon de Magie*, page 244.

2,000/4,000

Okito's letter of provenance, written in 1948, states, "I made it for my own use and I do remember I produced this trick for the members of the S.A.M. on a Saturday program at the little stage of Martinka[s] shop on 6th Ave, and I am proud to say it kept them all guessing. Furthermore I want to state that this is the only one I ever made, because I wanted to remain exclusive Bamberg. When I left this country in 1919, I gave this trick to my son David (Fu-Manchu) who was only 15 years at the time. Later he sold it to Mr. Victor Barbour at a very high price."



155





158



159



157



161



160

157. RING PRODUCTION CASKET.

Circa 1900. A wooden case with glass sides hangs from a short stand. A borrowed ring, vanished only moments earlier, appears visibly in the box at the command of the magician. Similar to Robert-Houdin's Crystal Casket. Finely constructed from hardwood with brass hardware. 3 1/2 x 5 3/4 x 1 7/8".

500/1,000

158. SCHLUNEGGER RING AND ROD TRICK.

Pittsburgh: Rudolph Schlunegger, ca. 1931. A marked wooden ring vanishes from a flat metal cabinet hanging from a metal stand, only to reappear threaded on a stout steel rod running through a cabinet shown empty but moments before. The ring then vanishes from the rod and reappears in the cabinet. Width of cabinet 9 3/8". With original wooden packing case. Minor wear to paint, but good condition overall. Said to be one of only 12 manufactured.

1,500/2,500

159. SILK PEDESTAL.

Circa 1920. Handsome metal stand supports a crystal tumbler, which is empty. The glass is covered; when revealed again, a missing silk handkerchief has appeared inside. Well made with unusual cast metal base. Includes cut crystal bottomless glass with removable base. Height 12 3/4".

300/600

160. SILK IN LIGHTBULB.

Hamburg: Bartl, ca. 1930. A handkerchief vanishes, then reappears in a burning lightbulb sitting on the magician's table; the bulb is extinguished at the moment the silk appears inside and is then drawn from inside the bulb. Height 19".

800/1,500

161. SILK PISTOL.

Circa 1920. A handkerchief draped over the end of the chromed pistol vanishes when the trigger is pulled. A very large example; length 20". Handle replaced in 2018 by Paul Lembo; barrel and mechanism from the Circus Museum of Sarasota collection.

400/800





162. SILK PISTOL.

London: Jon Martin, ca. 1940. A silk handkerchief, draped over the barrel of the pistol, vanishes when the trigger is pulled. Finely made in the Martin style from polished Dural aluminum. Length 11 ¾". Hallmarked. Rare.

1,000/2,000



163. SILK SWORD.

Paris: Caroly [?], ca. 1890. Bright red silk handkerchief is produced on the tip of the magician's sword on command. Velvet-covered handle below a cast brass hilt, the clamshell-type ornament concealing the mechanism. Length 37". An early and handsome example of this uncommon prop.

500/1,000



164. GIANT BRASS SNUFF VASE.

European, ca. 1890. Bright brass vase changes, vanishes, or produces objects inside. Height 12". The largest example of this prop we have encountered.

2,000/4,000



165. VISIBLE ENVELOPE SWITCH.

New Haven: Petrie & Lewis, ca. 1930. Finely made nickel plated stand visibly switches cards or billets placed inside, ostensibly to display them. Height 13 ¾". Hallmarked.

600/1,200

166. MARTIN SPIRIT BELL.

London: Jon Martin, 1940s. Glass bell rings out answers to questions, sounding once for "yes" and twice for "no," while suspended on a handsome aluminum rod. Length of rod 14 ½". Glass bell a replacement supplied by Faust (Granville Taylor). Includes earlier replacement metal bell. Rare.

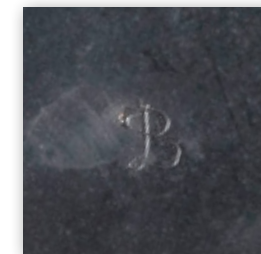
1,500/3,000



167. SPIRIT TRUMPET.

Circa 1920. Collapsible trumpet used to amplify the voices of apparent spirits in darkened séance rooms. With an extra metal ring bearing traces of luminous paint also making possible a floating trumpet effect. In a zippered faux leather pouch bearing the signature of D.W.E Hughes, St. Louis, in white ink. Length 29 ¾". A few dents, else good.

300/600





168

168. DR. Q'S DARK TRUMPET SÉANCE.

Los Angeles: F.G. Thayer, 1920s. Silver spirit trumpet used to apparently amplify the voices of ghosts in a darkened séance room, and supplied with a device allowing the medium to read billets and glimpse other objects in the dark. Height 15". Some wear to paint. Scarce.

500/1,000



169

169. MINIATURE SPIRIT PAINTING.

Los Angeles: F.G. Thayer, ca. 1930. Tabletop model of Dr. Wilmer's classic effect in which blank canvases, lit from behind, slowly and eerily develop in to finished paintings of subjects chosen by the audience. With replacement canvases and shell. Working. Height 12 ¼". A few chips to finish, rubbing at extremities and wear at corners. Scarce.

1,000/2,000



170

170. GIANT PHYSIQUE MAGIC SET.

French, ca. 1880. Large pebbled maroon case stamped in gilt; hinged lid with mirrored interior. Includes many classic tricks, among them a Ball Vase, Passe Passe Bottles, Cups and Balls, Bonus Genius, Die Through Hat, turned wooden Coin Bank, Millet Barrel, Dice Vase, Egg Vase, hammer for Ball Vase, Card Pedestal, and more. 7 ½ x 15 x 21". The largest example we have encountered.

1,500/2,500



171

171. FLOATING TABLE.

Circa 1900. Wooden side table with hexagonal top clings to the magician's hand and floats in mid-air. With star traps in top possibly for use with silk production apparatus or intended for use as black art wells. Includes box bearing title "Table Lifting Extraordinary," filled with pins and a gimmicked ring, and bearing the label of collector Chet Karkut underneath. Height 30". Gold braid on top well worn and ragged.

500/1,000





172



173

**172. TAYLOR, MERV.
MERV TAYLOR'S GIMMICKED MAGIC CANE.**

Circa 1940. A complete act built in to a complicated mechanical cane, each section outfitted with gimmicks and secret aids. Incorporated into the body of the cane are a ball dropper, coin dropper (for individual coins), silk winder (for vanish or change), cigarette dropper, large load chamber, match dropper, second silk winding/changing device, and, at the tip, a coin-catching mechanism ala the Coin Wand, with a specially machined 1915 silver US Half Dollar. Cane unscrews into eight separate sections. Assembled length 35 1/2". Paint worn, but very good working condition overall. Obtained from the Merv Taylor estate.

2,000/4,000

173. TALKING TEAKETTLE.

Omaha: David P. Abbott, ca. 1910. Ersatz teakettle, painted red, which will apparently "talk" to those who ask it questions. A ghostly voice emanates from the spout of the kettle and responds to queries, giving detailed answers ad infinitum to those who sit with it. The lid of the kettle may be lifted to show that there are no concealed mechanisms or speakers inside. Height 6 1/2". One of perhaps fifty or fewer kettles made and sold by Abbott based on the original used in his famous "House of Mystery" presentations. Rare.

2,000/4,000

In an era before radio was commonplace, Abbott's teakettle created a sensation – not only in the parlor shows he presented, but in the repertoires of many professional mind readers and magicians. Even decades later, after the technology used to accomplish Abbott's feat was more commonplace, the Talking Teakettle was used to generate thousands of inches of newspaper publicity for canny performers. The original model, offered here, is one of but a handful constructed by Abbott. Harry Kellar, after witnessing Abbott's demonstration of the kettle, wrote to praise the device: "I consider your teakettle the most magical, the most wonderful illusion invented. ... And for a house of mystery, there is nothing to equal it." Kellar was gifted a kettle by Abbott, and this model was later presented to the Salon de Magie. See Salon de Magie, pages 278 – 281.



174

174. TAMBOURINE SILK PRODUCTION.

Circa 1900. Two metal rings are converted into an impromptu tambourine by pressing tissue paper between them. The magician then produces silk handkerchiefs, flowers, and other articles from inside the drum after setting it in an attractive and heavy cast base. Height 17 7/8".

400/800

175. STAGE-SIZE TAMBOURINE PRODUCTION.

Circa 1920. Large nickel-plated cylinder is capped by paper after being shown empty, then hung from a nickel-plated stand. A giant production is now made from within the ersatz tambourine after the paper is punctured. Height 63 3/4". An exceptional and large example of this classic trick.

2,000/4,000



175



177

176. ROUND-TOP VANISHING BIRDCAGE.

London: Jon Martin, 1940s. Tall and gleaming metal cage with domed top crafted from Dural aluminum vanishes from between the magician's bare hands without cover. Height 11 3/8". Rare.

1,500/2,500

177. VENTRILOQUIST FIGURE'S HEAD.

Vienna: S. Klingl, 1930s. Expressive and finely made mechanical ventriloquist figure's head with glass eyes and mohair wig. With five actions: blinking eyes (separately or simultaneously), upper and lower lip movement, and wiggling ears. Weighted eyes. Control stick with plastic grip. Height 12 1/2". With the maker's label inside the neck of the figure. Wear and cracks to finish as expected from age. Finely made. Scarce.

1,000/2,000



176



178

178. VIRGIL (VIRGIL HARRIS MULKEY). SENSATIONAL TALKING SKULL.

Colon: Abbott's Magic Novelty Co., ca. 1949. Papier-mache skull mounted on a spun metal base sits on a table well away from the magician, yet the conjurer and the skull all but carry on a conversation, the skull rapping out answers to questions, clicking its jaw once for "yes" and twice for "no" in response to various queries. Height 9". With the original wooden packing case. Accompanied by a script, the winding key, cap, and a LOA tracing the ownership of the skull to Virgil, who performed the trick extensively. See *Salon de Magie*, page 286.

1,500/3,000

179. GIANT WATCH MORTAR.

Circa 1900. Oversized wooden mortar and pestle into which a borrowed watch is dropped and apparently ground to bits, though later in the performance the restored timepiece is discovered - entirely unharmed - in any one of a number of locations. A very large example; diameter 6", height 8". Includes dummy watch parts.

800/1,500

180. TICKING WATCH BOX.

Circa 1890. Handsome mahogany box from which a borrowed watch disappears even though the box is locked. With concealed internal ticking mechanism which allows the watch to apparently be heard inside the box even though it is not present.

1,000/2,000



180



179



181

181. WATCH MIRROR.

New York: Martinka & Co., ca. 1910. A borrowed watch, hanging from the magician's pistol, is shot at the mirror resting on his table. The glass shatters, and inside the frame hangs the missing watch. On a claw-footed stand, height 20 ¼".

1,000/1,500



182

182. STAGE SIZE WATCH MIRROR.

Hamburg: Carl Willmann, ca. 1909. A borrowed pocket watch, vanished from the magician's hands, reappears in the center of a large mirror standing at center stage when the center of the glass breaks, revealing the timepiece hanging inside the frame. A very large and fine example, with folding nickel-plated stand; height 55 ½".

1,500/2,500



183

183. FLYING POCKET WATCHES.

Circa 1910. Four pocket watches vanish from the magician's hands, only to reappear hanging from four ribbons hanging on display on a heavy metal stand with Kellar-type base. Thread-operated mechanism effects production of the watches. Height 43 ½". Restored to good working condition.

1,000/2,000



184

184. MENTAL MIRACLE POCKET WATCH (STULL WATCH).

San Francisco: Stull Magic, ca. 1940. Specially constructed pocket watch allows the magician to know, with perfect accuracy, at which time a spectator will stop when the case is closed and the volunteer spins the hands. Hallmarked keystone watchcase with attached chain. Accompanied by a vintage 14-karat gold ring engraved with the code used in performance. Diameter of watch 1 5/8". In a glass display case. Includes handwritten instructions.

2,000/4,000



185

185. VOICE FROM THE GREAT BEYOND. WHISPERING BUDDHA.

Los Angeles: F.G. Thayer, 1930s. Gesso over wood, painted in gilt, red, and blue, and studded with imitation gems. Questions asked of the Buddha are answered in a faint whisper by the figure, when the inquirer holds her ear to its mouth. The statue sits isolated on its own table, well away from other props, secret assistants, and the magician. Height 18". Chips to finish as expected, but very good overall. Rare.

2,500/5,000

The effect utilized the technology first adapted to magic by David P. Abbott in his Talking Teakettle (see lot 173).





186



187

186. SCOTCH AND WATER SEPARATION.

Los Angeles: F.G. Thayer, 1930s. Two metal tubes decorated in blue, black, and silver lacquer cover two glasses on turned stands; a bottle of Dewar's White Label is displayed on a matching stand. Scotch and water are poured into the bottle from separate glasses, which are then covered. The liquid vanishes from the bottle, only to reappear in the two glasses, separated, just as it was at the outset. Height of pedestal and tube 12 ¼". Lacks glassware. Rare.

1,500/2,500

Possibly manufactured by Thayer for the son of Asa Candler, owner of the Coca Cola Corporation, who purchased many Thayer props as a boy. A somewhat modernized version of the Wine and Water effect in that the bottle requires no cover to vanish the liquid; it is simply turned over to show that the contents have disappeared. This is the only example by Thayer we have encountered.

187. WINE AND WATER SEPARATION.

Circa 1900. Handsome nickel-plated cones cover two crystal glasses and a matching decanter. Wine and water, one liquid from each glass, are poured into the decanter. The glassware is covered momentarily. When revealed again, the glasses have refilled with wine and water and the liquid has vanished entirely from the decanter. Overall height including pedestal and cone 12 ¾". Minor denting to cones, else very good. A handsome set, finely constructed.

1,500/2,000

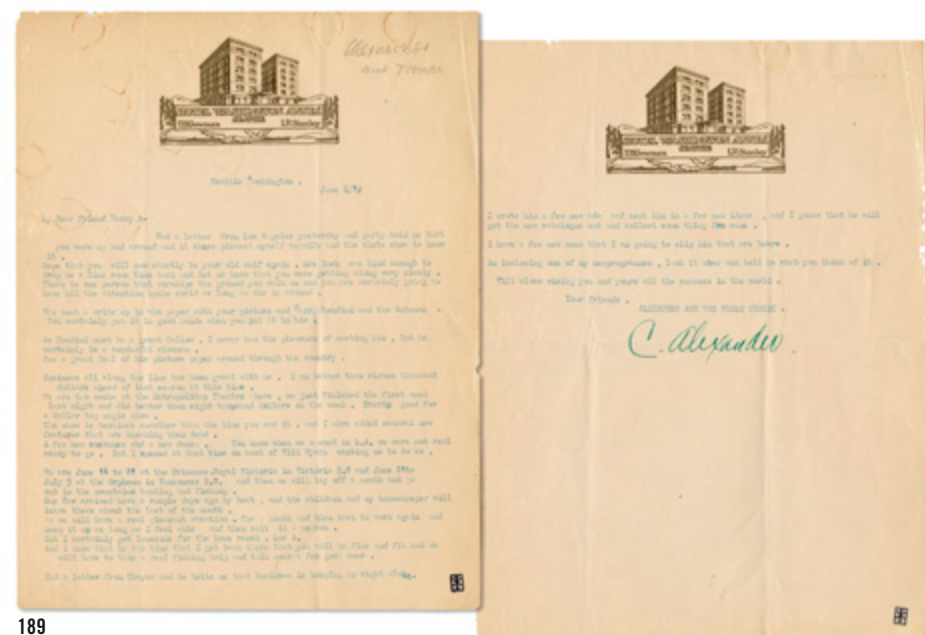


BOOKS & EPHEMERA





188



189

**188. ABBOTT, DAVID P.
FIVE PHOTOGRAPHS OF DAVID P. ABBOTT,
THREE SIGNED.**

Omaha, ca. 1908. Including three images with his famed Talking Teakettle or Floating Ball, another seated at a table with a second man, and a printed bust portrait inscribed and signed to Thomas Worthington in purple ink. The largest 3 1/8 x 5 3/8". Two signed on versos. Minor edgewear, portrait with old linen backing.

500/1,000

**189. ALEXANDER (CLAUDE ALEXANDER CONLIN).
TWO-PAGE TLS FROM ALEXANDER TO HARRY KELLAR.**

Dated Jun 8, 1919 and typed on Hotel Washington Annex stationery, Alexander writes to the Dean of American Magicians at length, inquiring after his health ("Hope that you will now shortly be your old self again."), commenting on Houdini and Kellar appearing together with the automaton Psycho in a recent newspaper feature ("You certainly put it in good hands when you put it in his."), writes further about Houdini ("...must be a great fellow. I never had the pleasure of meeting him, but he certainly is a wonderful showman."), and describes at length the strength of his business ("I am better than eleven thousand dollars ahead of last season at this time. ...we just finished the first week last night and did better than eight thousand dollars for the week."). Chipping around edges, a few old spots of soiling; very good. Boldly signed in green ink, "C. Alexander."

400/800



190

**190. ALEXANDER (CLAUDE ALEXANDER CONLIN).
PORTRAIT OF ALEXANDER "THE MAN WHO
KNOWS," INSCRIBED AND SIGNED.**

[Portland: Davies, ca. 1920]. Bust portrait of the famed mind reader and magician in his trademark turban. 10 x 8". Backed with old linen. Boldly inscribed and signed, "To Arch Demon / Thos. Worthington Jr. / Baltimore Md. / March 22 / -21 / C Alexander."

500/1,000



191

**191. ALEXANDER (CLAUDE ALEXANDER CONLIN).
PORTRAIT OF THE NARTELL TWINS AND
MRS. ALEXANDER, INSCRIBED AND SIGNED.**

Portland: Davies, 1921. Full-length image of the costume-clad twins and Mrs. Alexander seated cross-legged before a white background, with a gazing ball resting between them. 10 x 8". Backed with old linen. Inscribed in ink, most likely in the hand of Claude Conlin, "From Famous / Nartell Twins / & Mrs. Alexander / with Alexanders / Spook / Troupe / Mar. 21 - 21."

500/1,000





192

192. [AUTOGRAPHS] STARS OF MAGIC.

New York: Louis Tannen, 1961. Blue cloth stamped in gilt. Profusion of photographs. 4to. General shelf wear and one soiled spot; good. Kept as an autograph book by Ken Klosterman, and filled with the inscriptions and signatures of hundreds of magicians, many of them visitors to Klosterman's famed Salon de Magie. Among the signers are: David Copperfield (twice), Doug Henning, John Gaughan, Jim Steinmeyer, Ali Bongo, Irving Desfor, Andre Kole, John Calvert, Karrell Fox, Len Vintus, Alan Shaxon (twice), David Hoy, Jack Chanin, Charles Reynolds, Bob Lewis and Ginny, Al Sharpe, Harry Blackstone Jr., Norm Nielsen, Jay and Frances Marshall, U.F. Grant, Tony Andruzzi, John Henry Grossman, James Randi, Jonathan and Charlotte Pendragon, Johnny Fox, and dozens more.

300/600

193. BERTRAM, CHARLES. ISN'T IT WONDERFUL?

London: Swan Sonnenschein & Co., 1896. Large paper edition. Gilt-stamped white cloth with beveled edges. T.e.g. Frontispiece of Bertram performing the card stab. Tall 8vo. Binding nearly detached, cloth soiled. Inscribed and signed by Bertam under the frontispiece in ink.

200/400

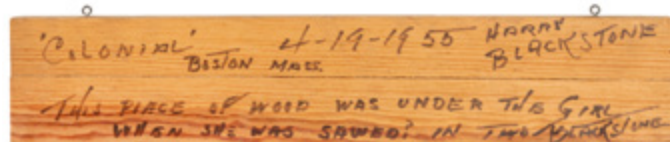
194. BLACKSTONE, HARRY (HENRY BOUGHTON). BLOCK OF WOOD FROM HARRY BLACKSTONE'S BUZZ SAW ILLUSION.

Two slats of wood at one time placed under the assistant in Blackstone's famous Buzz Saw illusion. Lettered in ink with the text: "'Colonial [Theatre] Boston Mass. 4-19-1955 Harry Blackstone / This piece of wood was under this girl when she was sawed? in two. Blackstone.'" With eyelets in upper strip for hanging. Length 16 1/4".

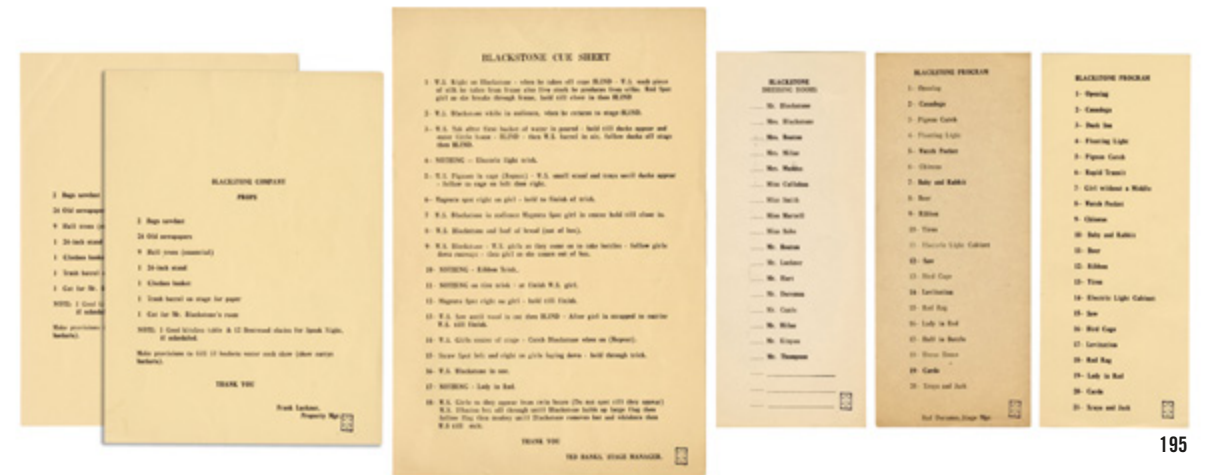
200/400



193



194



195

195. BLACKSTONE, HARRY (HENRY BOUGHTON). BLACKSTONE THEATRICAL REQUIREMENT LISTS.

1940s. Including printed prop lists, a large Cue Sheet, two different programs, and a dressing room list, all provided to theaters by the company for use backstage. The largest 10 1/2 x 7". Uncommon.

150/300

196. BLACKSTONE, HARRY (HENRY BOUGHTON). PHOTOGRAPH OF BLACKSTONE'S HANDS, SIGNED AND INSCRIBED TWICE.

Hartsook photo, ca. 1919. Unusual image of Blackstone's hands, the right holding a fan of cards and the left plucking the Jack of Diamonds from the fan at its fingertips. 10 x 8", inscribed and signed in the image by Blackstone, "a pair / Blackstone's / hands / at 34." Blackstone has inked a poem to the verso titled, "S'posen," and signed his name underneath. Short tear at one end, else very good.

150/300



196

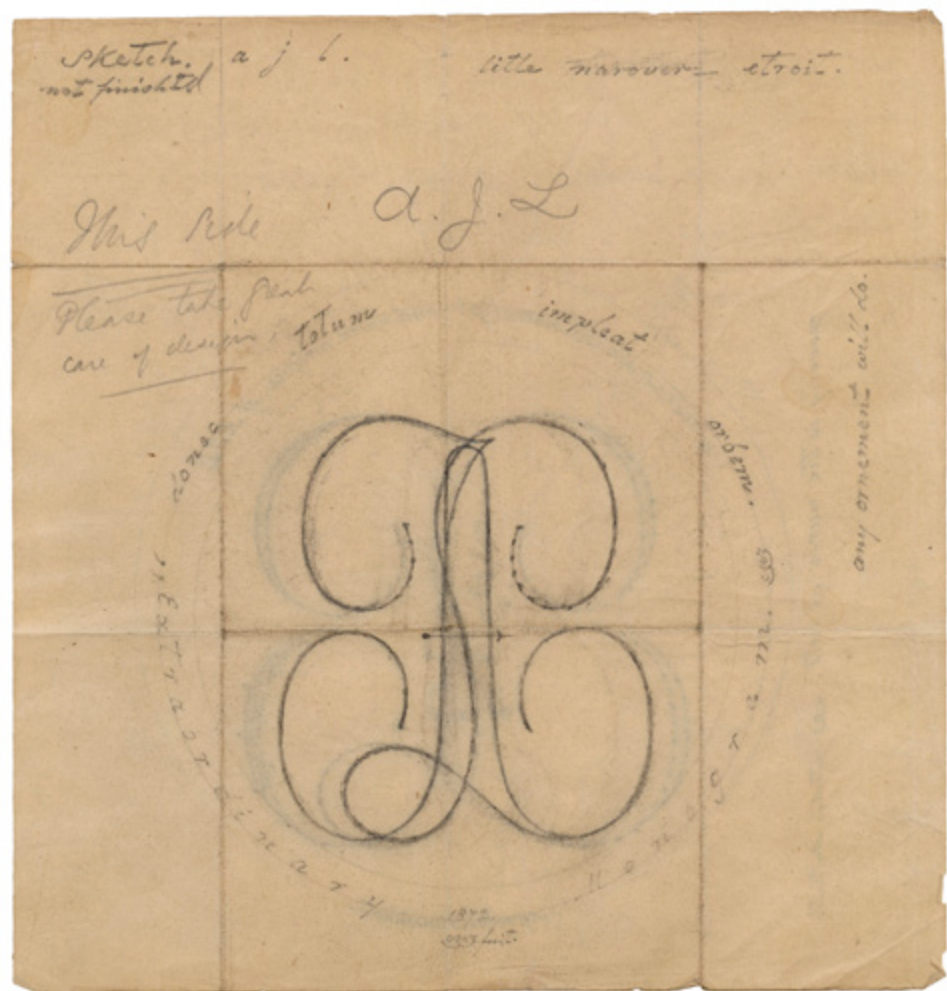
197. CARDINI (RICHARD VALENTINE PITCHFORD). PORTRAIT OF CARDINI AND SWAN, INSCRIBED AND SIGNED.

Chicago: Maurice Seymour, 1942. Classic three-quarter length portrait of the Cardinis, each holding playing cards. Photographer's stamp to verso. 10 x 8". Inscribed and signed to Ronald Haines, "with very best wishes / the Cardinis / Sept 3rd 1942."

300/600



197



DRAWN BY THE MYSTERIOUS CHARLIER

**198. CHARLIER.
MONOGRAM OF PROFESSOR HOFFMANN, DRAWN BY THE MAGICIAN CHARLIER.**

Circa 1875. Being a pencil sketch monogram of the initials "A.J.L." (Angelo John Lewis, birth name of Professor Hoffmann), drawn by enigmatic magician Charlier. The large capital letters arranged inside a circle of Latin text, and with marginal notes including the statement, "Sketch not finished" and "please take great care of design." With a second and similar design on the reverse, bearing more ornamentation and the phrase, "poverty is the nurse of arts."

On a single sheet of thin paper, 7 1/2 x 7 3/16". Original heavy folds; fragile. Accompanied by typed notes (one signed) stating that the "original monograms were presented to Dr. Evans by Prof. Hoffmann.", a typed and signed biography of Charlier by Evans, and an ALS from Evans to Thomas Worthington describing the history of the monogram. Said to be one of, if not the only, surviving document in Charlier's hand.

3,000/6,000

In More Magic, Hoffmann declared Charlier to be the "greatest of living card experts," yet few details of the magician's life are known. He is remembered in the fraternity for his Charlier Pass, and also devised a method of marking cards via pinpricks. It was said that Charlier gave but one public performance, in 1882, spoke as many as nine languages fluently, and was also a card sharp.



199

**199. CHEFALO (RAFFAELE CHEFALO).
PORTRAIT OF CHEFALO INSCRIBED AND SIGNED.**

Circa 1930. Half-length image of the Italian illusionist posed with his Rising Card trick in a goblet before him. 6 7/8 x 5 1/8". Inscribed and signed in ink.

200/400



200

**200. CHING LING FOO (CHEE LING QUA).
RPPC OF CHING LING FOO AND NICOLA.**

Circa 1925. Full-length matte finish sepia postcard of the American and Chinese illusionists posed in front of a giant standee of Nicola, Foo's arm around his American counterpart. Divided back. Contemporary caption to verso identifies the location as Tein Tsin (Tianjin), China. Very good.

200/400

**201. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).
CHUNG LING SOO THROW-OUT CARD.**

Circa 1905. Gilt-edged card bearing a central offset printed portrait of the "Marvellous Chinese Conjurer" surrounded by a dragon, and giving his address as 322 Stanstead Road, Catford. Recto blank. Rare.

500/1,000



201





**202. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).
LOBBY PHOTOGRAPH OF CHUNG LING SOO.**

Full length portrait of Soo with his assistant Suee Seen, and a young girl posing as their daughter, resplendent in Chinese robes, and with a paper label bearing Soo's name below their feet, and remnants of a die cut advertising sticker at the lower right. Framed to 25 ½ x 18 ½". Spotting and wear to image.

8,000/12,000



203

**203. D'ALVINI (WILLIAM PEPPERCORN).
PORTRAIT OF MAGICIAN AND JUGGLER D'ALVINI.**

Dresden: Carl Dittrich, ca. 1880. Carte de Visite portrait of the juggler who performed for royalty and combined sleight-of-hand feats with balancing stunts. Photographer's mount, 4 ¼ x 2 ½". Foxed, worn.

150/300

D'Alvini (1847 – 1891), born in England, performed in Japanese garb as opposed to the coat and tie shown in this image. He toured as a specialty act with Kellar, Herrmann, and Patrizio.

**204. DANTE (HARRY AUGUST JANSEN).
PORTRAIT OF DANTE, INSCRIBED AND SIGNED.**

Oversize half-length portrait of the famous Danish-American magician in his prime, arms crossed before him. Framed to 15 ¼ x 12". Inscribed and signed, "To my dear friend Tom [Worthington] from Dante the Magician / London – 1939."

250/500

**205. DANTE (HARRY AUGUST JANSEN).
DANTE'S CARVED WOODEN APPLE TRAY/ASHTRAY.**

Circa 1950. Grotesque carved hardwood sculpture in the form of a leering demonic figure crouched over a shallow tray between its feet, meant for use as an ashtray. Height 10". With a letter of provenance from Al Sharpe, the former owner, describing the object as a "horrendous ornament" at Rancho Dante on his visit there in the 1940s, and which he would later receive as a gift from magician Gerald Kosky.

500/1,000



204



205





207

206. DANTE (HARRY AUGUST JANSEN). DANTE SPIRIT CABINET SKULL MASK.

Oversize papier-mache mask in the form of an imposing and grinning skull, owned and used by Dante in his celebrated spirit cabinet routine, *Cabinet de la Mort*. Height 14 1/2". Cracked and chipped around neck, but intact.

1,000/2,000

207. DANTE (HARRY AUGUST JANSEN). MOLDED REPLICA OF DANTE'S HAND.

Circa 1950. Life size and detailed molded replica of Dante's right hand in flesh-colored rubber. Length 8 3/8". Includes a later photo of Dante manipulating Billiard Balls, one of the celebrated "in one" features of his full-evening show. Accompanied by several letters, including a LOA tracing the hand to its acquisition from Dante's family in Northridge, California in the mid-1960s.

500/1,000



206



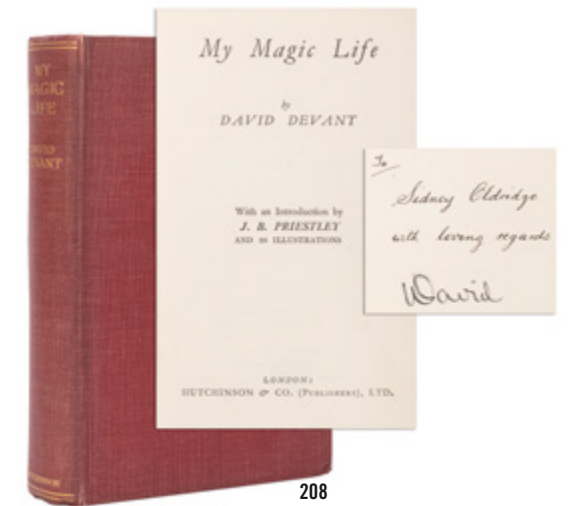
209

208. DEVANT, DAVID. MY MAGIC LIFE.

London: Hutchinson & Co., 1931. Maroon cloth, spine lettered and ruled in gilt. Portrait frontispiece of Devant. Plates. 8vo. Klosterman bookplate. Very good condition. Inscribed and signed in ink on the half-title "To Sidney Oldrige / with loving regards / David." The inscription is not in Devant's hand; the autograph is.

200/400

Inscribed and signed copies of Devant's books are uncommon; by the time they were published, he had retired from the stage and was suffering from a degenerative illness, most likely Parkinson's.



208

209. DE KOLTA, BUATIER (JOSEPH BUATIER). PHOTOGRAPH OF BUATIER DE KOLTA PERFORMING HIS FLOWER PRODUCTION.

New York: Byron Studios, ca. 1900. Oversize image of de Kolta and his wife on stage, a paper cone in his hand from which fall a multitude of spring flowers. Framed to 11 3/4 x 14 1/2". With a paper label laid down at the lower edge describing the performance. Holes in frame, center crease visible. Rare.

1,000/2,000

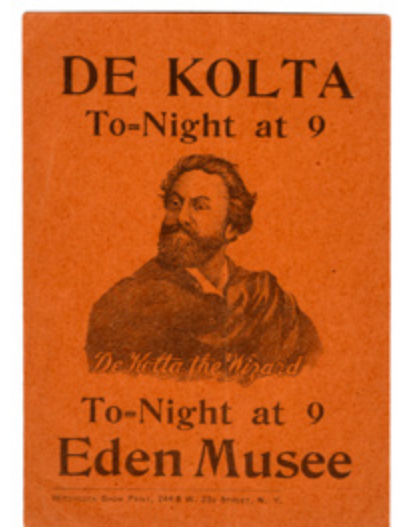
De Kolta is widely acknowledged as the inventor of Spring Flowers and their production from an apparently empty paper cone.

210. DE KOLTA, BUATIER (JOSEPH BUATIER). ADVERTISING HANDBILL FOR BUATIER DE KOLTA AT THE EDEN MUSÉE.

New York: Hitchcock Show Print, 1891. Engraved bust portrait of the inventive French wizard advertising his performances in New York City, on bright orange stock. Image printed on both sides. 5 x 3 1/2".

500/1,000

A smaller version of the advertisement was produced as a throw-out card, printed on thick grey stock. This is the first example we have encountered in handbill format.



210





211



212

**211. DE KOLTA (JOSEPH BUATIER).
BUATIER DE KOLTA CONJURING PROGRAM.**

New York: Frank V. Strauss & Co, 1902. Twelve-page program featuring the noted French conjuror in his full evening show at the Eden Musée. Chipped, worn, disbound.

200/400

**212. DOWNS, T. NELSON.
PORTRAIT OF T. NELSON DOWNS, INSCRIBED AND SIGNED.**

Circa 1920. Photograph of an artists' likeness of the "King of Coins." 10 x 8". Incribed and signed "To my Friend / Thos. C. Worthington III / With compliments / T. Nelson Downs."

250/500



213

**213. DUNNINGER, JOSEPH
DUNNINGER BUST BY RAFAEL SANTIAGO.**

Heavy plaster bust of the mind reader and magician sculpted by Rafael Santiago, bearing an engraved plaque below the likeness stating, "Joseph Dunninger / World Premier Mentalist / Magician, author, inventor, designer of spectacular illusions. Versatile teacher of mystery. Born April 28, 1892 Died March 9 1975 / Portrait executed by Santy the Magician." Height 16 3/4". One of three busts cast by Santiago. Minor wear and tiny chips; very good condition.

1,000/2,000



215

**214. ELLIOTT, DR. JAMES WILLIAM.
BUST PORTRAIT OF DR. ELLIOTT.**

Springfield, MO: Moon [?], ca. 1907. Handsome cabinet card bust portrait of the famed "world champion" card manipulator. Embossed photographer's mount, 9 x 6". Mount well worn. With typed biographical data pasted to verso, partially obscuring an advertisement for Elliott's medical practice.

400/800

**215. ELLIOTT, DR. JAMES WILLIAM.
DR. ELLIOTT EXPERIMENTAL PACK OF CARDS.**

A pack of USPC 999 Steamboats bearing a typed label affixed to one side of the box stating, "Experimental or "practice" playing cards from the effects of the late Dr. James William Elliott, greatest card manipulator of his time, and originator of many brilliant sleights and effects used by present-day card experts. Died January 28th, 1920. Presented to The Worthington Collection by Clinton Burgess, New York." The cards bear a series of numbers penciled on their backs.

500/1,000

Burgess was largely responsible for the publication of Elliott's Last Legacy, a controversial book of Dr. Elliott's creations published several years after the Doctor's death. The text was edited by Burgess, it was published by Houdini, who also considered himself a "card king."

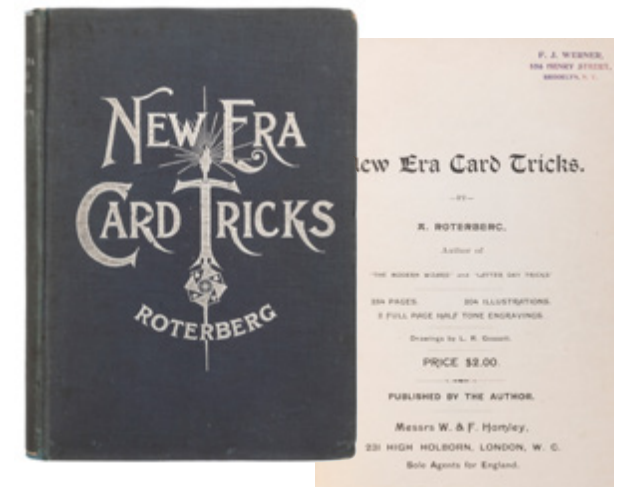


214

**216. [ELLIOTT, DR. JAMES WILLIAM] ROTERBERG, AUGUSTUS.
NEW ERA CARD TRICKS.**

Chicago: Roterberg, 1897. Blue cloth stamped in silver. Illustrated. 8vo. Binding loose and ffep detached. Bearing a portrait of Dr. Elliott on the front pastedown, and a lengthy gift inscription from Elliott stating, in part, "To Mr. Francis J. Werner my talented friend, compliments of J. William Elliott, M.D., alias ("The Boston Kid"), challenge champion kard manipulator of the world..." and listing "my tricks" below the inscription or criticizing specific entries. On the facing page, Elliott lists the tricks of Adrian Plate. On the corresponding pages in the text, Elliott has penciled a capital letter "E" next to tricks of his own invention.

300/600



216



217



218



220



221



219

**217. FAY, ANNA EVA.
PORTRAIT OF ANNA EVA FAY,
INSCRIBED AND SIGNED.**

Dated Nov. 1915 in her hand, and being a profile bust portrait of Fay with flowers in her hair. Framed to 9 1/4 x 7 3/8".

400/800

**218. FU-MANCHU (DAVID BAMBERG).
INSCRIBED AND SIGNED PORTRAIT OF
DAVID BAMBERG (FU-MANCHU).**

Mexico City: Cesar, ca. 1940. Half-length sepia tone portrait of the Dutch magician whose greatest fame was found in Latin America as the Asian illusionist Fu-Manchu. 7 1/2 x 4 3/4". Inscribed and signed in the lower margin, "To Tom Worthington 3d / magically yours / David T. Bamberg."

300/600

**219. FU-MANCHU (DAVID BAMBERG).
BROADSIDE FOR FU-MANCHU'S
PRESIDENTIAL PERFORMANCE.**

[Quito, Ecuador]: Minister of the Government Printing Office, 1938. Handsome three-color broadside for Fu Manchu's performance for the President of Ecuador Alberto Enriquez Gallo at the Teatro Sucre. 17 3/4 x 8 3/8". Old folds; very good.

200/400

**220. FU-MANCHU (DAVID BAMBERG).
FU MANCHU'S COSTUME HEADPIECE.**

Bright pink Asian hat worn by Fu-Manchu in his illusion show, visible in many of the publicity photos of Bamberg from the late 1930s and early 40s, at the height of his fame in Latin America. Height 7 7/8". Beadwork and wirework show wear, but very good overall. Together with a later print of a photograph of Fu wearing the headpiece.

1,000/2,000

**221. GERMAIN, KARL.
FOUR PHOTOGRAPHS OF KARL GERMAIN
PERFORMING HIS BLOOMING ROSE BUSH.**

Circa 1903. Four sequential photographs staged to show Germain's performance of his famous feat of growing real flowers in an empty earthenware pot. Framed to 10 7/8 x 23 3/8" Photos approx. 5 1/2 x 4".

1,500/3,000

The wand shown in these photographs is being offered as lot 101.



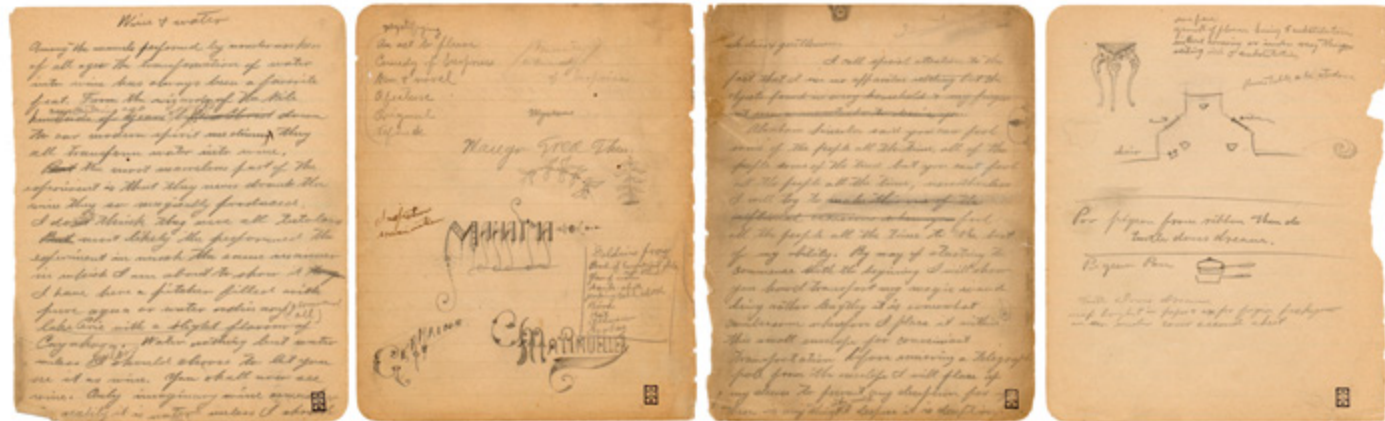
222



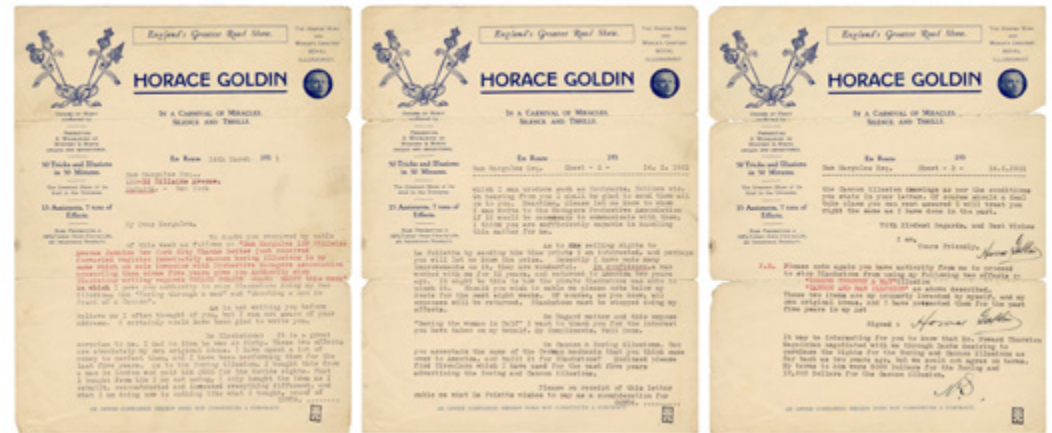
224



225



223



226

**222. GERMAIN, KARL (CHARLES MATTMULLER).
PHOTOGRAPH OF GERMAIN PERFORMING ON
STAGE.**

Circa 1907. Germain stands amidst his props, tables, and bunches of flowers just produced during his show. An assistant stands at his left. The image contemporarily enhanced with white pigment. His "gold dust twins" tables flank the stage. In a gilt frame, 10 x 12 3/8", with engraved brass plaque.

2,000/3,000

A note in Ken Klosterman's hand on the reverse states that the picture is signed by Germain on its verso.

**223. GERMAIN, KARL (CHARLES MATTMULLER)
KARL GERMAIN'S MAGIC NOTEBOOK.**

Circa 1900. Twenty-five lined leaves in Germain's hand, filled with notes, sketches, lines of patter and ideas for scripts, as well as instructions for many of the effects in his repertoire. Among the effects diagrammed and described are the stage setting for an early version of his Rose Bush (indicating the use of a Sphinx Table as opposed to the method he finally relied upon, Germain's calling it a "table ala Stodare"), the production of live doves, a decapitation illusion (incorporating an interesting use of the de Kolta Chair), the Artist's Dream illusion, novel methods for a spirit séance, and many pages of handwritten patter for tricks with slates, the Wine & Water transformation, a knot routine, effects with eggs, and more. Approximately 8vo, with penciled and inked notations primarily to rectos. Loose pages with ragged edges; Klosterman rubber stamp in lower corners. A unique record of the wizard's most famous effects, and a revealing look at the ideas and methods that would develop in to some of his greatest and most artistic illusions.

2,500/4,500

**224. GOLDIN, HORACE (HYMAN ELIAS GOLDSTEIN).
HAND PAINTED POSTCARD OF GOLDIN, INSCRIBED TO HIS WIFE.**

Circa 1920. Unusual bust portrait of Goldin in bright red on a deep black background, with his name in white underneath the likeness and bearing a faint hint of his signature. Undivided back bears a lengthy inscription in Goldin's hand, "Helen darling / Just received this / from a friend artist in / Hamburg Germany only one / of its kind hope you like it / adoringly yours / Horace."

250/500

**225. GOLDIN, HORACE (HYMAN ELIAS GOLDSTEIN).
HORACE GOLDIN SAWING A WOMAN IN HALF SOUVENIR.**

American, ca. 1922. Miniature gold plated replica of a cross-cut saw, possibly meant to be incorporated into a charm bracelet. The verso bears the text, "Horace Goldin / Sawing A Woman in Half," the recto, "With A Genuine / Disston / Saw." 1 3/4". Uncommon. Fine.

400/800

Goldin employed countless stunts to advertise his version of the Sawing illusion. One involved stationing an ambulance in front of the theaters at which he played, "in case the saw slips." P.T. Selbit, the magician to whom the invention of the effect is generally credited, also distributed miniature souvenir saws to promote his rendition of the trick.

**226. GOLDIN, HORACE (HYMAN ELIAS GOLDSTEIN).
IMPORTANT THREE-PAGE HORACE GOLDIN TLS.**

Dated March 14, 1931 and typed on three sheets of Goldin's elaborate stationery, he writes to Sam Margules on varied topics including Harry Blackstone, Sr. ("I had no idea he was so dirty. These two effects are absolutely my own original ideas. I have spent a lot of money to perfect them..." "...a man worked with me for 12 years, and returned to American two years ago. It might be this is how the pirate Blackstone was able to pinch..."), primarily regarding the supposed theft of his Cannon and Boring Through a Man illusions. Of the former, Goldin mentions a possible sale of the rights to George Lafolette, and previous negotiations with Dante and Thurston. 4to sheets, splitting and chips at old folds. Signed twice by Goldin and again initialed by him on the final page.

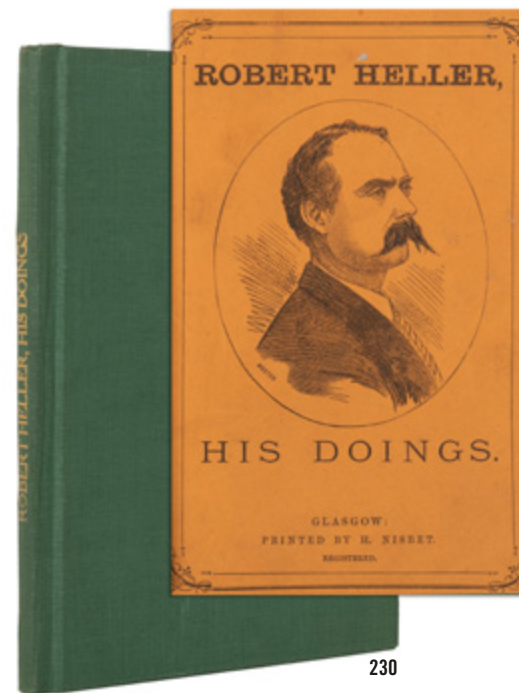
400/800



227



228



230



231



229

**227. HARBIN, ROBERT (NED WILLIAMS).
THE MAGIC OF ROBERT HARBIN.**

London: Author, 1970. First and only edition. Number 3 of 500 copies. Green pebbled cloth decorated in gilt with Zig-Zag illusion motif. Original plain brown dustwrapper. Illustrated by the author. Tall 4to. With original purchase agreement laid in. Signed by Robert Harbin.

1,500/2,500

**228. HARDEEN (THEODORE WEISZ).
PORTRAIT OF HARDEEN, INSCRIBED AND SIGNED.**

New York: Mitchell Studio, ca. 1930. Bust portrait of Hardeen in a wide-brimmed hat. Framed to 16 1/2 x 13 1/2". Inscribed "To Philip Thomas, with all good wishes very sincerely yours Theo Hardeen, Houdini's Brother, April 13, 1931." Upper left visibly folded; not examined out of frame.

300/600

**229. HARDEEN, THEO (THEODORE WEISZ).
HARDEEN'S DRESSING ROOM MIRROR.**

Beveled glass mirror with flower decals applied at two points around its edge, mounted to a wooden and metal stand. Owned and used by magician and escape artist Hardeen, brother of Houdini, as his traveling make-up mirror. Diameter 8". Originally part of the Circus Museum of Sarasota collection, and bearing its inventory number, CMS 446. Significantly worn and chipped from use, but still a historically significant relic from the Houdini family.

500/1,000

**230. HELLER, ROBERT (WILLIAM HENRY PALMER).
ROBERT HELLER, HIS DOINGS.**

Glasgow: H. Nisbet, 1875. Orange pictorial wraps bound in green buckram, spine gilt stamped. Title page portrait repeated from cover. Full-page illustrations of many of Heller's greatest feats. 8vo. Binding a bit weak, minor spotting and wear; good. Toole Stott 340.

800/1,200

**231. HERRMANN, ADELAIDE.
CABINET CARD PORTRAIT OF ADELAIDE HERRMANN.**

New York: Hall, ca. 1880. The self-proclaimed "queen of magic," dressed in knee breeches and a white blouse, sits next to a white china plate. Printed photographer's mount with Herrmann's name below the portrait, 6 1/2 x 4 1/4". Edgewear, else very good.

400/800

This photograph was captured to promote Mme. Herrmann's performance of the Bullet Catching feat. In her version of the effect, the bullets, fired by marksmen from across the stage, were caught on a plate held between her outstretched hands.

**232. HERRMANN, ADELAIDE.
INSCRIBED PHOTO OF ADELAIDE HERRMANN, QUEEN OF MAGIC.**

Circa 1920. Three-quarter length matte-finish sepia portrait of Mme. Herrmann dressed for the stage, a jeweled tiara woven in to her hair. Signed in the negative, and inscribed in black in near the lower edge of the portrait in black ink to Thomas Worthington. 10 x 8". Mounted to a stiff card. Two pinholes in upper borders.

150/300



232



233

**233. HERRMANN, ADELAIDE.
REMNANTS OF ADELAIDE HERRMANN'S STAGE COSTUMES.**

Circa 1900. Three folded silk fabric remnants from the dances of Adelaide Herrmann, one with a hand-painted butterfly motif, one with silver sequins, and the last of a single solid color. Encased in celluloid and cardboard sleeves as found, each piece accompanied by handwritten notes in pencil identifying the act in which they were used, and a typed card signed by Adelaide Herrmann's assistant, Roland Travers, stating, "Pieces of Adelaide Herrmann's dance and serpentine dresses, also her "Night in Japan" costumes, Butterfly Dance, Trilby Dress, Fire Dance," and dated Sept. 24, 1932. The largest 17 x 14".

1,000/2,000



234

234. HERRMANN, ALEXANDER. ALEXANDER HERRMANN SOUVENIR POCKET MIRROR. Circa 1890. Embossed brass souvenir pocket mirror with the text "Souvenir / Herrmann / Prestidigitator" to the verso. Diameter 1 7/8". Mirror with short scratches. The only known example of this mirror.

1,500/2,500

**235. HERRMANN, ALEXANDER.
PHOTOGRAPH OF HERRMANN'S "SPECIAL HORSE CAR."**

Circa 1890. Sepia tone image pictures the custom-made rail car used by Alexander Herrmann to transport his livery from town to town on his tours. With the text "Herrmann the Great" in white lettering visible on the car. Captioned in ink in the hand of his wife, Adelaide, "Herrmann's special horse car." Framed to 10 1/4 x 12".

300/600



235



236

**236. HERRMANN, ALEXANDER.
FEATHER FROM
ALEXANDER HERRMANN'S COSTUME.**

Large bright red feather removed from Herrmann's Mephistopheles costume. Framed with a paper label stating, "Feather from Herrmann's costume. The Worthington Collection." Overall size 14 3/4 x 8 3/4". Visible chipping and wear, but very good overall.

2,000/4,000



237

**237. HERRMANN, ALEXANDER.
SEQUINED DEVIL'S HEAD FROM HERRMANN'S COSTUME.**

Circa 1890. Red, silver, and gold sequins sewn to a fabric devil's head, formerly part of Herrmann's elaborate stage costume. With a typed caption laid in stating, "Mephisto head from Herrmann's costume / The Worthington Collection." Framed in a shadow box, 15 x 8 7/8".

2,000/4,000

The look of the archetypal magician – that of a devilish man with van dyke and mustache – is based on Herrmann's looks. So popular was he as a performer that his image became truly iconic. Herrmann played up his Mephistophelean qualities, dressing as the devil himself during portions of his performance. These two fragments are perhaps the only surviving portions of his Mephistopheles costume.



238



240

238. HERRMANN, ALEXANDER. PORTRAIT OF MAGICIAN ALEXANDER HERRMANN.

Circa 1890. Three-quarter length sepia tone portrait of the French conjurer in coat and tie, a hand in one pocket. Plain mount, 6 x 3 3/4". Very good.

800/1,600

239. HERRMANN, COMPARS. BUST PORTRAIT OF COMPARS HERRMANN.

Milan: O.E. Orlay de Karwa, 1880s. Bust portrait of the famous French conjurer in cabinet card format, a string of medals prominently displayed on his lapel. Photographer's mount, 6 1/2 x 4 1/2". Obituary and contemporary notes to rear, small cello tape stains and edgewear.

700/1,500

240. HERRMANN, LEON. PHOTOGRAPH OF LEON HERRMANN IN COSTUME.

Circa 1900. Striking full-length sepia-tone portrait of the French magician who toured with Adelaide Herrmann at the time this portrait was produced. He wears an elaborate robe and holds a paper parasol. Mounted to a stiff card bearing his name inked below the image, likely in Adelaide Herrmann's hand. 11 x 8 1/2".

800/1,200

241. HERRMANN, LEON. HERRMANN THE GREAT DIE CUT SOUVENIR PORTRAIT.

Circa 1904. Two-sided hanging souvenir advertisement, depicting the magician in regular collar on one side, and in Mephistophelean costume on the other. Hole-punched with string hanger. Imprinted in the margin: "Herrmann the Great/Under the Direction of Edw. Thurnaer." 5 x 4". Creasing, edgewear, soiling; good.

400/800



recto

verso

241

242. HILLIARD, JOHN NORTHERN. JOHN NORTHERN HILLIARD'S WALLET.

Tri-fold leather wallet containing two membership cards of Hilliard in the S.A.M. (signed by Hardeen, brother of Houdini, one listing Hilliard's address), two of his I.B.M. membership cards, his membership card in the Society of Osiris, a vintage advertising mat, two keys, and a postage stamp-size portrait of Hilliard. Accompanied by a typed note stating, "John Northern Hilliard, advance and publicity man ... was a man of great ability. He was a journalist, author, and magician. He was the author of "Downs Art of Magic" and "Greater Magic," also wrote words for an opera and published a novel titled "The Tigers Claw." [sic] He died March 14, 1935."

300/600

Hilliard was a journalist, novelist, and colleague of Stephen Crane. His posthumously published book, Greater Magic, is widely regarded as one of the ten best texts on conjuring ever written.

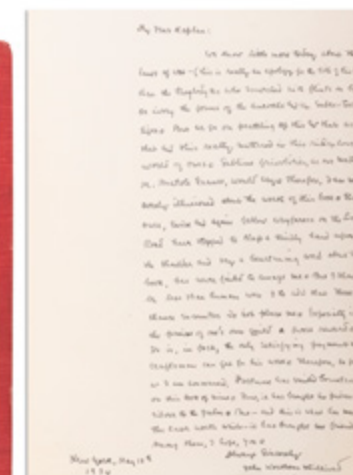


242

243. [HILLIARD, J.N.] DOWNS, T. NELSON. THE ART OF MAGIC.

Chicago: A.P. Felsman, 1921. Second edition. Red cloth decorated in black. Portrait frontispiece of Downs. Illustrated. Thick 8vo. Klosterman bookplate. Front hinge starting, else good. George Kaplan's copy, bearing a humble and erudite page-long inscription on the flyleaf from J.N. Hilliard, who ghostwrote the book for Downs. It reads, in part, "...so far as I am concerned, fortune has smiled bounteously on this book of mine. True, it has brought no pieces of silver to the palm. But - and this is what has made the task worthwhile - it has brought me friends. Among them, I hope, you. Always sincerely, John Northern Hilliard."

250/500



243



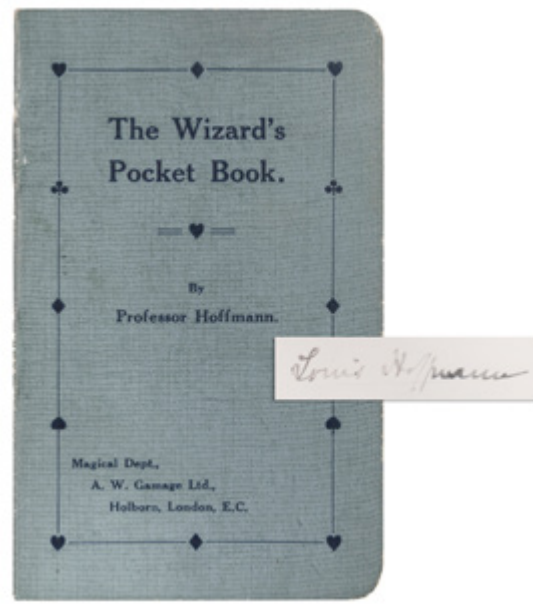


244

244. HILLIARD, JOHN NORTHERN. GREATER MAGIC.

Minneapolis: Carl Waring Jones, 1938. Third impression. Two volumes in publisher's red cloth with spines stamped in gilt. One of only ten sets bound in this form, with separate title pages indicating the volume numbers. Small 4tos. Cloth worn, but very good overall. Rare.

400/800

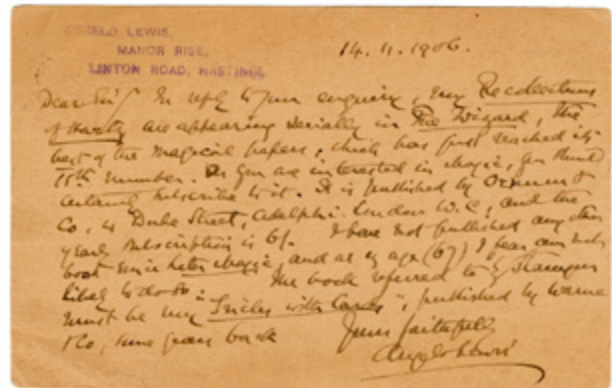


246

246. HOFFMANN, PROFESSOR. THE WIZARD'S POCKETBOOK.

London, ca. 1910. Stiff blue wraps. A vest pocket-size booklet that allows the performer to perform a divination feat with cards. With original instructions. 12mo. Housed in a gilt-lettered full leather drop-spine box. Signed on the title page, "Louis Hoffmann."

300/600

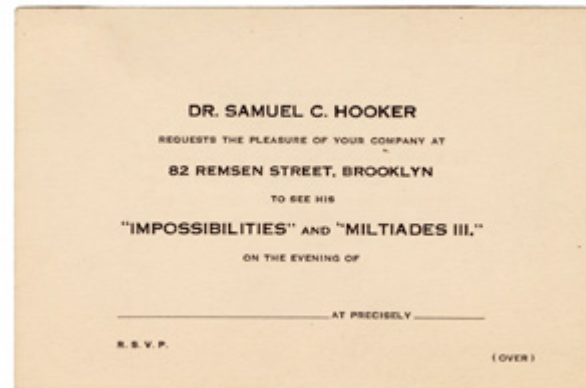


245

245. HOFFMANN, PROFESSOR (ANGELO LEWIS). PROF. HOFFMANN AUTOGRAPH POSTCARD.

Dated Nov. 14, 1906 and addressed in Hoffmann's hand to Paul Fleming (Gemmill) regarding his serialized stories of Hartz in *The Wizard*, and stating, "I have not finished any other book since *Later Magic*, and at my age (67) I fear am not likely to do so." With Lewis's rubber-stamped return address, and signed in ink, "Yours faithfully, Angelo Lewis."

400/800

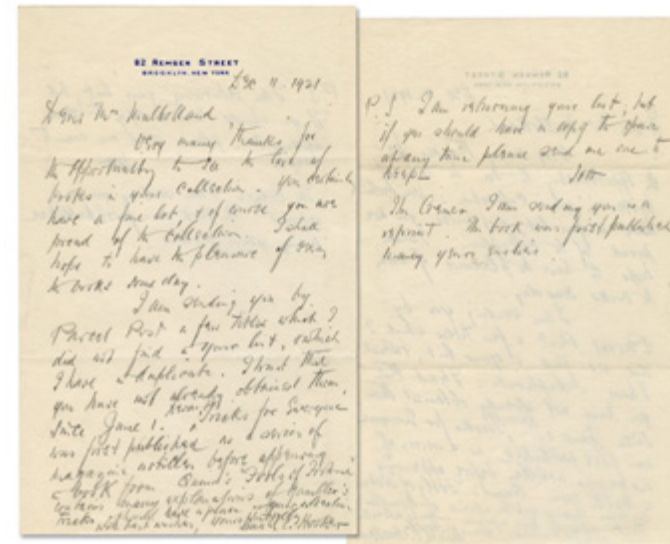


247

247. HOOKER, DR. SAMUEL. INVITATION TO DR. HOOKER'S "IMPOSSIBILITIES" AND "MILTIADES III."

New York, ca. 1915. Letterpress printed invitation to a performance of the fabled Rising Card trick invented by Dr. Hooker and presented at his Brooklyn home. Directions printed on verso. Faint paper clip wear, else very good. Rare.

500/1,000



248

248. HOOKER, SAMUEL C. DR. HOOKER ALS TO JOHN MULHOLLAND.

Dated Dec. 11, 1921, Hooker writes on his stationery, stating in part, his pleasure at viewing Mulholland's library: "You definitely have a fine lot & of course you are proud of the collection." Hooker also relates he is sending Mulholland additional titles for his library, including Quinn's *Fools of Fortune*. One 8vo sheet, signed "Samuel C. Hooker." Rare.

300/600

Mulholland's library was indeed impressive, and considered one of the finest of its type by the time of his death. Hooker's famed card rising effect was eventually entrusted to Mulholland to perform after the Doctor felt unable to present the "impossibilities" he had devised.

249. HOROWITZ, S. LEO. PORTRAITS OF S. LEO HOROWITZ AS DR. CHUNG, INSCRIBED AND SIGNED TO GEORGE KAPLAN.

1940s. Spotlight three-quarter length image of Horowitz in mask and gown for his turn as the faux Chinese magician, a role he played alternately with Dai Vernon. 10 x 8". Inscrbed and signed in white ink, "Life to me is that much more enriches in the knowledge of having a loyal and staunch friend as exemplified in you, George..." and signed "Dr. Chung (S. Leo Horowitz)." Sold together with another portrait of Horowitz owned by Kaplan.

200/400

Much has been made of the fact that George Kaplan, to whom this photograph is inscribed, published many of Horowitz's ideas in his book *The Fine Art of Magic without credit*.



249



250

250. HOUDINI, BEATRICE. PORTRAIT OF BESS HOUDINI, INSCRIBED AND SIGNED.

Circa 1930. Full length portrait of Mrs. Houdini standing beside an elaborate table and planter, well-dressed in long frock and hat. 10 x 8". Inscrbed and signed, "To Thomas C. Worthington 3rd / with best wishes / Beatrice Houdini." Short tear at one side, else very good.

150/300



251



**251. HOUDINI, HARRY (EHRICH WEISZ).
TWO PHOTOGRAPHS OF HOUDINI'S
POSTERS AND BROADSIDES.**

The larger, printed in 1905, depicting a stand of billboards and broadsides advertising Houdini at St. George's Hall, Bradford, and the smaller, mounted to black paper, showing the magic dealer Augustus Roterberg and his son Fred standing beside a printed announcement for Houdini at the Circus Busch. The larger 6 x 7 1/4", both with notations to versos.

500/1,000

**252. HOUDINI, HARRY (EHRICH WEISZ).
PORTRAIT OF HARRY HOUDINI.**

Charlottenburg: Archiv fur Kunst & Wissenschaft ca. 1908. Handsome three-quarter length portrait of Houdini in his prime, posed with his *Unmasking of Robert-Houdin*. Printed signature below the portrait. Framed to 9 3/4 x 13". Foxed; good.

250/500



252

**253. HOUDINI, HARRY (EHRICH WEISZ).
PHOTOGRAPH OF A HOUDINI CHALLENGE ESCAPE.**

Large image of a throng gathered on the street to view a public escape made by Houdini. Captioned in the image, "Part of 80,000 spectators watching Houdini challenge, Prov. R.I. Mar. 7, 1917." Framed to 12 3/8 x 15 1/4".

1,000/2,000

**254. HOUDINI, HARRY (EHRICH WEISZ).
PORTRAIT OF HOUDINI WITH FELECIEEN TREWEY,
SIGNED AND INSCRIBED TWICE.**

Circa 1920. Candid portrait of the great escape artist shaking hands with the French humorist and juggler. Gilt wooden frame, 11 3/4 x 9 1/4". Inscribed and signed by Houdini, "To Thos. C. Worthington Jr., best wishes from Houdini, Sept. 15/20." And inscribed and signed again by Houdini in the lower right, "My brain is the key that sets me free," and initialed below, "HH."

2,000/3,000



253



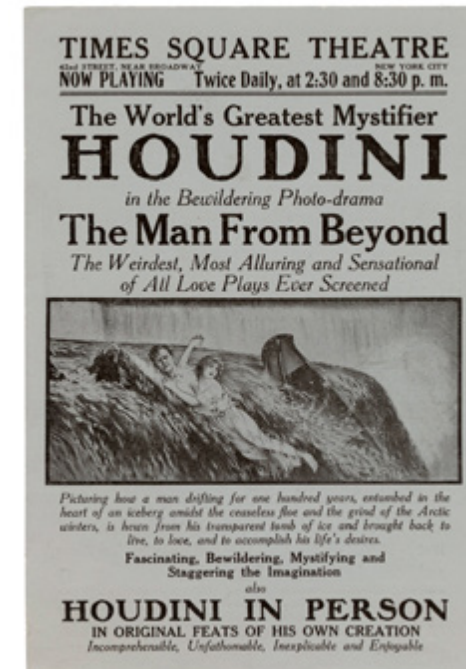
254



255. HOUDINI, HARRY (EHRICH WEISZ). ORIGINAL COVER ARTWORK FOR HOUDINI'S MAGICAL ROPE TIES & ESCAPES.

[London, ca. 1921]. Mixed media on board, being the original cover artwork for Houdini's book published by Will Goldston, featuring a smiling portrait of Houdini beside an image of him suspended upside down in a straightjacket. Framed to 13 3/4 x 10".

3,000/6,000



256

256. HOUDINI, HARRY (EHRICH WEISZ). THE MAN FROM BEYOND HANDBILL.

New York, 1922. Printed for a screening of the film at the Times Square Theatre in New York City, with images from the movie on recto and verso. Very good.

250/500

257. HOUDINI, HARRY (EHRICH WEISZ). PORTRAIT OF HOUDINI AND ARTHUR CONAN DOYLE.

Circa 1922. Half-length candid snapshot of the great author and creator of Sherlock Holmes shaking hands with Houdini. 3 x 4". Old notes to reverse.

600/1,200



257



258

258. HOUDINI, HARRY (EHRICH WEISZ). PORTRAIT OF HOUDINI AND WILLIAM MARION FAY.

Circa 1920. Candid image of the great escape artist standing behind the assistant to the Davenport Brothers, who is seated in a chair before him. 3 1/8 x 4". Lower edge ragged.

400/800



259

**259. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI KEITH THEATRE HANDBILL.**

Cincinnati: Roessler Brothers, 1925. Black-and-white handbill includes Houdini "presenting a diversified performance, introducing the feats that made him famous" as the seventh act on the bill. Height 9". Old folds and wear.

150/300

**260. HOUDINI, HARRY (EHRICH WEISZ).
PORTRAIT OF HOUDINI AND IRA DAVENPORT.**

1928. Vintage matte-finish sepia tone full-length portrait of Houdini and one of the famous Davenport Brothers seated next to each other in a photographer's studio, with typed and holographic captions above and below the likenesses. Printed by Linden Heverly and dated by him on Feb. 26th 1928. 10 x 8". Very good.

400/800



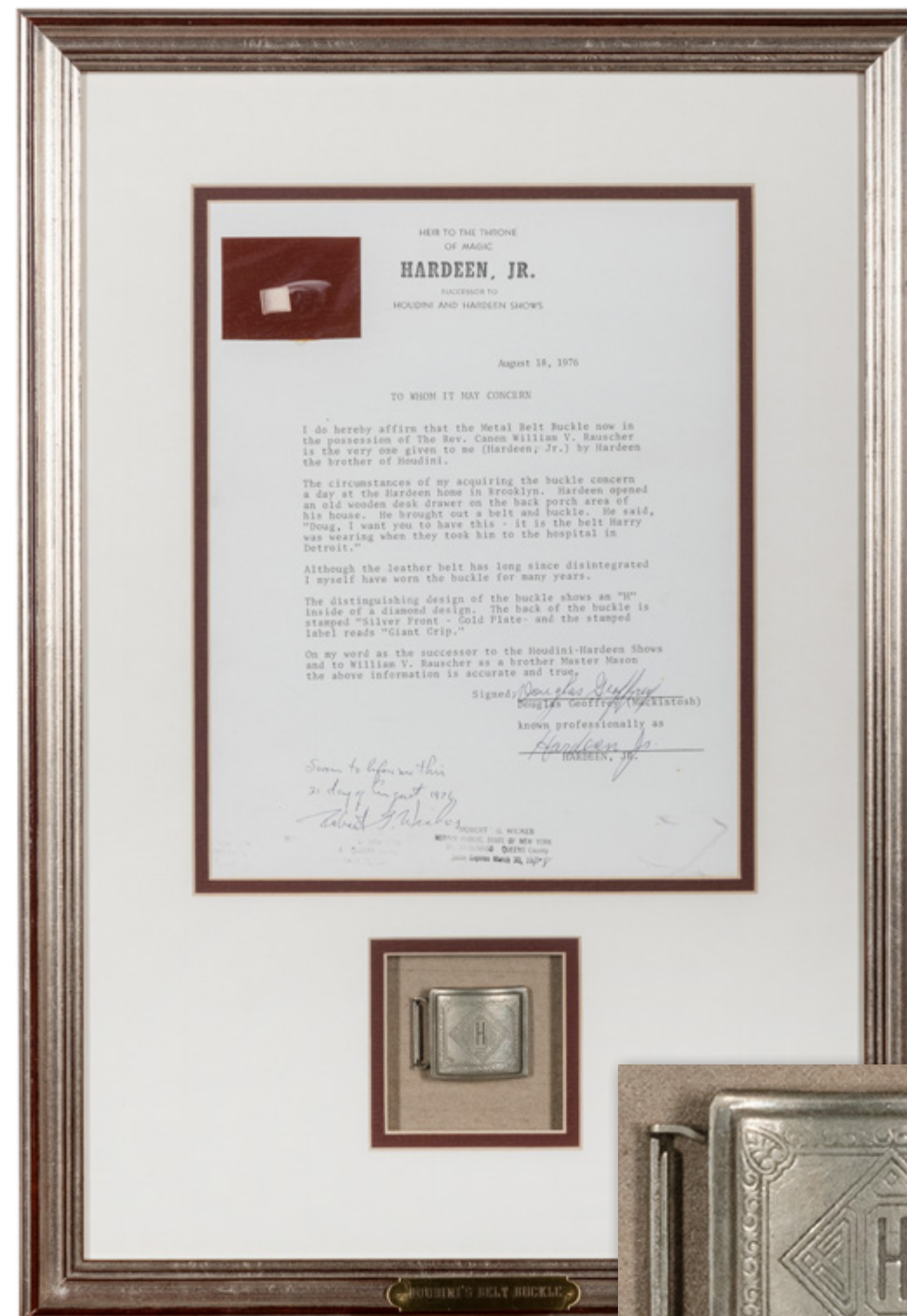
260

**261. HOUDINI, HARRY (EHRICH WEISZ).
HARRY HOUDINI'S ENGRAVED BELT BUCKLE.**

Circa 1920. Small silver-toned belt buckle, engraved with the letter "H" at its center in a diamond pattern, formerly owned and worn by the great magician and escape artist, Harry Houdini, and said to be the belt buckle he was wearing when taken to the hospital in Detroit when giving his final performance before his death. Framed with a typed, notarized letter signed by Hardeen Jr. (Douglas Geoffrey Mackintosh) attesting to the provenance of the buckle. Buckle approximately 2 x 3"; frame 21 x 14".

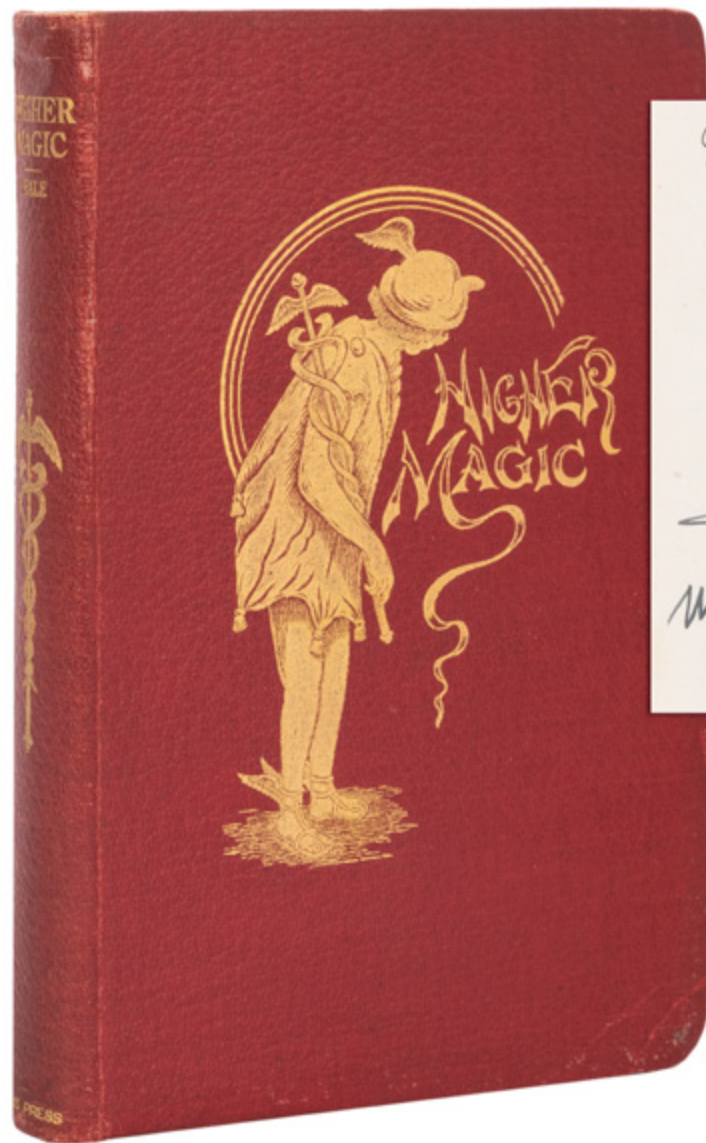
5,000/10,000

Hardeen Jr.'s letter states, "The circumstances of my acquiring the belt buckle concern a day at the Hardeen home in Brooklyn. Hardeen opened an old wooden desk drawer on the back porch area of his house. He brought out a belt and buckle. He said, "Doug, I want you to have this - it is the belt Harry was wearing when they took him to the hospital in Detroit." Although the leather belt has long since disintegrated I myself have worn the buckle for many years. The distinguishing design of the buckle shows an "H" inside a diamond design. The back of the buckle is stamped "Silver Front - Gold Plate - and the stamped label reads "Giant Grip.""



buckle detail

261



To B. M. L. Ernst
 With Compliments of
 Houdini
 Merry Xmas
 1922

Witnessed by
 Oscar S. Teale.

**262. [HOUDINI] TEALE, OSCAR.
 HIGHER MAGIC.**

New York: Adams Press Print Co., 1920. Pebbled red cloth decorated in gilt, A.e.g. Illustrated, including plates. 8vo. Minor wear at extremities. Boldly inscribed and signed in ink by Harry Houdini on the flyleaf to his attorney: "To B.M.L. Ernst / with compliments of / Houdini / Merry Xmas 1922" and signed underneath by the author, "Witnessed by / Oscar S. Teale."

2,000/3,000

Teale served as Houdini's secretary and researcher late in the magician's life. Ernst worked as Houdini's attorney for years, and after the escape artist's death, wrote a book about Houdini's "strange friendship" with Arthur Conan Doyle.



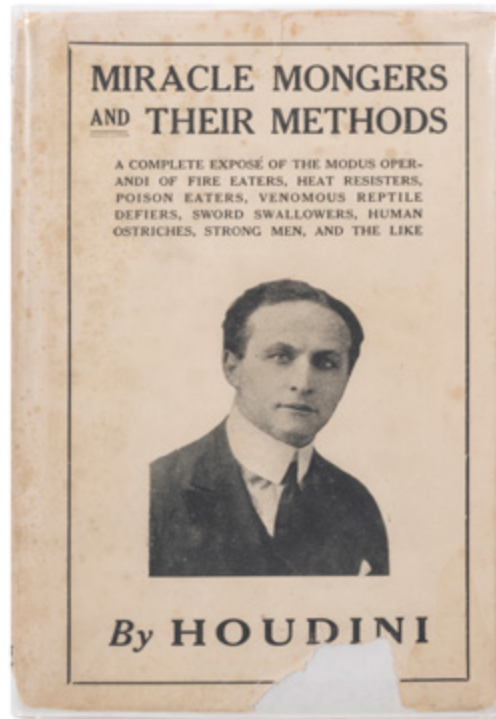
HOUDINI'S OWN, SIGNED TWICE

**263. [HOUDINI] DEAN, HENRY.
 THE WHOLE ART OF LEGERDEMAIN: OR, HOCUS POCUS IN PERFECTION.**

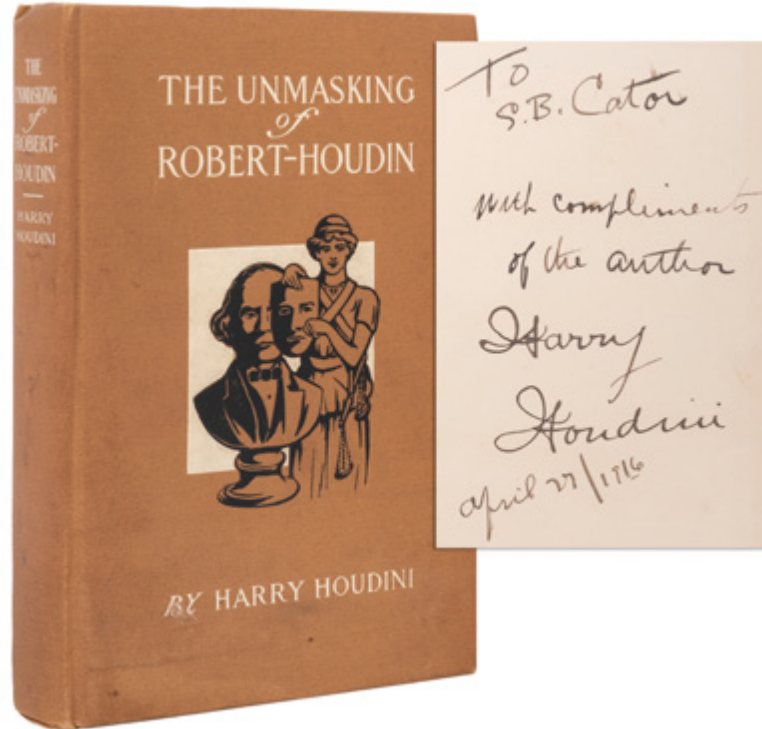
London: Printed for H. Hawes & Co. and S. Crowder, 1763. Seventh edition. Old buckram binding. Woodcut frontispiece, woodcut illustrations in text. 12mo. Several leaves cropped close with no loss of text. Klosterman bookplate. Inscribed and signed on the flyleaf, "Harry Houdini / Brought home / by Dash Jun. 1906" and signed again on the terminal leaf by Houdini. Toole Stott 207.

5,000/10,000

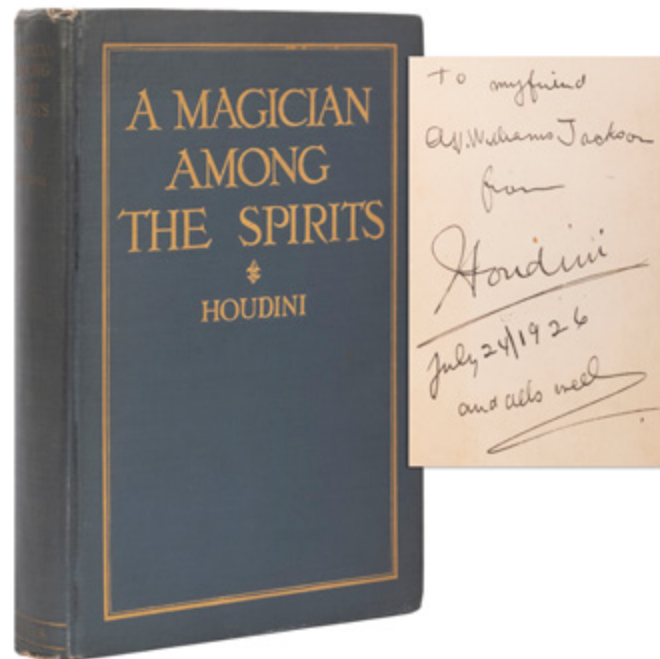
Houdini's inscription reveals that the book was purchased for him by his brother, Dash, which was the nickname given to his brother Theo Weiss, who also performed as an escape artist under the stage name "Hardeen."



264



265



266

**264. HOUDINI, HARRY (EHRICH WEISZ).
MIRACLE MONGERS AND THEIR METHODS.**

New York: E.P. Dutton & Company, 1920. First edition in publisher's brown cloth lettered in black. Portrait frontispiece of Houdini. Scarce pictorial jacket (chipped and with losses). Illustrated. 8vo. Book near fine.

500/750

**265. HOUDINI, HARRY (EHRICH WEISZ).
THE UNMASKING OF ROBERT-HOUDIN.**

New York: The Printers Publishing Co., 1908. First edition. Brown cloth decorated in black and white. Portrait frontispiece of Houdini under tissue (dampstained). Profusion of illustrations. 8vo. Boldly inscribed and signed on the flyleaf, "To / S.B. Cator / with compliments / of the author / Harry / Houdini / April 27 / 1916."

1,500/2,500

**266. HOUDINI, HARRY (EHRICH WEISZ).
A MAGICIAN AMONG THE SPIRITS.**

New York: Harper & Brothers, 1924. First edition in publisher's blue cloth stamped in gilt. Portrait frontispiece of Houdini and Arthur Conan Doyle. Plates. Tall 8vo. Klosterman bookplate. Minor rubbing to cloth, corner bumps; very good. Inscribed and signed on the flyleaf by Houdini, "To my friend A.V. Williams Jackson / from / Houdini / July 24/1926 / and alls well."

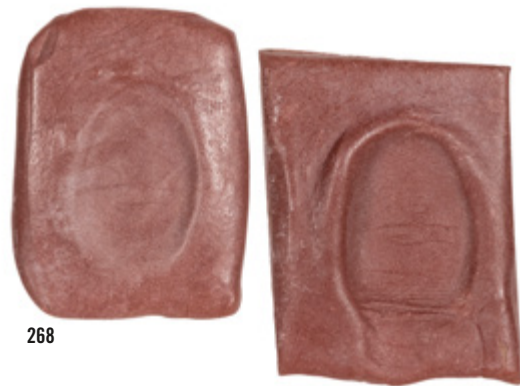
1,500/2,500



**267. [HOUDINI] MARGERY (MINA CRANDON).
MARGERY BELL BOX.**

Circa 1924. Rough wooden box with spring-activated lever at its top which, when depressed, completes an internal circuit ringing an internal bell. Modeled on the box used to test the Boston medium Margery (Mina Crandon) to disprove her abilities in the séance room as legitimate. Formerly owned by Harry Houdini, who exposed Margery's manifestations as fraudulent and famously feuded with the "witch of Lime Street" as Margery was sometimes called. Length 14". With a hand-lettered card from the Circus Museum of Sarasota and accompanied by a letter from Houdini collector and biographer Dr. Morris N. Young, stating that the box was acquired from the Houdini estate by Young's colleague and fellow donor to the Library of Congress, John McManus. The box was most likely used by Houdini in demonstrations of fraudulent spiritualistic phenomena. With the inventory number of the Circus World Museum of Sarasota collection, CMS 234, lettered in white paint on the top of the box.

10,000/20,000



268

**268. [MARGERY]
WALTER'S THUMB PRINTS.**

Circa 1926. Set of two dark maroon wax thumb prints from the right and left thumb of what was supposedly the deceased brother of the Boston medium Margery. The prints were made under test conditions during a séance conducted in Margery's Boston séance room. Housed in the original mailing box addressed to Hereward Carrington by E.E. Dudley. Approximately 2 x 1 5/8" each. A remarkable relic from the career of the famed medium Mina Crandon, giving apparently tangible evidence of her ability to contact her deceased brother Walter Stinson, and materialize his physical presence on the earthly plain.

1,500/2,500

A 95-page manuscript titled *The Walter - Kerwin Thumb Prints* was published by the Boston Society for Psychical Research in 1934 discussing the "materialization" of these prints in great detail. As proven by Houdini in his exposé of Margery's supposed psychic abilities, the prints were proven to be not those of her deceased brother but of another man - who was most definitely alive and well - Margery's dentist. Ironically, it was most likely the dentist himself who explained to Margery how to make impressions in wax.

**269. [MARGERY]
IMPORTANT ARCHIVE RELATED TO THE SÉANCES
AND THUMB PRINT MATERIALIZATIONS OF THE
SPIRIT MEDIUM MARGERY.**

Dating to the 1920s and 30s, and comprised of hundreds of pages, both typed and handwritten, addressed to Hereward Carrington, the noted magician, author, and investigator of spiritualistic phenomena. Among the correspondents represented are Dr. L.R.G. Crandon, husband of the Boston medium Margery (Mina Crandon), noted "ghost hunter" Harry Price, D.F. Comstock, E.E. Dudley, and others. The archive is made up of postcards, TLs and ALSs, some carbons, as well as photographs, publications, proof sheets, and related memorabilia.

Included are lengthy descriptions of séances at Margery's Lime Street residence (with Houdini as part of the circle of sitters); TLs and ALSs from Dr. Crandon on a range of subjects, including Houdini's attitude toward Margery ("He apparently has implied that he detected fraud July 24 in

spite of the fact that he proclaimed control perfect every two minutes throughout the sitting. He only brings these charges of fraud behind closed doors...."); a carbon "record of finger print controls in the Margery case"; extensive correspondence related to the thumb prints Margery claimed were created by the ghost of her brother Walter Stinson during séances; and a partial typed script for a "melodrama" titled *The Voice from Beyond*. A significant volume of information related to the Walter thumb prints is also present, comprised of notes from manufacturers of waxes and other experts in finger prints and plastic molding techniques.

Related photographs of thumb prints and similar phenomena said to be the work of ghosts are also included, as well as typed notes related to other mysterious appearances of thumb prints, journals and publications with spiritualism-related content, and other paper ephemera related to Carrington's life and career.

Housed in three matching custom black buckram ring binders with matching slipcases, the spines gilt stamped. An important and significant chronicle of the Boston medium Mina Crandon and her apparent abilities to communicate with the spirit world.

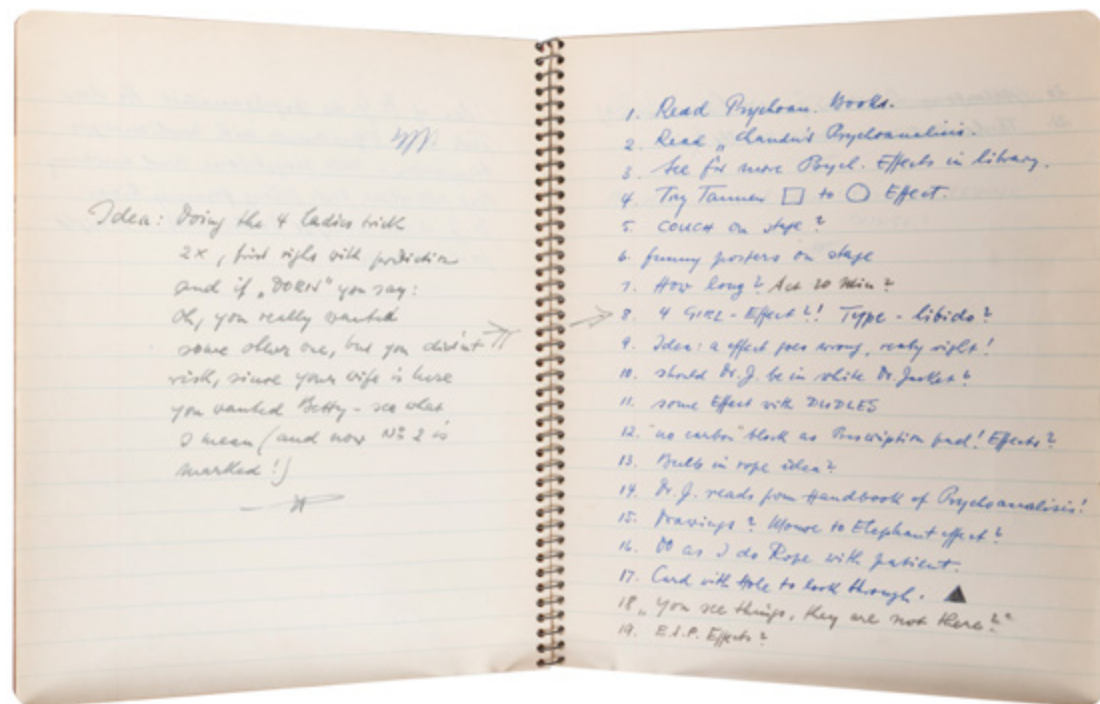
4,000/8,000

Carrington (1880 - 1958) was one of the best-known authors and researchers of psychic phenomena of his generation. Forging a career as an investigator of the paranormal and apparent spirit world communication, he eventually authored some 100 books on ghosts, magic, parapsychology, and related topics, in addition to countless articles for noted periodicals and journals. Among his most famous subjects were the Italian medium Eusapia Palladino, and the Boston medium Margery, the subject of the correspondence offered here.

Though Carrington sat on the investigative committee of *Scientific American*, alongside Harry Houdini and others, later research and writing revealed that his opinion of Margery and her talents may have been clouded by a short-lived affair with the medium, in addition to what some biographers suspect was a substantial loan made to him by Mr. Crandon which Carrington could not repay. Unsurprisingly, Carrington championed Margery's mediumship for a time, though later admitted her manifestations were the result of trickery.



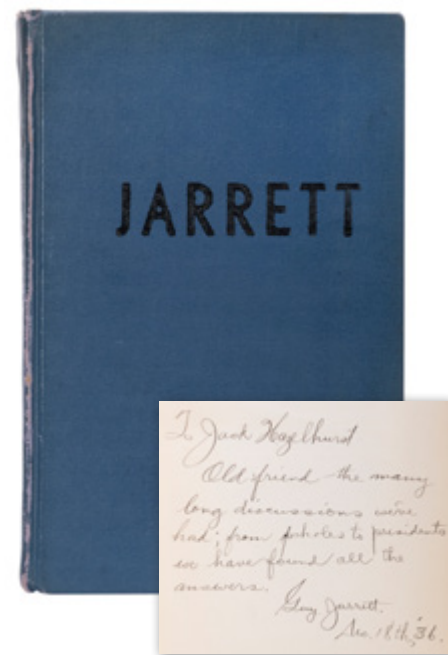
269



**270. JAKS, STANLEY.
MAGIC NOTEBOOKS OF DR. STANLEY JAKS.**

1940s. Six personal memorandum books kept by the New York society entertainer and mentalist. Included are three spiral-bound and one saddle stitched 8vo; and two datebook/diary size books. Includes examples of what are likely Jaks' attempts at thumb writing, a skill at which he was a master, as well as sketches by Jaks and methods or routines for tricks, including a lengthy section entitled "Routines for Jaks Wallet," personal suggestions for what to perform (and what not to perform), lists of routines for specific venues or locations where he would work, and hundreds of other notes. Approximately 100 pages filled with notes in total, the terminal leaves of most notebooks blank. Diaries bear the name "Jaks" embossed in gilt at the lower right. The group housed in a custom gilt-stamped drop spine box.

2,000/4,000



271

**271. JARRETT, GUY.
JARRETT. MAGIC AND STAGE CRAFT TECHNICAL.**

[New York]: Author, (1936). Blue cloth lettered in black. Spine rubbed, hinges reinforced (possibly as issued); very good overall. Inscribed and signed on the title page by Jarrett: "To Jack Hazelhurst, Old friend - the many long discussions we've had; from p-holes to presidents we have found all the answers. Guy Jarrett / Dec. 18th, '36." Scarce.

1,500/2,500

Written by the author as he set the type and printed the book's pages on a tiny tabletop press, "the Jarrett book," as it has come to be known, is filled with coarse language and frank assessments of magic and magicians of the time. It is also, almost without a doubt, one of the most significant accomplishments in the literature of stage illusions. Jarrett produced perhaps fewer than 500 copies of the book, and many fewer still have survived the years. After printing the pages, the illustrative plates were supplied by an offset house, then Jarrett gathered the signatures, sewed them together, bound them up, and offered them for sale at \$5 each.



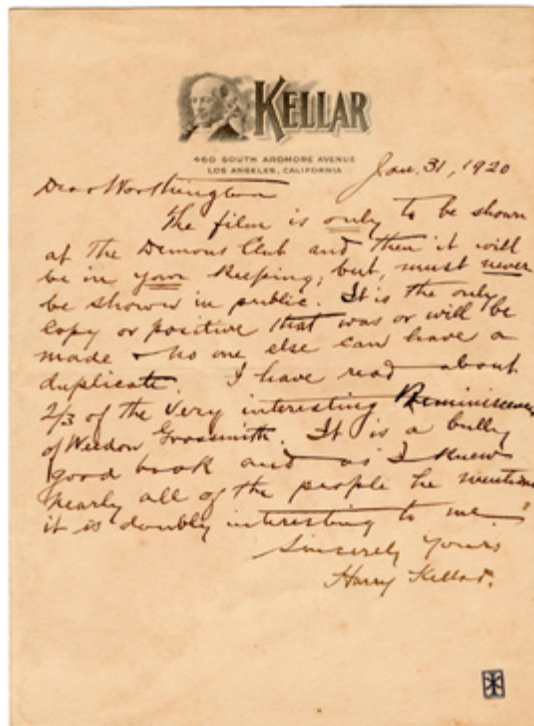
272

**272. [STUART JUDAH]
ARCHIVE OF STUART JUDAH MAGIC NOTES.**

Over 100 pages, primarily typewritten, and collected by John Braun to record the magic tricks, sleights, and routines of his friend Stewart Judah. Among the effects described are the Gilbreath Poker Deal, Ten Card Poker Demonstration, Triple Coincidence, Wild Card with Seven Cards, Don Alan's Blank Deck Routine, Coin in Bottle, Simple Version of Triumph, and many more. Many annotations in margins, as well as crude illustrations and notes, either in the hand of Braun or Judah. Handwritten and typewritten on 4to sheets, and including one ANS to Braun from Judah outlining the construction of a paddle effect. Sold with a copy of Judah notes kept by Paul Swinford, and a 10 x 8" matte-finish full-length photograph of John Braun and Judah taken in 1938. A fascinating archive of tricks and methods developed by a noted Cincinnati sleight-of-hand magician and recorded by his close friend and confidant, both of them mentors to Ken Klosterman.

1,000/2,000

Judah and Braun were lifelong friends, first collaborating on the book *Subtle Problems You Will Do* (Abbott's, 1937). Judah was held in high esteem by his peers, and in John Northern Hilliard's *Greater Magic* was one of ten elite "card stars" whose effects were published along with those of Annemann, Vernon, and Cardini. As Hilliard wrote, "Mr. Judah's specialty is in the presentation of clean-cut effects of a mysterious kind at the closest of quarters. He has none of the flair of the professional trickster but he looms extravagantly in the field of magic. I'd rather see him do a card trick than go to a convention. I have few longings. One of the most insistent is - to be able to present one cabalistic card problem with the savoir fair of Stewart Judah."



273



275



276



278

**273. KELLAR, HARRY (HEINRICH KELLER).
HARRY KELLAR ALS TO THOMAS WORTHINGTON.**

Dated Jan 31, 1920, Kellar writes in his characteristic longhand on his own stationery, stating, in part, "The film is only to be shown at the Demons Club and then it will be in your keeping; but must never be shown in public. It is the only copy or positive that was or will be made...." One folded sheet, signed, "Sincerely Yours, Harry Kellar."

400/600

**274. KELLAR, HARRY.
TWO KELLAR POSTCARDS WRITTEN TO THOMAS WORTHINGTON.**

1918. One RPPC depicts Kellar's home in Los Angeles with the magician and his nieces before it, the second showing Kellar and his 1918 Cadillac. A message in Kellar's hand spans both cards and mentions Thurston and his success and home, and thanks Worthington for previous correspondence. Captions in Kellar's hand describe the photographs. Old linen tape remnants to versos of both cards. Signed "Yours truly, Harry Kellar."

400/800

**275. KELLAR, HARRY.
PHOTOGRAPH OF KELLAR, CHING LING FOO,
AND OTHER PROMINENT MAGICIANS.**

New York: Moody, 1914. Oversize silver print photograph of Ching Ling Foo and Chee Toy (Foo's daughter), amongst a group of magicians including Guy Jarrett, Harry Kellar, Theodore DeLand, Elmer P. Ransom, Walter E. Floyd, Silent Mora, and Clyde W. Powers. Framed; sight 10 x 12 3/4".

800/1,500

**276. KELLAR, HARRY (HEINRICH KELLER).
KELLAR'S CARD FOUNTAIN CARDS.**

1904. Mounted display of vintage playing cards owned and used by the American illusionist Harry Kellar. Typed caption reads, "These playing cards are some used by Prof. Harry Kellar in 1904 at the McVicker's Theatre in Chicago Ill. in his card fountain effect. (Note correct card for lateral pull.) These cards were given to me by Mr. Mcadoo, the representative of Prof. Harry Kellar. I present the cards to the Tom Worthington collection of historical magic, 12-24/40." The note is signed by Harry L. Clapham. 14 x 17".

800/1,500

**277. KELLAR, HARRY.
PORTRAIT OF KELLAR AND CHING LING FOO, INSCRIBED AND SIGNED.**

New York: Moody, ca. 1914. Classic three-quarter length image of the two great magicians smiling and shaking hands. Framed to 14 3/8 x 11 7/8". Incribed and signed by Kellar and Ching Ling Foo, the latter in Chinese and English. A handsome image, and rare with the signatures of both performers.

1,000/2,000

**278. KORAN, AL (EDWARD DOE).
AL KORAN MEMORIAL DISPLAY.**

Mirrored presentation case holding a small tube with a small quantity of the remains of the noted British mentalist Al Koran, accompanied by a pack of Koran's souvenir playing cards bearing his portrait on their backs. Accompanied by a letter of provenance from German mentalist Ted Lesley.

400/800



274



277



279

**279. LAKE, LESTER.
PHOTOGRAPH ALBUMS OF MAGICIAN LESTER LAKE.**

1930s. Two oblong small folio albums with embossed covers stamped in gilt and blind, filled with photographs taken by and of Midwestern magician Lester Lake, known professionally as Marvello. The photographs capture candid and posed moments and feature many prominent personalities of the 1930s magic scene, among them Harry Blackstone, John Calvert (as a very young man), the McElroy Brothers and their marionettes and ventriloquist figures, Nicola, S.S. Henry at work in his studio and in performance, Percy Abbott (along with his shop and early conventions), and Lake himself. One album includes many images of women posed with or for Lake. Hundreds of images in all, largest image approximately 9 x 12", with several inscribed and signed to Lake, the albums comprising a remarkable and important archive of unpublished vernacular and studio images spotlighting a storied chapter in the history of American magic.

1,500/2,500

In addition to presenting his own death-defying stunts (he was regularly "burned alive" at outdoor fairs and carnivals), Lake (1904 - 1977) was also a photographer of some ability. His knack for capturing otherwise unseen moments shine through in dozens of the images gathered here, including pictures of Blackstone and his famed Buzz Saw on stage, the McElroy's King Kong marionette (including glimpses of its construction), snapshots of Louis Levassor and his famed magic collection, outdoor escapes by Lake and Elmer Eckam at an early Abbott's Magic Get-Together, pictures of Lake's Guillotine illusion in use by Loring Campbell, RPPCs of various performers Lake worked with, pictures of side-show illusions and carnival fronts, early magic convention groups, and other revealing and unpublished images.

**280. LARSON, CHARLES.
PHOTOGRAPH OF CHARLES LARSON
AND HIS MAGIC COLLECTION.**

Circa 1935. Oversize image of Larson in the New York apartment that housed his renowned magic collection. On display are a fraction of the props he owned, many of which were later incorporated in to the Circus Museum of Sarasota, and later, the Salon de Magie. Framed to 12 3/4 x 15 1/2".

200/400

**281. LARSON, CHARLES.
INNER CIRCLE OF MAGICIANS MEMBERSHIP CARD AND PIN.**

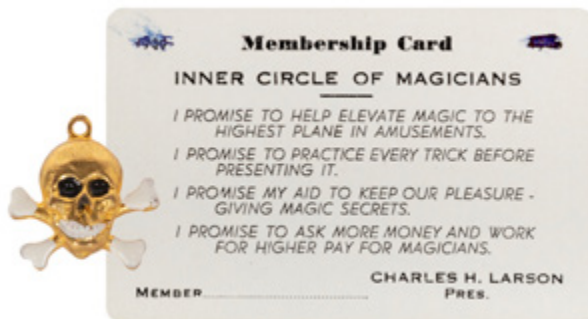
[New York], 1930s. Including a printed card bearing the promises of members of the club, and a gold and enamel pin back/charm in the form of a skull and crossbones, presented to members. The card with a blue Aviator back. Scarce.

150/300

So extensive was the magic collection of Charles Larson that he considered himself an expert on the methods behind most magic tricks. As such, he created the "Inner Circle of Magicians" and granted membership only to those who could fool him completely. Foolers were presented with a membership card and skull and crossbones charm, as offered here.



280



281



283

**282. LEIPZIG, NATE (NATHAN LEIPZIGER).
CABINET CARD PORTRAIT OF MAGICIAN NATE LEIPZIG.**

Brooklyn: Stacy, ca. 1910. Three-quarter length photograph of the gentlemanly vaudeville magician producing a fan of cards from his elbow. Photographer's mount, 7 3/4 x 6". Edgewear, one corner clipped.

400/800

**283. LEROY, TALMA AND BOSCO INSCRIBED AND SIGNED
CABINET PHOTOS.**

London: USA Studios, 1913. Handsome portraits of the stars of the Comedians de Mephisto Co., captured during the same session, on printed and embossed photographer's mounts with gilt edges. 9 x 6". Each image boldly inscribed and signed in ink at the right by the subjects, Mercedes Talma, Servais LeRoy, and Billy Bosco. Minor wear at edges and to versos. A handsome and scarce set.

1,500/3,000



282

**284. BOSCO, LEON.
PORTRAIT OF LEON BOSCO.**

Breslau: Paul Fischer, ca. 1904. The comic conjurer sits on the floor, arms outstretched, with a rabbit in his lap and a duck in mid-flight before him. His gloves and hat rest on the floor beside him. Photographer's mount, 4 1/4 x 6 1/2". Two corners clipped, pinholes, wear; good.

500/1,000

Leon Bosco was the first of several performers to work with Servais LeRoy and Mercedes Talma as the comic foil in the "Comedians de Mephisto Co." This image was the basis of a lithograph produced by Friedlander in 1905.



284





285



287

285. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY). SIGNED SPIRIT PHOTO OF ILLUSIONIST SERVAIS LEROY.

1928. LeRoy, seated in a chair, holds a newspaper between his hands while a ghostly form leans over him from behind with its hands extended. 10 x 8". Chips and wear around edges, wear in image. Signed and dated in ink by LeRoy.

700/1,000

286. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY). LEROY TLS REGARDING THE CAMEL CIGARETTE CONTROVERSY.

Dated April 18, 1933, LeRoy writes to Mr. A. B. Silverman regarding the exposés of illusions by R.J. Reynolds in a campaign called "It's Fun to be Fooled," referencing the Sawing a Woman in Half illusion, and stating that the exposure of its method has "practically killed all earning power of this illusion, not only to the personal selling value of Mr. H. [Goldin] own entertainments...." One 4to sheet of LeRoy's letterhead, signed in ink, with LeRoy's notation on the verso.

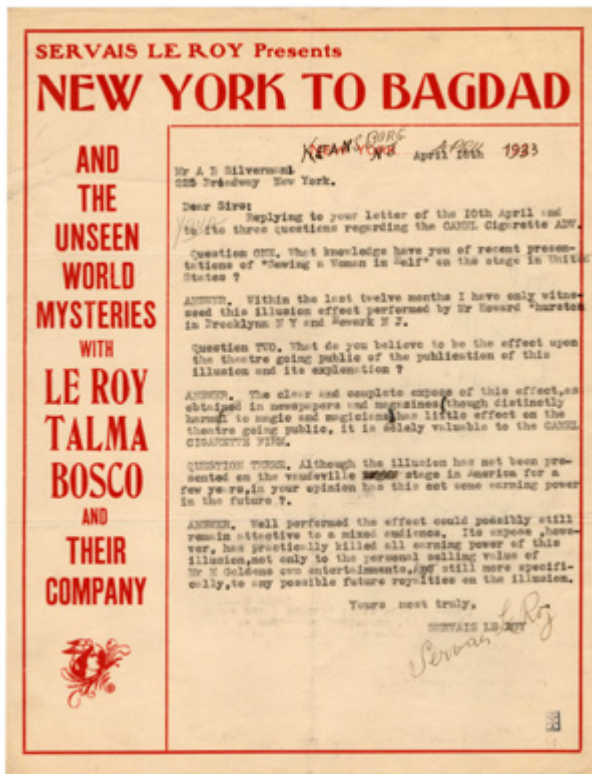
400/800

287. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY). SERVAIS LEROY'S CUFFLINKS.

Circa 1930. Two 14-karat gold cufflinks with the capital letter "L" embedded in each in a pattern of diamond chips. Owned and worn by Servais LeRoy. Obtained from the Milbourne Christopher collection.

800/1,200

Sales History: Swann Galleries, The Collection of Milbourne Christopher, October 1997.



286



289

288. MALINI, MAX (MAX KATZ BREIT). MAX MALINI WALDORF ASTORIA POSTCARD.

[New York], ca. 1923. Bearing a caricature of Malini drawn by Enrico Caruso, the famous opera star, accompanied by text advertising his appearance at the Astor Gallery of the Waldorf Astoria. Undivided back. Minor rubbing to recto. Scarce.

800/1,200

289. MARSHALL, JAMES WARD. BOYHOOD DIARY OF JAY MARSHALL.

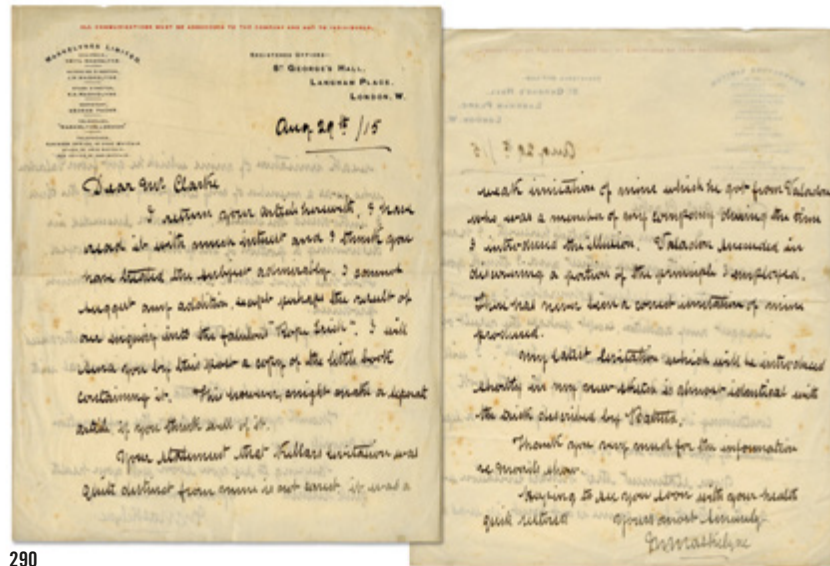
Boyhood diary presented at Christmas, 1932 to Jay Marshall, the future Dean of American magicians, and filled with his notes and entries regarding not only the daily tasks and records of home life, but also his early encounters with magic and ventriloquism, two passions that would develop into his profession.

In one entry, Marshall has pasted in an early newspaper notice in which he is dubbed "James "Houdini" Marshall" for his performance at a father-son banquet on January 11, 1936 noting in the margin that his afghan bands broke and the rabbit fell but the "rest went well." Another earlier notice gives him high marks at a scout event for his "very clever mimicry and witticisms." With a youthful portrait of Marshall pasted to the title page above his inked lines, "James Ward Marshall, aged 13 years (not in wood)." Height 5 1/2". With a wooden and glass display case.

800/1,600



288



290

290. MASKELYNE, JOHN NEVIL. IMPORTANT ALS FROM MASKELYNE REGARDING HIS LEVITATION.

Dated August 29, 1915, Maskelyne writes to Sidney Clarke on St. George's Hall/Maskelyne's Limited letterhead, stating in part, "Your statement that Kellar's levitation was quite distinct from mine is not correct, it was a weak imitation of mine which he got from Valadon who was a member of my company during the time I introduced the illusion. Valadon succeeded in discovering a portion of the principle I employed. There has never been a correct imitation of mine produced. My latest levitation which will be introduced shortly in my new sketch is almost identical with the trick described by...." One 4to sheet with minor foxing. Boldly signed "Yours most sincerely / J.N. Maskelyne."

800/1,500

The history of Kellar and Maskelyne's levitations has been discussed and debated for years. Kellar did indeed employ Valadon, and it was from him that Kellar discovered enough of Maskelyne's secret to construct his own version of the Levitation. The effect was a highlight of Kellar's performance for years (see the poster offered as lot 290). While Maskelyne was the first to develop the method both men employed (even if somewhat differently), it was Kellar's version that could be trouped from one theater to the next. Maskelyne's could not.



291



292

291. EGYPTIAN HALL PRINTED PROGRAM.

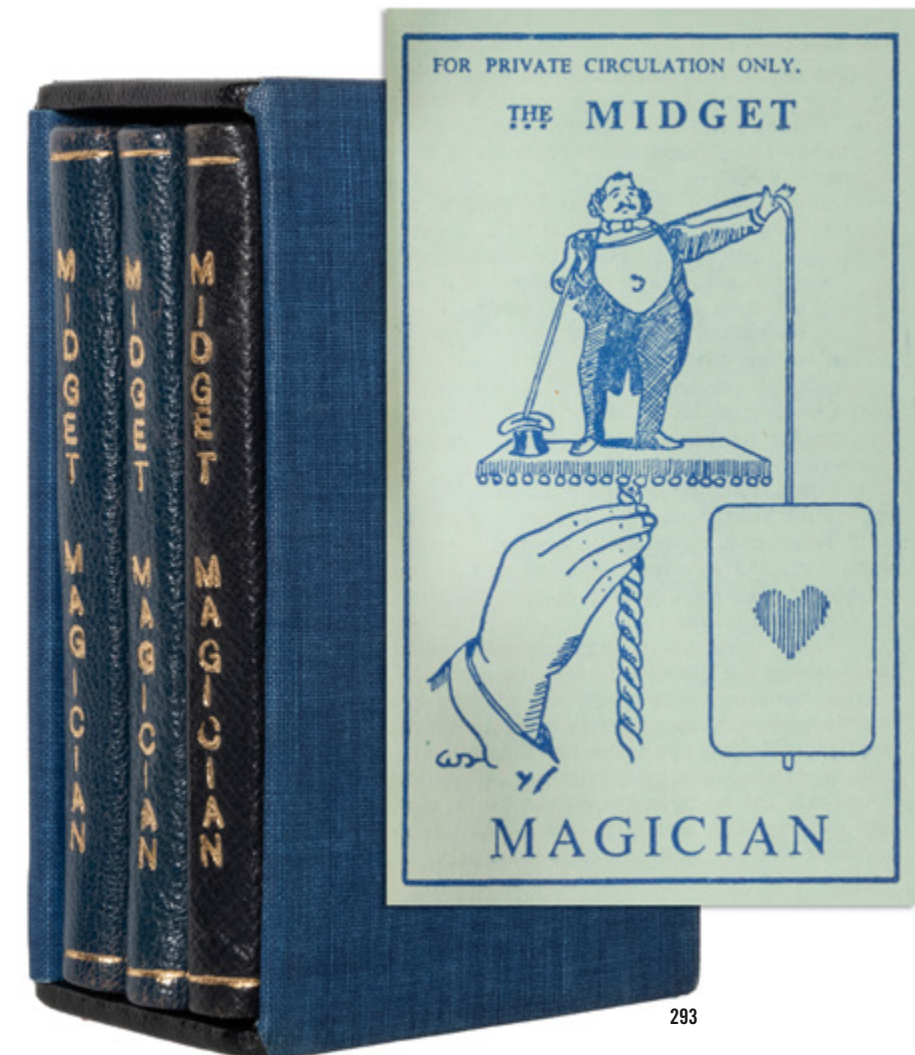
London, ca. 1894. Large format program printed in two colors for England's Home of Mystery and featuring juggling by Maskelyne, musical acts, The Artist's Dream by David Devant, and Mrs. Daffodil Downy's Light and Dark Séance. One 4to sheet, folded.

200/400

292. MASKELYNE & COOKE'S MYSTERIES PROGRAM.

For an appearance of the touring company from Egyptian Hall, headed by David Devant at the Corn Exchange, Coventry for the week of March 9, 1903. The bill includes Orienta, David Devant (with The Artist's Dream and Enchanted Hive), and Animated Photographs. Oblong 8vo, reinforced with old cello tape.

250/500



293

293. MIDGET MAGICIAN.

Wilf Huggins. V1 N1 (Jan. 1951) - V4 N2/3/4 (Sept. 1960). Complete File. Bound in three gilt stamped blue leather volumes with matching cloth folder for final two issues and supplement, housed in a matching slipcase trimmed in leather. Being Number 8 of 50 files issued, each signed and numbered by Huggins. Fine. With all enclosures and indices enumerated in Alfredson/Daily 4840.

2,500/5,000

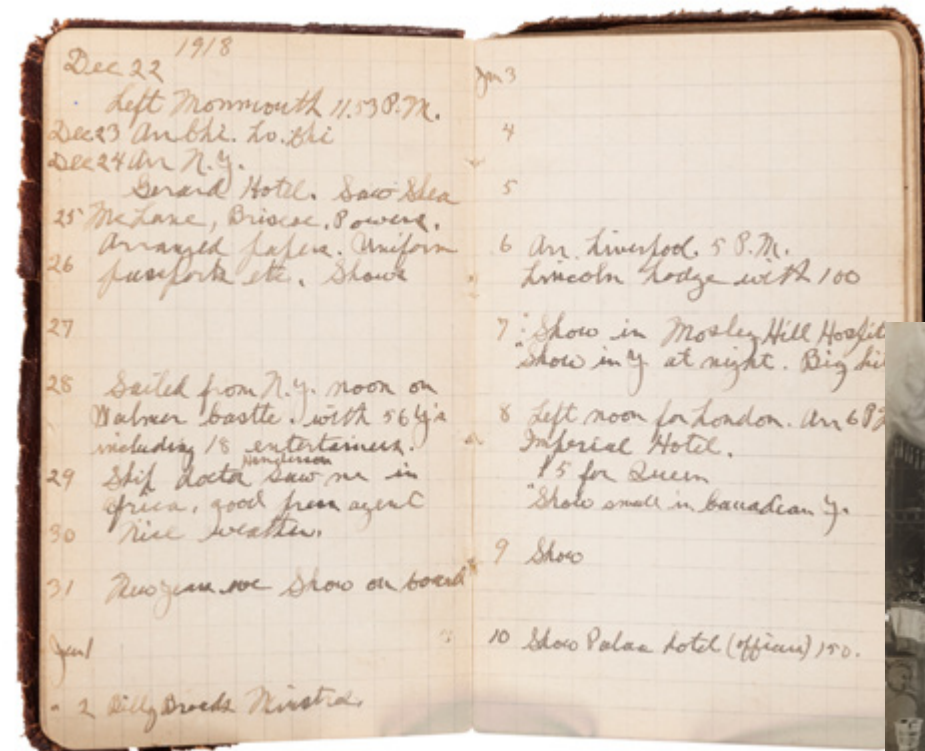
294. MORA, SILENT (LOUIS MCCORD). PORTRAIT OF "SILENT" MORA, INSCRIBED AND SIGNED.

Philadelphia: Sommer Studio, ca. 1920. Matte finish sepia bust portrait of Mora in white tie and black jacket. 10 x 8". Minor wear around edges, photographer's rubber stamp to verso. Inscribed and signed by Mora to Thomas Worthington "Arch Demon of the Demon's Club."

200/400



294



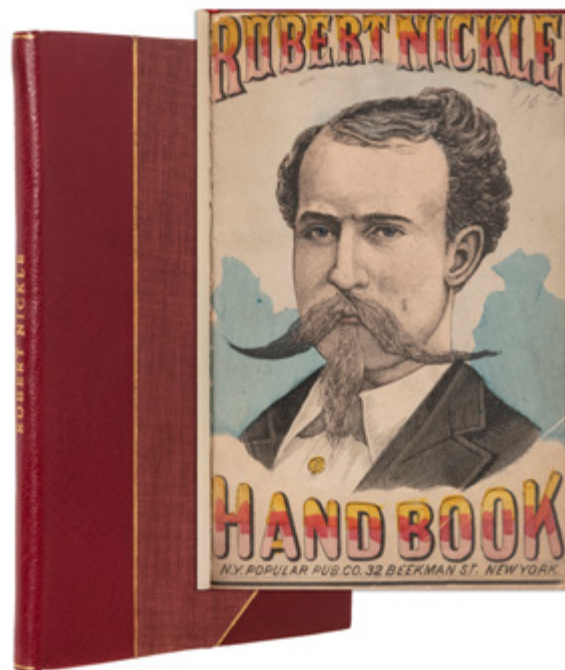
296



**295. NICKLE, ROBERT.
CONJURING OR, MAGIC MADE EASY.**

New York: Popular Publishing Company, ca. 1874. Hand colored pictorial wrappers handsomely bound in one half maroon crushed morocco over cloth with marbled endpapers and ribbon place marker, ruled and stamped in gilt. Illustrations. 12mo. Toole Stott 515.

800/1,500



295

**296. NICOLA (WILLIAM MOZART NICOL).
WWI DIARY OF ILLUSIONIST WILL NICOLA.**

Dated 1918 and filled with entries in ink and pencil in Nicola's hand, the diary logs his travels and tribulations, chronicling the locations he was stationed, but also several in which he performed, and the various effects and stunts he planned to promote his show, including jail escapes (entries note Nicola examining various handcuffs he will later escape from), addresses of various friends and suppliers (Caroly the magic dealer, among others), crude drawings and notes on various tricks, and other related information. Most of the travel notes made in the diary chronicle Nicola's time in France.

Gilt-edged pages, but disbound with original leather binding perished. Housed in a custom-made wooden case with hinged lid and felt-lined inner compartment, and accompanied by a large format glass plate negative of Nicola as a young man wearing an imitation mustache (possibly his brother, Chas. Nicol), performing various tricks, and a small group of business cards bearing Nicola's name, along with his signed membership card in an Officer's Club. A fascinating document dealing with the first Great War and one magician who lived through it to tell the tale.

600/1,200



297

**297. OKITO (TOBIAS BAMBERG).
OKITO SCENE AND PROPERTY PLOT.**

[New York], ca. 1910. Unused printed property and scene plot for Okito's stage show, with a diagram of his stage set printed above the plots. With the printed salutation "Yours truly, Theodore Bamberg & Co." 11 x 8 1/2". Splitting at old folds, chips. Ownership signature of S. Leo Horowitz. Rare.

300/600

**298. OKITO (TOBIAS BAMBERG).
PORTRAIT OF OKITO, INSCRIBED AND SIGNED.**

New York: Otto Sarony, 1913. Full-length portrait of the Dutch magician and hand shadow artist in white tie, tails, and cape, and holding a top hat in one gloved hand. 9 x 6". Old fabric backing, minor edgewear. Boldly inscribed and signed, "Very faithfully yours / Theo Bamberg / April 3rd '13."

800/1,200

**299. OKITO (TOBIAS BAMBERG).
RPPC OF OKITO, INSCRIBED AND SIGNED.**

Holland, 1934. Bust portrait of the Dutch magician in coat and tie. Divided back. Mounting remnants to verso. Inscribed and signed, "To dear old Tom, from Theo."

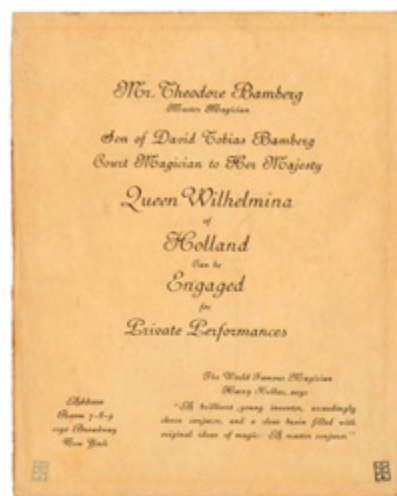
200/400



298



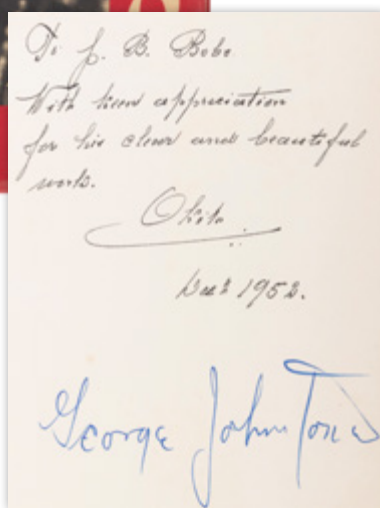
299



300



301



300. OKITO (TOBIAS BAMBERG). OKITO CIGAR BRAND.

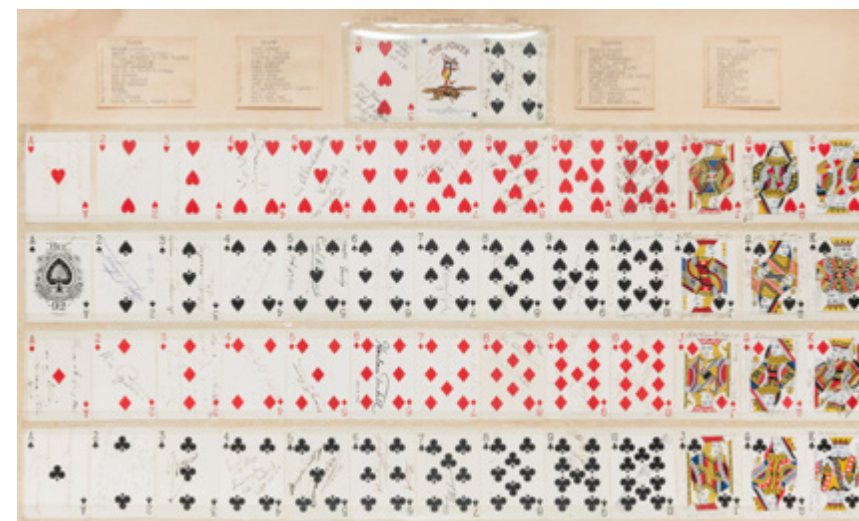
Printed and embossed La Corona cigar band bearing the text "Specially / made for / OKITO" in black in the central medallion. Length 2 7/8". Sold together with a printed herald advertising Okito's availability for private performances and his appointment as court magician to Queen Wilhelmina of Holland, and two later 8 x 10" portraits of Okito, one reproducing a scarce poster. Left side of band rubbed; good. The only example of this cigar band we have encountered.

400/800

301. BAMBERG, THEO AND ROBERT PARRISH. OKITO ON MAGIC.

Chicago: Edward O. Drane & Company, 1952. First edition. Red cloth with pictorial jacket (chipped). Illustrated by George Johnstone. 8vo. Inscribed and signed on the flyleaf, "To J.B. Bobo with keen appreciation for his clear and beautiful words / Okito / Dec. 1952." With Okito's embossed paper seal above his inscription, and signed below by Johnstone.

250/500



302

1,000/2,000

302. [PLAYING CARDS] GREATS OF MAGIC SIGNED PLAYING CARD COLLECTION.

A complete pack of Bee No. 92 playing cards inscribed and signed by famous magicians of the "golden age" of the art, to Thomas Worthington. Included are the signatures of Okito, Floyd Thayer, Dell O'Dell, Ottokar Fischer, Fu Manchu, Horace Goldin, Harry Blackstone Sr., David Devant, Cardini, Karl Germain, John Northern Hilliard, LePaul, Max Malini, George White, Si Stebbins, Jack Gwynne, Dante, Eugene Laurant, Tarbell, David P. Abbott, and dozens more. Neatly mounted and framed to 23 1/2 x 37".



303

303. PHILIPPE (JACQUES NOEL TALON). ARCHIVE OF LETTERS WRITTEN BY PHILIPPE THE MAGICIAN. HOUDINI COLLECTION.

Three ALSs and one partial letter handwritten by the famed French conjurer, the contents regarding family matters, business matters (including bank loans and the sale of tickets), as well as Russian and Turkish conflicts. Letters date to 1854 and 1877 (the latter signed boldly "Philippe Talon"), with the third undated. One letter addressed in Philippe's hand and with the remnants of the original wax seal and postmarks. Sold together with a three-page ALS from P. Weyer (likely Alex) Weyer to Harry Houdini, relating information about the Philippe letters and about Philippe himself. Accompanied by partial translations of the documents into English. Rare.

1,500/2,500

One of the great conjurers of his generation and occupying a position in the history of magic just before Robert-Houdin's ascendance to fame, Philippe (1802 - 1878) was reportedly a confectioner before learning various magic tricks that changed the course of his career. Among the highlights of his performances were productions of glass bowls filled with goldfish, the Linking Rings, and the lighting of many candles with the shot from a pistol. His costume included the traditional conical wizard's hat and a floor-length robe that Robert-Houdin later eschewed. Houdini's Unmasking or Robert-Houdin



304



304. PHILIPPE (JACQUES NOEL TALON). PROGRAM OF M. PHILIPPE.

For a performance on June 20, 1848, the "physician-prestidigitateur" presents a three-part show, the second act being a distribution of gifts as was his custom, and the other two made up of 44 different parlor illusions. Approx. 8 ¼ x 5 ¼", with old linen backing, edges chipped. Sold together with a printed portrait of Philippe's wife. Scarce.

300/600

305. POWELL, FREDERICK EUGENE. POWELL'S GIANT HAND-MADE PACK OF CARDS.

Circa 1898. Being an oversized and hand made pack of cards used by Frederick Eugene Powell, who, according to his handwritten note accompanying the cards, found that "ordinary size playing cards could not be distinguished one from the other in a good sized house, I made my BIG PACK..." and used them for various tricks including a Rising Card effect. In a thick wooden shadowbox, 15 x 21 ¼".

1,000/2,000



305



306

306. ROBERT-HOUDIN, JEAN EUGENE. CONFIDENCES ET RÉVÉLATIONS.

Paris: A. Delahays, 1868. Publisher's pictorial wraps bound in full crimson calf with banded spine, front panel and spine stamped in gilt, with marbled endpapers, housed in full maroon leather slipcase decorated in gilt with raised bands and panels. Albumen portrait frontispiece of the author, illustrated with engravings of many of Robert-Houdin's most famous feats. 8vo. Gatherings unopened. Scattered foxing, wraps chipped and soiled, but reinforced archivally. Inscribed and signed on the flyleaf: "A Monsieur Maskelyene / souvenir [?] de reconnaissance / Robert-Houdin."

1,000/2,000

Inscribed and signed by Emile Robert-Houdin, son of the great magician, and the principal assistant in many of his father's most famous feats, this book is evidence of a historical link between two great minds in magic.

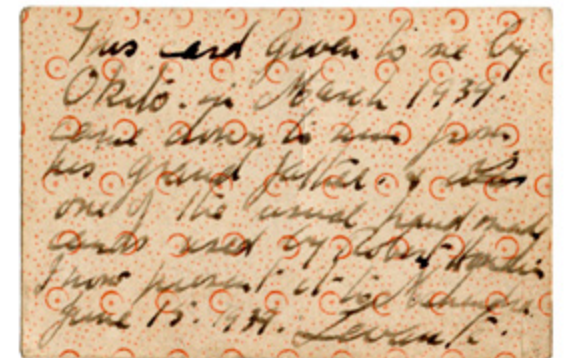


recto

307. [ROBERT-HOUDIN] GIMMICKED PLAYING CARD SAID TO BE OWNED BY ROBERT-HOUDIN.

Vienna [?], 1860s. Gimmicked court card representing both the Jack of Hearts and Jack of Clubs on its recto, and with a printed verso in a repeating pattern of red crescent moons and dots. 3 ½ x 2 ¾". The verso bears the lengthy inked inscription of Les Levante: "This card given to me by Okito in March 1939. Came down to him from his grand father & is was one of the usual hand made cards used by Robert-Houdin. I now present it to Doc Mahendra. June 15, 1939. Levante."

1,000/2,000



verso

307



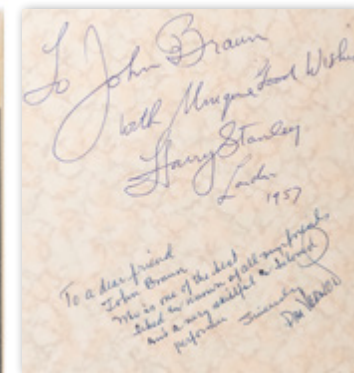
309



308



310



313

311. SARGENT, J.W.
SOCIETY OF AMERICAN MAGICIANS PRESIDENTIAL MEDAL.
 [New York], 1906. Gold medallion with enameled red S.A.M. logo on the recto, hanging from a cross bar cast with pin back and bearing the initials "M.U.M." (Magic, Unity, Might). Presented to the second president of the organization, John William Sargent. The verso engraved, "Presented / to / John W. Sargent / M. III. President / of / The S.A.M. / 1905 1906." Diameter 2 3/16". Near fine.

400/800



311

312. THORN, CHEVALIER ERNEST.
CHEVALIER ERNEST THORN SOUVENIR POCKET MIRROR.
 Circa 1910. Celluloid pocket mirror bearing a portrait of Thorn flanked by winged red imps. Red border. Diameter 2". Scarce.

400/800



312

313. [DAI VERNON] GANSON, LEWIS.
THE DAI VERNON BOOK OF MAGIC [RESTRICTED EDITION].
 London: Harry Stanley Unique Magic Studio, [1957]. Publisher's restricted edition, bound in maroon leather with marbled endpapers and gold page reproducing Vernon letter to the readers. Illustrated with photographs. 8vo. Inscribed and signed on the flyleaf by publisher Harry Stanley to John Braun, and again by Vernon to Braun "who is one of the best liked and known of all my friends and a very skillful and beloved performer / Sincerely / Dai Vernon." With a postcard from Vernon to Braun laid in stating "have finished my tour and expect to meet Slydini here... the Inner Circle are making me a member the end of this month..." Signed "Dai." Near fine condition. A handsome association copy of this deluxe restricted edition of Vernon's seminal sleight-of-hand treatise.

800/1,200

308. SAINT, EDWARD.
INSCRIBED AND SIGNED PORTRAIT OF EDWARD SAINT.
 Circa 1940. Striking half-length portrait of Mrs. Houdini's manager gesturing toward a stuffed animal in the hat held in his free hand. 10 x 8". Right side worn, else very good. Inscribed and signed in black ink, "To Tom [Worthington] / from / Ed."

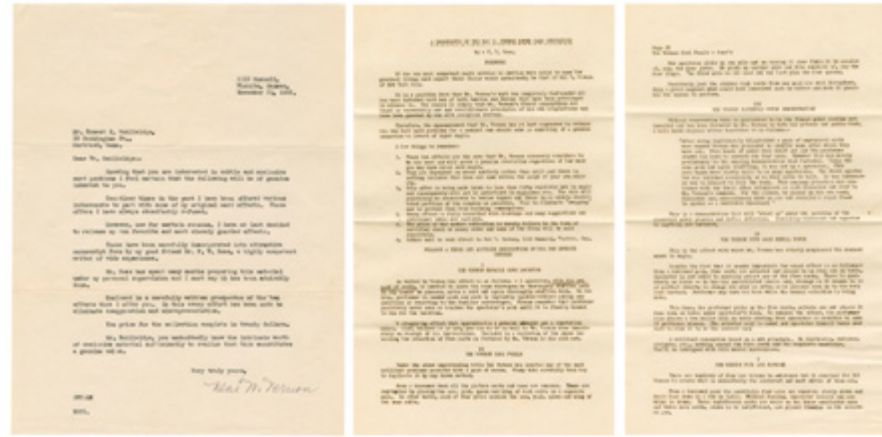
150/300

309. [MAGIC SHOP]
TWO PHOTOGRAPHS OF GAMAGE'S MAGIC DEPARTMENT.
 London, ca. 1920. Pair of vintage sepia tone images depicting the magic and costume department in Gamage's London shop, where Cardini once worked as a demonstrator of conjuring tricks. Matching frames, 10 3/8 x 12 3/4".

200/400

310. SORCAR, PRATUL CHANDRA.
SORCAR'S JEWELLED TURBAN.
 Pink silk turban with a large arrow-like brooch at its front studded with costume jewels and accented with a tall white feather, worn by Sorcar the famed Indian illusionist. Width 8". Obtained from the collection of London's Magic Circle, and accompanied by a lengthy letter from P.C. Sorcar, Junior, stating that this turban was "...used by him during his shows in London, Paris in the mid-50's, in Moscow in the 60's, and in Japan in 1964, 1966, and finally in 1971. He wore it at his last show...."

500/1,000



314

314. VERNON, DAI (DAVID FREDERICK WINGFIELD VERNER). PROSPECTUS FOR DAI VERNON'S TWENTY DOLLAR MANUSCRIPT.

Dated November 21, 1932, and including the TLS from Vernon to Ernest K. Schliedje of Hartford, CT, the original mailing cover, and the prospectus for Vernon's landmark manuscript. The latter being four neatly mimeographed legal-size pages, folded as issued for mailing. The letter and envelope signed in ink "Dai W. Vernon."

300/600

Vernon ushered in a new era of selling secrets when his now famous "Twenty Dollar Manuscript" was published in 1932. At the time, especially considering the ongoing effects of the Great Depression, the sum of \$20 was astonishingly high for instructions detailing a series of close up magic tricks, no matter how "exclusive." But the marketing of Vernon's miracles proved effective, and paved the way not only for his own three dollar manuscript, sold a short time later, but for other semi-exclusive manuscripts from the minds (and pens) of his contemporaries. This is the first example of the Vernon prospectus, coupled with the original mailing envelope and cover letter we have encountered; in fact, the prospectuses may be scarcer than the manuscripts themselves.

315. VERNON, DAI (DAVID FREDERICK WINGFIELD VERNER). SILHOUETTE OF JOHN BRAUN BY DAI VERNON.

Chicago, 1933. Scissor-cut breast-up silhouette of the magician, author, and editor of *The Linking Ring*, mounted to a stiff white card printed with the text "Silhouetted by Vernon / Century of Progress / Chicago / 1933" below the likeness. 6 3/8 x 3 3/4". Inscribed and signed "To my / old friend / John Braun / Dai W. Vernon." Near fine.

400/800

316. VERNON, DAI (DAVID FREDERICK WINGFIELD VERNER). PORTRAIT OF DAI VERNON, INSCRIBED AND SIGNED.

Circa 1955. Bust portrait of Vernon in coat and tie, taken at about the time of the publication of *The Dai Vernon Book of Magic*. 10 x 8". Two tiny tears, else very good. Inscribed and signed "To one of my / very best friends / John Braun whom / I have known for / years. Sincerely, Dai Vernon."

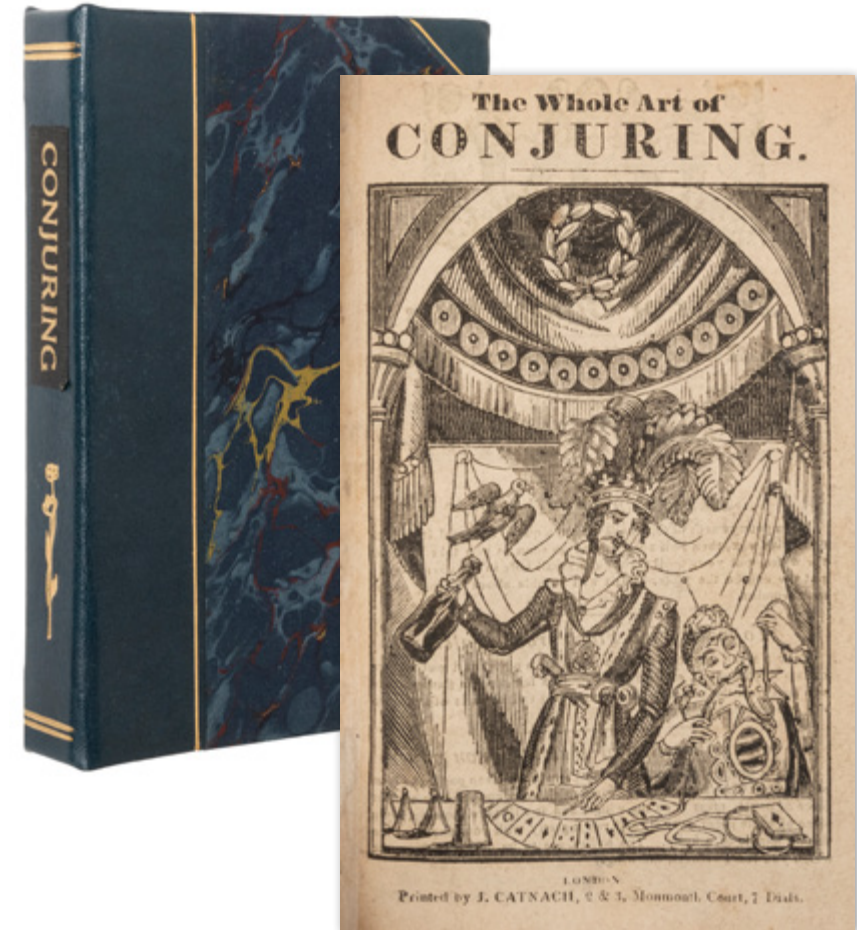
200/400



315



316



317

317. THE WHOLE ART OF CONJURING.

London: Printed by J. Catnach, 2 & 3 Monmouth-Court, 7 Dials, ca. 1830. Original wrappers, the upper bearing a wood-engraved image of a conjurer behind his table, a bottle in his hand with props and cards before him. Bound in blue crushed roan, stamped in gilt, in a matching drop spine box. Pp. [1-2], 3-12. Tables in text. 12mo. Not in Toole Stott. Rare.

3,000/6,000

318. THE WHOLE ART OF CONJURING, OR HOCUS POCUS.

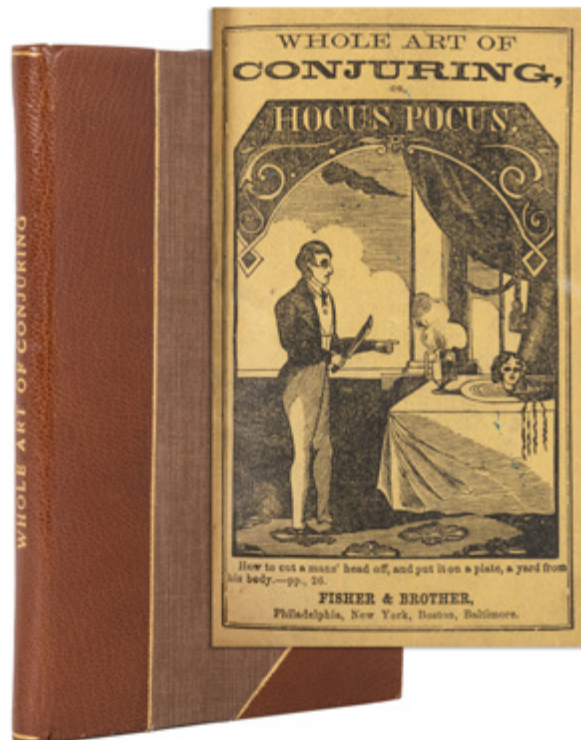
Philadelphia, New York, Boston, Baltimore: Fisher & Brother, ca. 1850. Pictorial boards (bearing the title *Complete Book of Magic*) printed in color. Engraved title picturing the decapitation trick. Illustrations. 12mo. Spine mostly perished and binding just holding and well worn. Toole Stott 705.

800/1,200

According to Milbourne Christopher, writing in *The Magic Cauldron in December, 1968*, this work is a combination of *Hocus Pocus*; or, the *Whole Art of Conjuring Made Easy for Young Persons*, and *The Whole Art of Legerdemain*, or *Hocus Pocus Laid Open and Explained* by those Renowned Masters Sena Sama, etc.



318



319



320

319. THE WHOLE ART OF CONJURING, OR HOCUS POCUS. Philadelphia, New York, Boston, Baltimore: Fisher & Brother, ca. 1850. Original yellow printed wrappers depicting the decapitation illusion retained in one half crushed brown morocco over cloth, ruled and stamped in gilt with marbled endsheets and ribbon placemaker. Woodcut illustrations in text. 12mo. Ownership inscription of L.E. Levassor and minor offsetting; only faint wear; an unusually well-preserved example. Toole Stott 706.

1,000/2,000

320. MAGICIAN MECHANICAL BANK.

J.E. Stevens, patented Jan. 22, 1901. Painted cast iron bank in the form of a conjurer behind his table, holding a top hat between his hands. Coins placed under the hat vanish when a lever is depressed. Height 8 ¼".

1,500 /3,000

321. ESCAMOTEUR GAMBLING WHEEL/BAR TOP ROULETTE GAME.

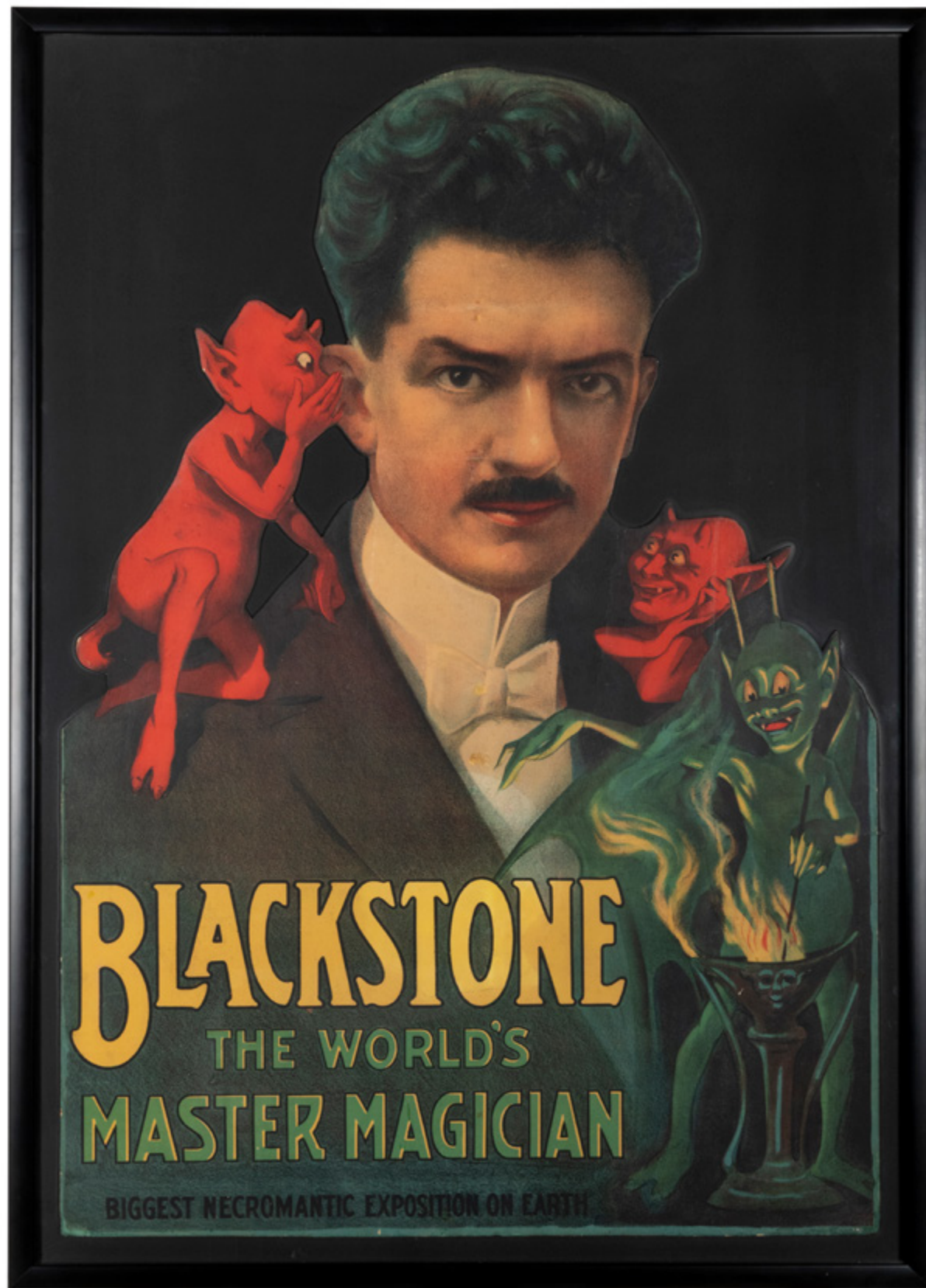
French, ca. 1870. Figural cast iron base incorporating a match holder and match striker supporting a ship's wheel-shaped roulette game at the top features the painting of a conjurer, replete with his gibecière, wand, and cups and balls. Wheel spins freely. Height 12 ¾". Minor spotting to image, else very good.

1,500/2,500



321





322



324

**322. BLACKSTONE, HARRY (HENRY BOUGHTON).
BLACKSTONE THE WORLD'S MASTER MAGICIAN STANDEE.**

Erie: Erie Litho., ca. 1917. Die-cut bust portrait of Blackstone with a shock of dark hair, green and red imps perched on his shoulders and with a smoldering cauldron at the right. Framed to 38 ¼ x 27 ½". Rare.

4,000/8,000

A striking and youthful portrait of the stage illusionist who reined supreme in America from 1936 to 1955, here depicted as his climb up the ladder of fame was beginning.

**323. BLACKSTONE, HARRY (HENRY BOUGHTON).
BLACKSTONE. BIG COMBINATION. BIGGEST ON EARTH.**

New York: National Printing & Engraving, 1920s. Three-color profile portrait poster of Blackstone with a silhouette of the devil behind him, based on a popular publicity photo of the famed illusionist. 28 x 20 ½". Faint old folds. A-. Linen backed. Scarce.

1,500/3,000

**324. BLACKSTONE, HARRY (HENRY BOUGHTON).
BLACKSTONE THE GREATEST MAGICIAN THE WORLD HAS EVER KNOWN.**

Circa 1930. Two-color one-sheet poster with Blackstone's name encircled by a border of pitchfork-wielding demons. 28 ¼ x 40 ½". Strong central folds restored. B+. Linen backed. Uncommon.

300/600



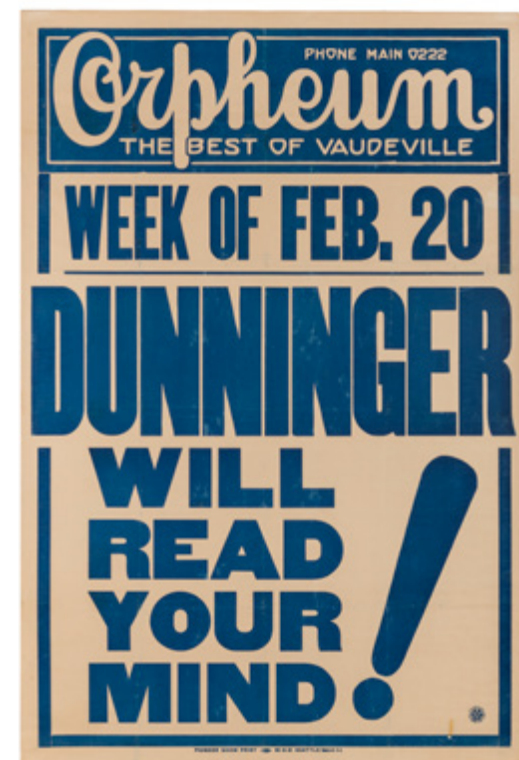
323



325

325. DAVENPORT BROTHERS SÉANCE LITHOGRAPH.

Magnificent color lithograph of one of the famous brothers tied to a chair at the center of the stage with onlookers before him bewildered by the ghosts, swirling about his head, ringing bells, playing tambourines, and spiriting away his coat. Captioned in pencil "A (Davenport Bros.) séance in England, ca. 1860." Framed to 21 ¼ x 25 ½". Rare. 2,500/5,000



326

326. DUNNINGER, JOSEPH. DUNNINGER WILL READ YOUR MIND!

Seattle: Pioneer Show Print, ca. 1925. Bold one-sheet one-color poster for the famed American mentalist, appearing at the Seattle Orpheum. Blue ink on cream-colored stock. 42 x 28". Old folds, scuffs. B. Old linen backing. 400/800



327. EVANION, HENRY. M. EVANION THE ROYAL CONJURER.

London: Williams and [?], ca. 1870. Two-color letterpress poster with four wood-engraved vignettes of Evanon's performance, including his production of a giant pagoda ("a tree changed into a pagoda illuminatd by Chinese fire") and "Indian Flower Trees," the Japanese Butterfly and Fan trick and top trick among them. Gilt wooden frame, 43 ½ x 33 ¼". 4,000/8,000

Evanion was not only a magician of note with an enviable list of credits in Victorian England, he was also one of the first notable collectors of magicana. Among the many treasures he saved were broadsides, posters, and ephemera that eventually found their way in to the collection of Harry Houdini.



328

**328. FAY, EVA.
EYES THE SEE ALL. EVA FAY. LIPS THAT TELL TALES.**

Erie, PA: Erie Printing and Lithograph, ca. 1904. One-sheet one-color pictorial theater poster for the mind reading act of Eva Fay, the illustrated bust portrait at its center a likeness with an Egyptian tiara and headpiece. 42 x 28". Tiny chips, old folds, soiling in lower right margin. Unmounted. Scarce.

1,500/3,000

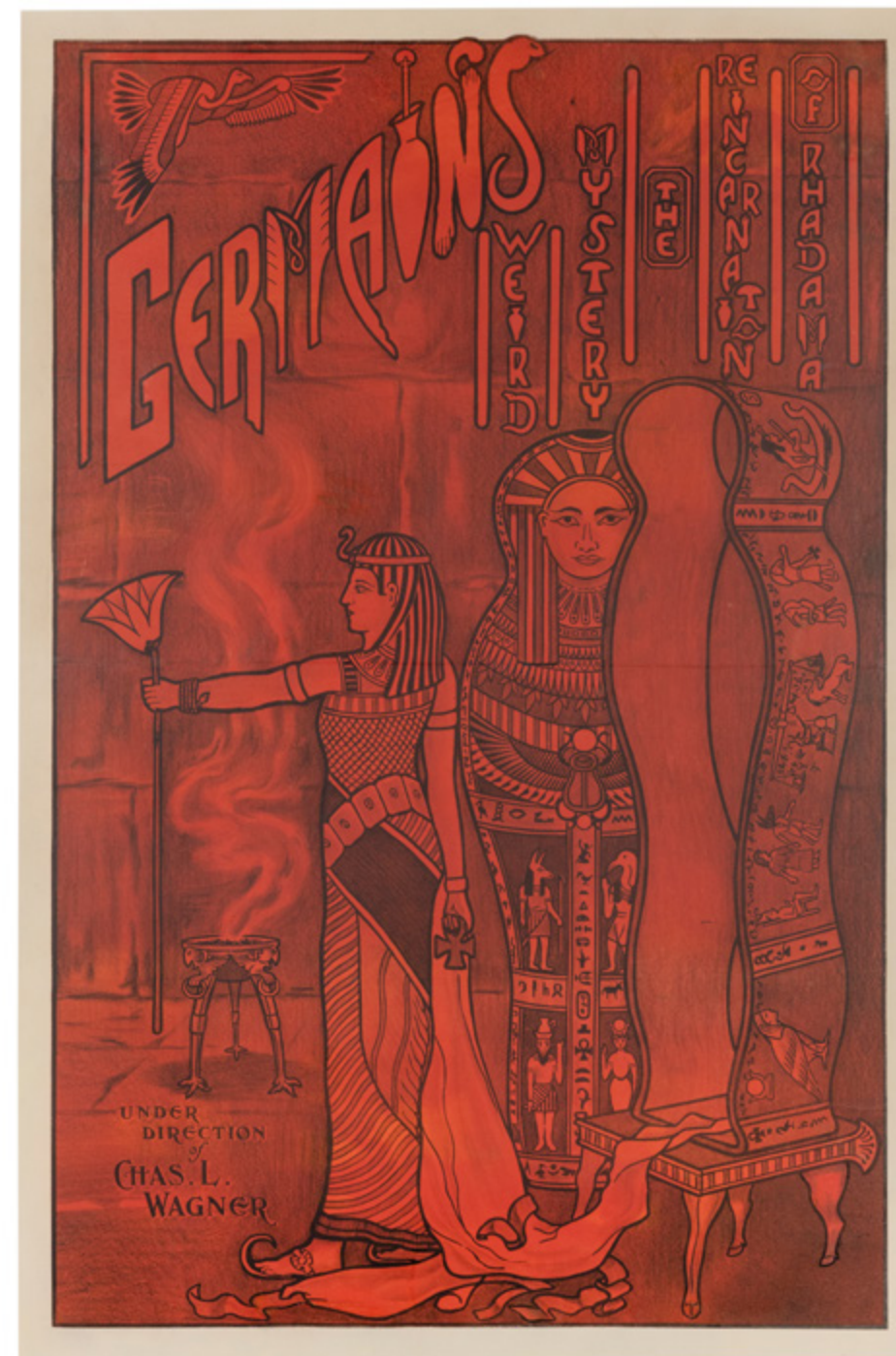


329

**329. FU-MANCHU (DAVID BAMBERG).
FU-MANCHU.**

Circa 1940. Five-color offset panel poster bears a half-length portrait of the famous Dutch illusionist, his skin printed in blue, his robe in yellow, and his hat in red, above his name in green stylized Asian lettering. 29 1/4 x 14 3/8". Restoration to upper margins. A-. Linen backed. Rare.

2,000/4,000



**330. GERMAIN, KARL (CHARLES MATTMULLER).
GERMAIN'S WEIRD MYSTERY. THE REINCARNATION OF RAHDAMA.**

[Cleveland: Schmitz-Horning Litho., ca. 1908. Bright red and black one-sheet poster, in which the Egyptian goddess Rhadama steps from an elaborate sarcophagus. 40 x 28". Old folds and wear, borders expertly recreated; B. Linen backed. Scarce.

2,500/5,000

A three-sheet version of this poster was also produced; this smaller version is far more uncommon than its larger counterpart.



331

**331. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI UPSIDE DOWN IN THE WATER TORTURE CELL.**

London: Dangerfield, ca. 1912. Close-up inverted bust portrait of Houdini submerged in the water tank escape device that helped secure his reputation as a great escape artist. Framed to 37 x 29 ¼". Strong fold lines prominent, chipping and wear evident; not examined out of frame. A rare poster.

30,000/60,000

This poster is a decidedly dramatic and artistic depiction of the underwater escape Houdini debuted in 1911. In performance, the magician freed himself from a sturdy tank made of glass, metal, and hardwood, filled with water and outfitted with a set of ankle stocks at its top. Houdini extricated himself from the locked cell after many nerve-wracking minutes had elapsed, after the audience had been instructed to hold its breath along with the magician while he remained submerged. Though his assistants stood at the ready with fire axes to break the glass were an accident to occur, these heroic measures were never required. Houdini escaped unharmed at every performance. Houdini featured the "upside down," as it was commonly referred to, for years, and challenged audiences to prove he could somehow obtain air in the cell while submerged.

The effect was mythologized in the 1953 Paramount biopic of Houdini, featuring Tony Curtis in the title role, as the cause of the great magician's death, but nothing could be further from the truth. Even so, the dramatic nature of the escape and the fact that the secret behind Houdini's escape from it remained shrouded in mystery for decades after his death contributed to its popularity. This poster, one of only a handful known, was displayed in the Cincinnati Art Museum from October 20, 2001 - Jan. 6, 2002.

**332. JACOBS.
FIRST OF ALL WIZARDS. MR. M. JACOBS THE ILLUSIONIST.**

London: Nelyer, Printer, 1842. Letterpress broadside with central wood engraved images of Jacobs between tables laden with conjuring props, and heralding his "ambidextrous prestidigitations [sic]" and "new divertissement in ventriloquism entitled Alderman Gobble and his Curious Family." 20 x 9 ¾". Old folds, minor chips and losses repaired; B+. Linen backed. Rare.

1,500/3,000

**333. JULIANELLY.
JULIANELLY PRESENTA LA CABINA DE LA MUERTE.**

Spain, 1930s. Unusual color lithograph depicts an imagined scene in which a skeleton presents the Human Pincushion effect devised by P.T. Selbit and popularized by Nicola and others. 19 ¾ x 14". Linen backed. A.

300/600



332



333



**334. KELLAR, HARRY (HEINRICH KELLER).
KELLAR. LEVITATION.**

Cincinnati - New York: Strobridge Lith. Co., 1894. Striking half-sheet stone lithograph of Kellar's famed levitation illusion. Bolts of lightning streak from the magician's hands toward his floating assistant before him. 30 x 20". A. Old linen backing. Scarce.

8,000/12,000



**335. KELLAR, HARRY (HEINRICH KELLER).
KELLAR. PRESENTING HIS LATEST AND GREATEST WONDER. "GONE."**

Cincinnati: Strobridge Litho, ca. 1900. Kellar performs the effect invented by his co-star Paul Valadon, originally titled "Well, I'm ----!" in which an assistant, covered by a cloth, vanishes from atop a table. Gilt wooden frame, 33 x 23 5/8". Not examined out of frame. Rare.

8,000/12,000



336. KELLAR, HARRY.
KELLAR AND HIS PERPLEXING CABINET MYSTERIES.

Cincinnati & New York: Strobridge Litho., 1894. Window card bears and artist's interpretation of Kellar's famed Spirit Cabinet, developed during his time with the Davenport Brothers. Demons, sprites, and skeletons assist in the effect. Framed to 15 5/8 x 20 1/2". Rare.

4,000/6,000



337. LEROY, SERVAIS.
LE ROY'S INCREDIBLY MARVELLOUS EFFECT. THE GREATEST LEVITATION MYSTERY EVER SHOWN.

Hamburg: Adolph Friedlander, 1912. Striking color lithograph depicts LeRoy's famous Asrah levitation. 27 x 18". Spotting in image, tiny chips in margins restored. A-. Linen backed.

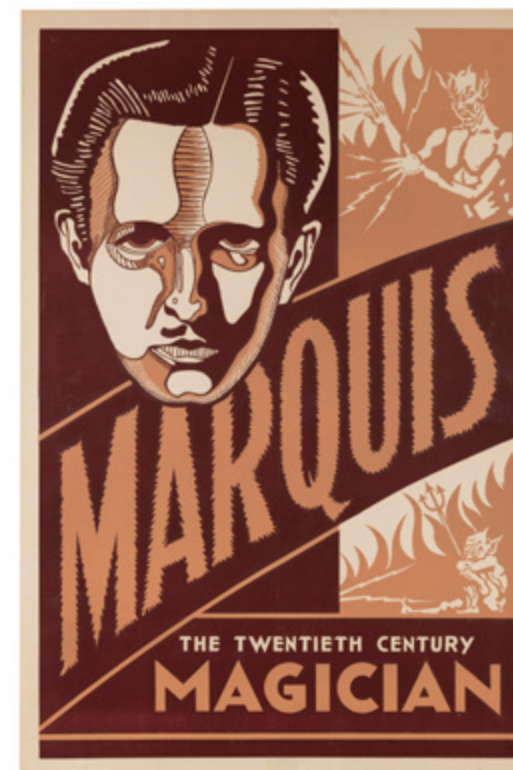
2,000/3,000



338. MASKELYNE'S MYSTERIES. THE PHILOSOPHERS STONE.

London: Stafford & Co., ca. 1907. Color lithograph for Nevil Maskelyne's "famous magical romance" of "refined fun and profound mystery ... from St. George's Hall." A stove at the center of the image erupts, while a ghost floats in the background beside bewildered participants in the production. Framed to 37 ¼ x 26 ¼". Scarce.

6,000/9,000



339

339. MARQUIS, GEORGE. MARQUIS THE TWENTIETH CENTURY MAGICIAN.

[Nashville: Hatch Show Print], ca. 1940. Finely executed three-color woodblock poster bearing a bust of Marquis flanking the text with demons at the right. 42 x 28 ¼". Margins over-colored, else very good. A-. Linen backed.

200/400



340

340. NEWMANN, C.A. GEORGE. NEWMANN THE GREAT. MAKING HIS FAMOUS BLINDFOLD DRIVE.

[Milwaukee]: Riverside Printing, ca. 1900. Horizontal half-sheet poster depicts the "pioneer mentalist" driving a horse-drawn carriage while blindfolded. 20 ½ x 27 ¼". Thinning around margins, minor over-coloring in upper corners. B. Linen backed.

600/800

341. NEWMANN, C.A. GEORGE. NEWMANN THE PIONEER MENTALIST GIANT LOBBY PHOTOGRAPH.

Circa 1930. Enormous bust portrait of Newmann, hand-tinted, and housed in a brass frame. Used by Newmann as a lobby photo or display at the entrance to his traveling tent show. Overall dimensions 46 ⅞ x 32 ⅜". Minor staining and soiling, but very good overall.

1,000/1,500



341





342



343

**342. OKITO (TOBIAS BAMBERG).
OKITO SPANISH LANGUAGE BROADSIDE.**

Buenos Aires, ca. 1930. Double-sided letterpress broadside for Okito's appearance at the Teatro San Martin. Framed with glass on both sides to 6 ¾ x 15 ¼".

250/500

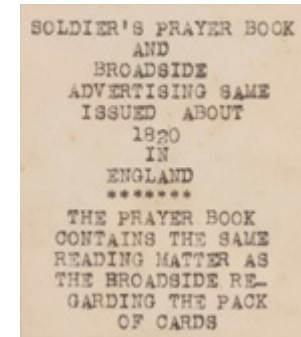
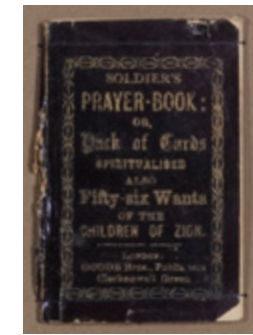
**343. OKITO (TOBAIS BAMBERG).
OKITO.**

Marseille: Nicolitch, ca. 1935. Handsome panel-size lithograph bears a full-length image of Okito in an elaborate costume and headdress, affront a vibrant orange background. Okito's embossed red and white seal affixed at upper left. Framed to 31 ¼ x 14 ¼". Wear and toning visible, but not examined out of frame.

1,000/2,000



344



**344. [PLAYING CARDS] THE PERPETUAL ALMANAC,
OR GENTLEMAN SOLDIER'S PRAYER BOOK.**

London: J. Catnatch ca. 1820. Wood-engraved broadside illustrated with vignettes of a pack of cards used by a soldier for various practical purposes in place of his Bible and almanack and bearing a border of individual printed cards. Explanatory text underneath the images explains how the cards were used in church in place of the soldier's prayer book. Matted and framed (and including a printed paper wrapper printed by Goode & Bros, London and a typed explanation of the broadside) to 20 ¾ x 19 ½". Visible soiling and folds; good.

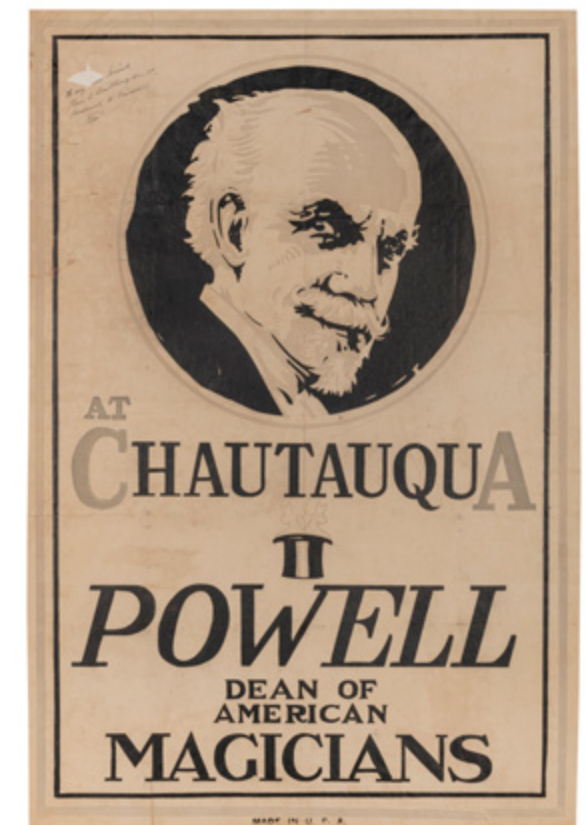
1,000/2,000

As the text on this broadside explains, the common pack of cards is "a Bible, Almanack, Common Prayer Book, and Pack of Cards." The soldier in the story explains how the suits, spots, and composition of the deck can replace each of these essential text in a man's life.

**345. POWELL, FREDERICK EUGENE.
AT CHAUTAUQUA. POWELL DEAN OF AMERICAN MAGICIANS.**

Circa 1930. Illustrated bust portrait of Powell above text advertising his performance. 40 x 26 ¼". Inscribed and signed, "To my [blank] friend, Thos. C. Worthington 3rd / Frederick E. Powell." Backed with kraft paper, with visible wears, chips, and one loss.

400/800



345



346

**346. ROBERT-HOUDIN, JEAN-EUGÉNE.
SOIREEES FANTASTIQUES.**

London: W.J. Goldbourne, ca. 1848. Two-color pictorial broadside for an appearance of the famed French conjurer in London at St. James's Theatre. Bearing a vignette wood engraved image of the Ethereal Suspension. Holographic note identifies the date of the poster as 1848. Gilt wooden frame, 26 ¼ x 21 ½". Rare.

8,000/12,000

Robert-Houdin introduced his Ethereal Suspension in 1847, and it quickly became a popular feature of his show. The trick was an apparent demonstration of the properties of ether, an anesthetic introduced to the public by a Boston dentist in 1846. Robert-Houdin used the smell of ether, wafted over the audience by a backstage assistant, to apparently "hypnotize" his son Eugène and then suspend him, outstretched, from the tip of a walking stick. The stage picture this created captured the imagination of his audiences immediately, and it was not long before the illusion was copied. Later, Robert-Houdin modified the effect further to make it even more remarkable, in that the walking stick on which Eugène was suspended was supported itself by a bench balanced in a precarious and apparently impossible manner. Several bills similar to the example offered here are part of the Houdini papers at Harry Ransom Center at the University of Texas at Austin, creating some conjecture that it was Houdini who dated the posters in blue pencil.

**347. RODOLFO.
RODOLFO THE MAGICIAN.**

[Prague?]: Herczog, ca. 1950. Modernistic bust portrait of the Czech magician and pickpocket with bubbles at his right and a top hat in the foreground. 35 x 24 ½". Wear at intersecting old folds. B+. Linen backed.

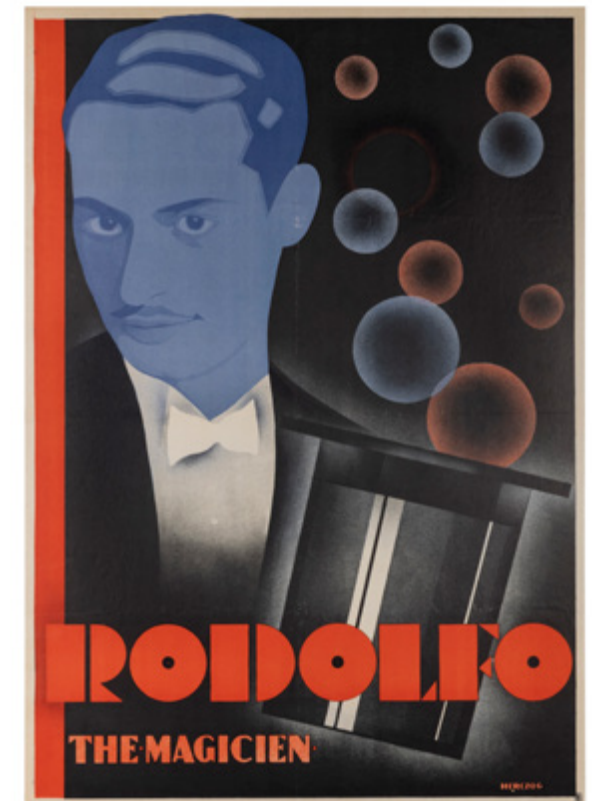
600/800

**348. SORCAR, P.C.
THE GREAT SORCAR.**

India: Nirmal, ca. 1950. Bust portrait lithograph of the self-proclaimed "World's Greatest Magician," wearing a jeweled pink turban. Gilt wooden frame, 30 ¾ x 21".

200/400

A Sorcar-owned turban like the one pictured in this poster is offered as lot 310 in this sale.



347



348



350



352



349

**349. [SPIRIT CABINET]
RICHARDS THE WIZARD SPIRIT CABINET
LITHOGRAPH.**

New York, St. Louis, and Chicago: National Printing & Engraving, 1920s. Stock poster over-printed for Richards in which a spirit medium at the center of the images is surrounded by skeletal forms playing instruments and ringing bells, while a disembodied hand writes on a slate at her feet. 28 x 21". A. Linen backed.

300/600

**350. STOCK, GEORGE.
STOCK'S MAGIC AND MUSIC.**

Cincinnati: The Enquirer Job Printing Co., 1894. Inscribed and signed by Stock, "To Sam Mayer, Geo. Stock 4/18/29" and dated 1894 in pencil. Framed to 30 x 43". Chips and wear visible, large sections visibly restored; not examined out of frame. The only known example of this poster.

1,500/2,500

**351. [STOCK POSTER]
SPIRIT CABINET STOCK POSTER.**

Glasgow: T.C. Barlow, ca. 1880. Bright color wood-engraved poster depicts a spirit medium tied to a chair inside a cabinet, with five instruments floating about in the air before him. 34 1/2 x 22 3/8". Long closed tears in image expertly restored. B. Linen backed. Scarce.

2,000/4,000

**352. [STOCK POSTER]
FLOATING TABLE STOCK POSTER.**

Glasgow: T.C. Barlow, ca. 1880. Bright wood-engraved poster in multiple colors picturing a magician in evening dress waving his wand over a table that is tilting on its side in the midst of a fine drawing room, while other conjuring props fill the scene. 22 1/2 x 34 1/2". Restoration along two old folds, over-coloring in margins. A-. Linen backed. Scarce.

2,000/4,000



351



353

**353. [STOCK POSTER]
MAGICIAN'S STOCK POSTER.**

Vienna: J. Weiner, ca. 1890. Evocative horizontal wood engraved poster in colors depicts a magician at the center of a scene made up of a skeleton wielding a scythe, a figure representing the Greek god Pan, flying bats, gnomes, and a woman appearing in a smoldering cauldron. 25 x 37". Tears, chips, and small losses repaired, primarily in borders. B. Linen backed.

2,000/4,000



354

**354. [STOCK POSTER]
THORPE THE MAGICIAN STOCK POSTER.**

Newport, KY: Donaldson Litho Co., ca. 1900. Half-sheet color stone lithograph bears a full-length portrait of a magician producing birds and cards from the air while four ventriloquist's figures sit in the background. 27 3/8 x 18". Extensive over-coloring and restoration; B-. Linen backed.

400/800

**355. STODARE, HAMILTON.
HAMILTON STODARE THE WORLD-FAMED WIZARD.**

Glasgow: T.C. Barlow, ca. 1880. Two-color letterpress broadside bearing images from Stodare's show, including hat and bowl productions, rising cards, The Miser's Dream, and filled with flowering language describing the program. Gilt wooden frame, 28 1/2 x 18 1/4". Not examined out of frame.

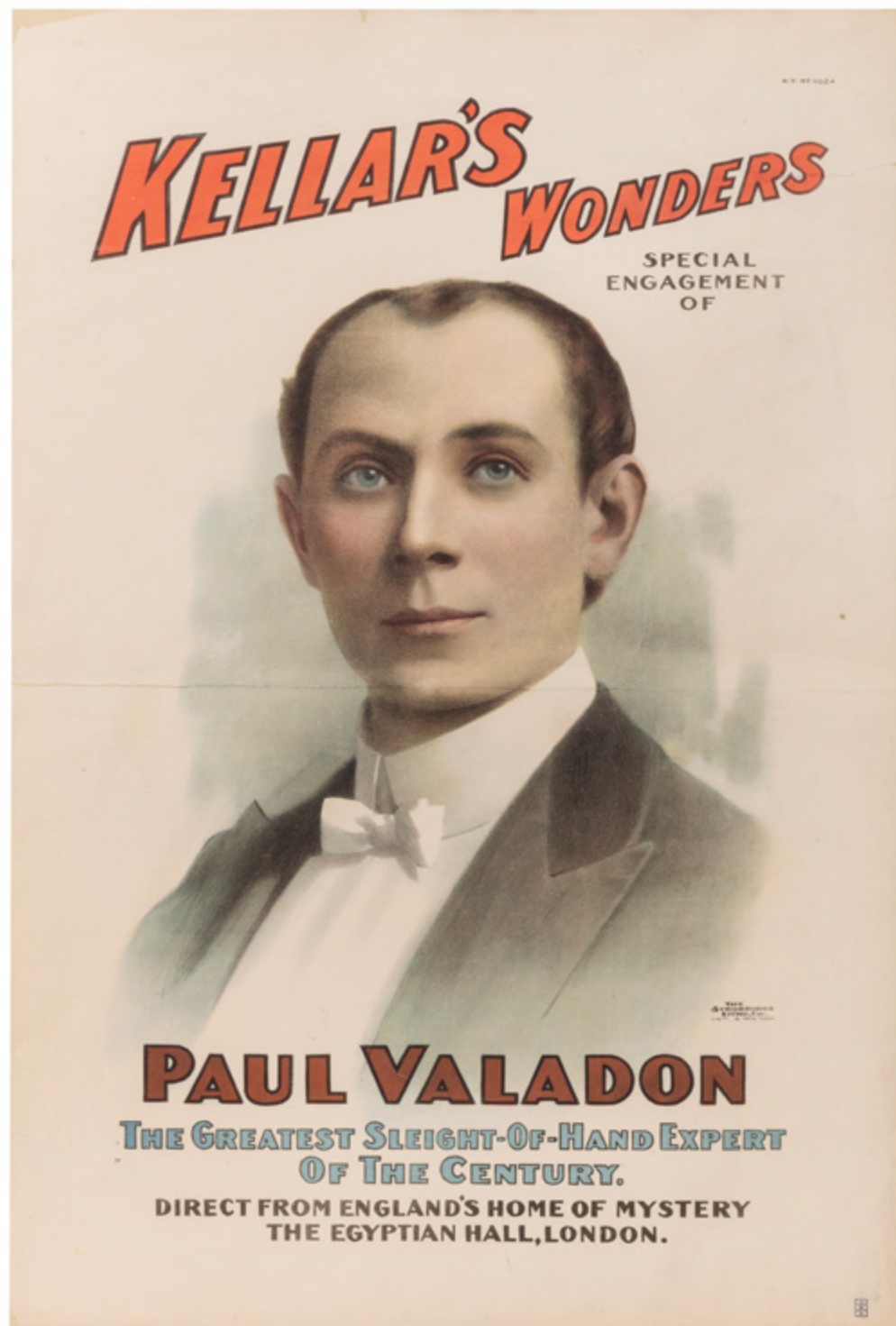
2,000/4,000

Hamilton Stodare was most likely an Englishman trading on the reputation and name of the original Colonel Stodare, best-remembered today for his work at the Egyptian Hall and development of several classic stage illusions.



355

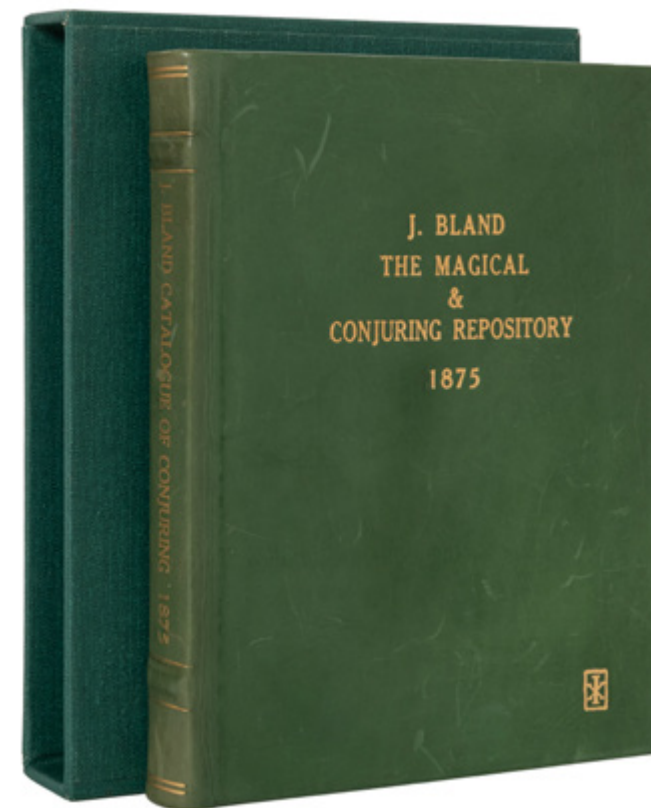




356. VALADON, PAUL.
KELLAR'S WONDERS. SPECIAL ENGAGEMENT OF PAUL VALADON.

Cincinnati: Strobridge Litho., ca. 1905. Half-sheet color lithograph bears a handsome bust portrait of the German magician and one-time successor to Harry Kellar. 30 ¼ x 20". Old folds, expert restoration at folds and upper left corner; A-. Linen backed. Scarce.

5,000/8,000



357

CATALOGS

357. BLAND, JOSEPH.
ILLUSTRATED DESCRIPTIVE CATALOGUE WITH PRICES OF CONJURING TRICKS...

London, ca. 1875. Colorful pictorial wrappers preserved in full green crushed roan stamped in gilt, with green buckram slipcase. A.e.g. (as issued), profusion of woodcuts. 12mo. Old central fold, minor wear to wrappers; very good. A handsome example of this classic conjuring catalog.

800/1,200

358. BLAND, JOSEPH.
MR. J. BLAND'S NEW SUPPLEMENTARY CATALOGUE OF EXTRAORDINARY & WONDERFUL NOVELTIES.

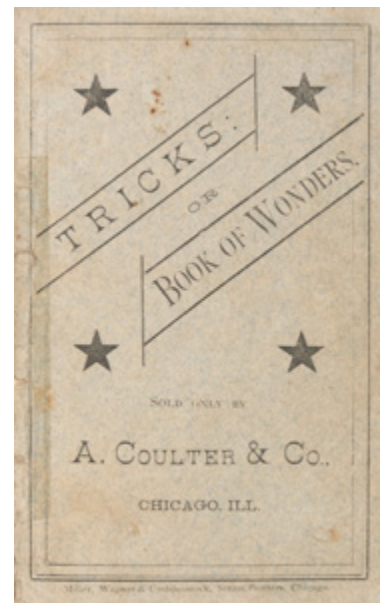
London, ca. 1884. Printed green boards with pink endsheets and cloth spine. Includes a lengthy endorsement by Professor Hoffmann. Boards considerably rubbed, a few chips to pages, scattered marginalia. Uncommon.

400/800

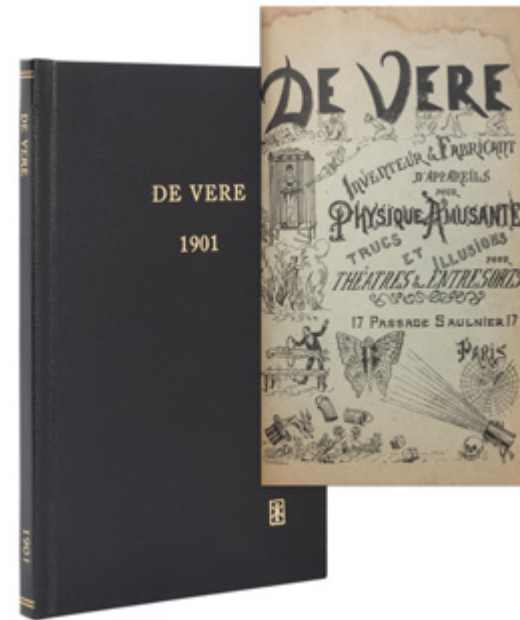


358

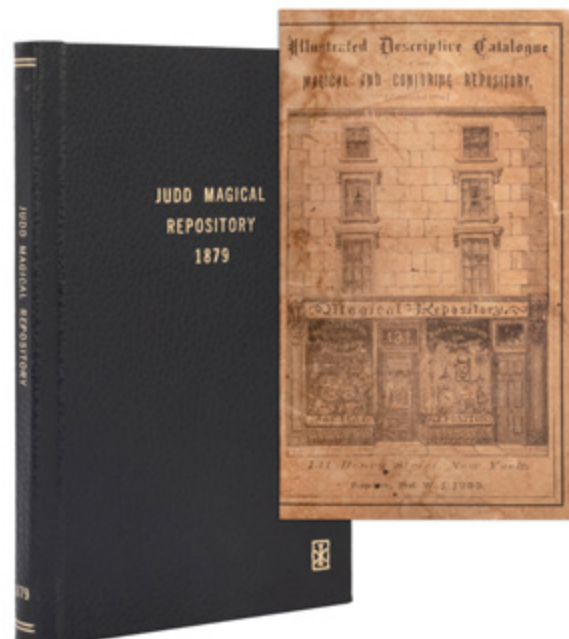




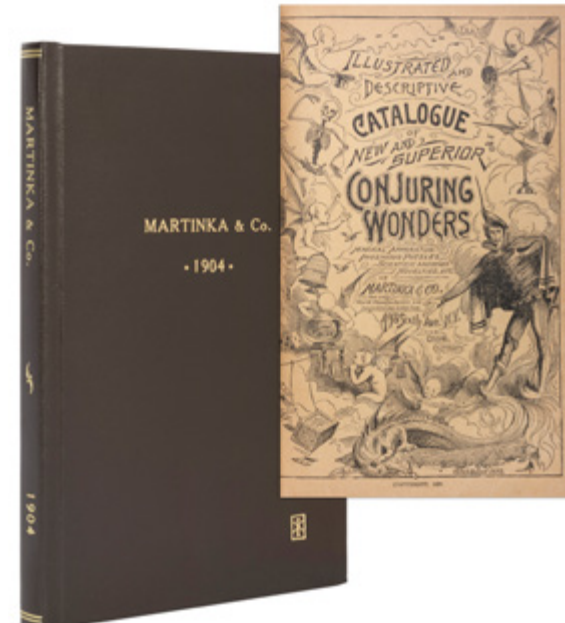
359



360



361



362

359. A. COULTER & CO. TRICKS OR BOOK OF WONDERS.
Chicago, ca. 1876. Original printed wrappers, lower depicting a man tied to a chair surrounded by demons, retained in one third crimson morocco over pebbled black cloth, stamped in gilt. Woodcut illustrations. 24mo. Old tape, wear and chips. Scarce. **200/400**

360. DEVERE CONJURING CATALOG.
Paris, 1901. Pictorial wrappers retained in gilt stamped pebbled black cloth. Profusion of illustrations. 120pp. 8vo. Stain to front wrapper, else very good. Uncommon. **200/400**

361. W.J. JUDD. ILLUSTRATED AND DESCRIPTIVE CATALOG OF THE MAGICAL AND CONJURING REPOSITORY.
New York, 1879. Original printed wrappers retained in gilt-stamped pebbled cloth. Profusion of woodcut illustrations. 8vo. Old tape repairs, chips and foxing. Rare. **400/800**

362. MARTINKA & CO. ILLUSTRATED AND DESCRIPTIVE CATALOGUE OF NEW & SUPERIOR CONJURING WONDERS.
New York, ca. 1900. Original illustrated wrappers bound in brown buckram, stamped in gilt. Profusion of illustrations. Approx. 300 pages. Thick 8vo. Minor edgewear; very good. A classic American conjuring catalog. **200/400**

363. A. ROTERBERG'S UP-TO-DATE CATALOG OF CONJURING TRICKS NO. 6.
Chicago, ca. 1900. Colorful pictorial wrappers in pebbled black cloth as issued. Profusion of illustrations. 152pp. Square 8vo. Binding shaken, corners bumped, a few spots of internal rubbing. Very good. **200/400**
Roterberg issued only a limited number of his early catalogs in plain black cloth.



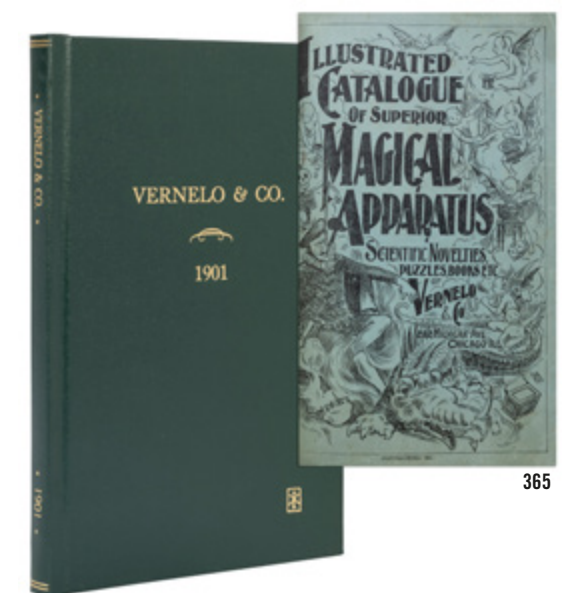
363

364. STANYON'S TWENTIETH CENTURY ORIGINAL AND COMPREHENSIVE ILLUSTRATED CATALOGUE OF CONJURING TRICKS AND ILLUSIONS.
London, ca. 1911. Green printed wrappers bound in green cloth, spine gilt stamped. Profusion of illustrations. 4to. Very good. **100/200**
An expansive and impressive catalog bearing an image of Wiljalba Frikell on its front wrapper, issued by a man now best-remembered as the editor and publisher of "Magic," an influential early periodical for magicians, as well as his "Serial Lessons in Conjuring."



364

365. VERNELO & CO. ILLUSTRATED CATALOGUE OF SUPERIOR CONJURING APPARATUS.
Chicago, 1901. Blue illustrated wraps retained in green cloth stamped in gilt. Includes extensive offerings of novelties, books, and other non-magical products. 8vo. Scarce. **200/400**
It was in the offices and workshops of Vernelo & Co. that The Sphinx magazine was first published and edited. The magazine went on to be the most influential of its kind in the twentieth century, and was edited for a short period by Mrs. Vernelo, known in the trade as M. Inez. Her husband was an itinerant magician; their Chicago magic shop was a short-lived enterprise.



365

Customer's obligation to inspect and report claims. Potter and Potter professionally and safely packs and ships thousands of items every year, and insurance is provided for successful purchasers. In the unlikely event that damage or loss occurs, these are subject to our insurance carrier's rules and limitations. Customers are required to report, in writing, any damage or loss within 72 hours of receipt of merchandise. The carrier's delivery record shall be conclusive as to this matter.

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

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

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

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

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

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

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

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

Storage fees. Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

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

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

LIABILITY

Condition Reports – Potter and Potter Auctions, Inc. is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, completeness, condition, attribution, authenticity, rarity, importance, medium, provenance, prior ownership history, or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

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Note: Many supplemental and detailed images of auction lots ~ not shown in the pages of this catalog ~ are available online at Liveauctioneers.com, or directly from Potter & Potter.

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