

# SALON DE MAGIE



THE COLLECTION OF  
KEN KLOSTERMAN

PART II





# SALON DE MAGIE



PUBLIC AUCTION #114

# SALON DE MAGIE



THE COLLECTION OF  
KEN KLOSTERMAN

PART II

## INQUIRIES

Gabe Fajuri  
gabe@potterauctions.com  
phone: 773-472-1442

## PREVIEW

In our Chicago gallery:  
March 24 - 25, 2022  
10am-5pm or by appointment

## AUCTION

Saturday, March 26, 2022  
10:00am CST

## CONTENTS

APPARATUS .....	2
BOOKS, CATALOGS AND PERIODICALS .....	63
EPHEMERA .....	73
POSTERS .....	114



POTTER & POTTER AUCTIONS, INC.  
5001 W. BELMONT AVE.  
CHICAGO, IL 60641



# APPARATUS



## 1. TARBELL ORANGE VASE COMBINATION.

Los Angeles: F.G. Thayer, ca. 1927. A small orange, removed from a wooden vase, multiplies, vanishes, or reappears; one orange changes to a silk handkerchief, which then jumps inside the vase, or vice versa. A combination Ball Vase/Ball and Silk Vase and Multiplying Ball routine, all in one. Finely wood turned vase lacquered in black, with gold finial and legs and green interior, wooden "orange" and matching shell. Diameter 2 5/8", height 5 1/4". Minor chips to finish, shell ring with tiny split, but very good condition overall. Rare.

2,000/4,000

*Devised by Dr. Harlan Tarbell and advertised as part of his famous Tarbell Course in Magic, the Orange Vase was offered for sale for \$8.50. Tarbell worked in Chicago, but the prop was crafted in Los Angeles. Thayer was the acknowledged master magical craftsman of the era, and arguably the finest wood turner in the field. The Orange Vase is perhaps the finest example of his mastery at the lathe.*



## 2. BALL VASE.

Circa 1880. Finely made turned ebony vase from which a ball vanishes, only to reappear inside. Unusual flared base, diameter 2", height 4 1/4".

250/500

## 3. BALL VASE.

Circa 1880. Classic magic prop crafted from lathe-turned ebony. A red ball is removed from the vase and vanishes. Moments later, it reappears inside. Ball diameter 1 3/4", height of vase 3 3/4".

250/500



4

**4. CELLULOID BALL VASE.**

Circa 1920. Faux tortoise shell and ivory vase from which a ball is removed, vanishes, then reappears inside. Finely constructed, the solid ball with a central parting line. Height 4 5/8". First example we have encountered in this form.

250/500



5

**5. MORISON PILL BOX (METAL).**

Circa 1880. Mechanically operated nickel-plated vase which accommodates a red wooden ball 2 3/4" in diameter. Removed from the vase, the ball vanishes, only to reappear inside. Height 7 1/4". Minor paint wear.

1,500/2,500

*Though countless examples of this classic effect made from hardwoods have been produced, very few nickel-plated versions are known. This vase was originally in the Jay Marshall collection, and sold on April 26, 2009 in the third auction of his collection, in these rooms.*

**6. MORISON PILL BOX.**

European, ca. 1880. A ball removed from the hardwood vase vanishes, only to reappear inside. Ball diameter 2", height 7". A fine example of this classic conjuring prop from the Circus Museum collection of Sarasota.

1,000/1,500



6



7

**7. GIANT MORISON PILL BOX.**

Lake Forest: John McKinven, 1990s. Oversize version of the mechanical Ball Vase in which a ball, removed from inside the vase reappears inside. Unlike elementary versions of the prop, the ball that reappears is a complete sphere. Ball diameter 3", height of vase 11". Hallmarked. Near fine.

800/1,500



8

**8. COIN PEDESTAL.**

Circa 1890. Finely turned hardwood pedestal with lid. A coin or postage stamp placed atop the stand changes its form, or vanishes. May also be used as a production. Height 2 5/8". Finely turned, with a well-made gimmick. Near fine condition. The first example we have encountered.

500/1,000



9

**9. MILLET VASE.**

Circa 1890. Finely turned boxwood vessel from which a quantity of dry millet, heaped inside by a spectator, vanishes on command. The magician then causes the millet to reappear inside. Height 6 1/8".

400/800



10

**10. DICE VASE.**

Circa 1890. Finely turned boxwood vase with ebonized accents. Two or three small dice are dropped in and the vase is shaken, yet the mind reader instantly knows the total on the cubes when the cover is lifted. Height 4". Minor paint wear.

300/600



11

**11. MINIATURE DICE VASE.**

Vienna: R. Klingl, ca. 1890. The total on two miniature dice, dropped in the mouth of the small ebonized vase, is predicted with total accuracy by the magician. Height 2 3/4", base diameter 15/16". The smallest version of this prop we have encountered.

150/300



12

**12. EGG VASE.**

Vienna: Zauber Klingl, ca. 1920. Turned wooden ebonized vase from which a small egg is removed, which vanishes, only to reappear inside. Height 3 3/4". Solid egg, likely a replacement.

200/400



13

**13. WATCH MORTAR.**

Circa 1905. Finely turned ebonized wooden mortar and pestle set. A borrowed pocket watch is dropped in the vessel and crushed by the mortar. The fragments of the timepiece then vanish, only to reappear – restored, as the original working watch, in a nest of boxes or any other improbable location. Height 5 1/4", diameter at mouth 3 1/2". A finely made example.

600/1,200



**14. ALEXANDER (CLAUDE ALEXANDER CONLIN). ALEXANDER'S SAWING A WOMAN IN HALF ILLUSION.**

Los Angeles: F.G. Thayer, 1921. Early model of the classic stage illusion in which a woman, placed in the crate with her feet, head, and hands extending through slots in either end, is sawn in two by the magician yet remains unharmed. Sturdy wooden construction with foot gimmick as constructed by Carl Owen for Thayer in 1921. Several convincing features allow a clear view of the assistant before the sawing takes place, and the addition of the gimmick allows the effect to be performed without a second assistant. Box measures 58 x 21 x 37" (not including sawhorses). Minor wear to all parts throughout, but generally in good working condition. A well-made early example of what is, arguably, the most famous illusion of the modern era.

4,000/8,000



*In Mike Caveney's One Hundred Years of Sawing (2021), the author discusses Alexander's Sawing illusion, built by Carl Owen at the Thayer shop, in great detail. "[Carl] claimed that by the time he saw the Selbit Sawing performed, he had already built a Sawing in Half illusion for Claude Conlin...and the method involved just one girl and a set of false legs. This, of course, is the same method that had been created by The Great Leon." At the time it was purchased by Alexander, the advertised price of the illusion was \$175. Alexander made his purchase after a theater fire in Davenport, Iowa on April 26 leveled the theater and destroyed his entire show. This prop is among the first to be constructed by Carl Owen, who in the following decades would go on to develop the modern Thin Model Sawing and is nearly universally regarded as one of the finest illusion builders of modern times.*



IS SHE MECHANICAL OR SOUL?

**15. BIRCH, MCDONALD.  
BIRCH'S "MYSTERIO" GOLEM ILLUSION.**

German, ca. 1930. A false automaton or proto-robot demonstrated by Birch as a supposed mechanical wonder. The humanlike form atop the base filled with moving gears and flashing lights was shown to be empty, and yet once the apparent clockwork mechanism was set into action, the gloved hands extending from the front of the form became animated and the machine apparently became sentient, to a degree. Birch could have "Mysterio" answer questions posed by the audience, have it wave the colored ribbons on the display stand before it in any requested sequence, sound out notes on a small piano or xylophone, and interact in a host of other ways. Brass, wood, cloth, and papier-mâché construction. 26 x 21 x 72". With a compartmentalized road case for the upper portion of the illusion and cloth cover for the base, and sold together with a variety of accessories including spare gloves, a "winding key," and later poster advertising Birch's performance of the effect. A handsome and unusual illusion. See *Salon de Magie*, page 340.

4,000/8,000

*Birch introduced his demonstration of the illusion thusly: "There are stories of strange occurrences in a small European village, somewhere in the region of the German Black Forest, and of a thought-to-be fictional Dr. Frankenstein. Science fiction and space novels tell of androids, humanoids, and mechanical beings. Much research indicated that a doctor, who may have been following the lead of Dr. Frankenstein, experimented with electro-mechanical creatures. In an effort to find the link between brain and body, he was believed to have drawn the soul from a brain and transferred it to the electro-circuitry within an android. It has been said that this is that very machine."*



17

**16. BLACKSTONE, HARRY (HENRY BOUGHTON).  
BLACKSTONE'S FEATHER FLOWER AND POT PRODUCTION.**

Circa 1945. A collapsible, spring-loaded real feather flower bouquet in banded metal, wood, and fabric pot, which was produced as part of Blackstone's opening Enchanted Garden routine, in which the bare stage was filled with colorful feather flowers. Expanded height 20". Considerably worn, but in working condition. Accompanied by a letter of provenance.

500/1,000

*The flowers in this prop were likely made by Horace Marshall, but the letter tracing its history reveals that the prop itself was made by Blackstone's stage manager, Bud Doremus, along with Pete Bouton and George Johnstone.*



**17. BLACKSTONE, HARRY (HENRY BOUGHTON).  
BLACKSTONE'S TRAVELING GARTER TRICK.**

Circa 1945. A sequined garter, placed in a long blue velvet-covered box, vanished from its interior only to visibly reappear on the thigh of Blackstone's assistant who assisted him in the performance of the effect. Includes box, tray, and garters. Tray 16 x 10". Accompanied by letters of provenance, including one from former Blackstone assistant Nick Ruggiero.

2,000/4,000

*A memorable "in one" effect from the Blackstone show that crisscrossed the United States for decades. While Blackstone's show was a stage-filling spectacle made up of large-scale illusions and production numbers, it was arguably the presentation of small effects like the Garter Trick (along with trademarks like the Vanishing Birdcage and Floating Lightbulb) that made the biggest impression on audiences, as they best showcased the personality and warmth of the show's star. After Mary Harris performed the Garter trick with "Mr. B" during her tenure with the show, the trick was performed by Adele Friel Rhindress, another member of the company who toured with it for two seasons, and also played the role of Blackstone's "elusive moth." A photograph of the trick in performance is being offered as lot 162 in this catalog.*



16



18

**18. BILL TUBE.**

London: Jon Martin, ca. 1940. A borrowed, signed bill, vanishes from the magician's hands, then reappears in a sealed aluminum tube that may be opened by the spectator, who removes the marked greenback from inside. Hallmarked twice with the Martin "JM" stamp. Height 3 3/4". Rare.

400/800



19

**19. RISING CARD "MACHINE".**

London: Jon Martin, ca. 1940. Selected cards, lost in the pack, rise from the deck while it sits isolated in a drinking glass. With covering card, tension plate and intricate mechanical clockwork pack. 2 1/4 x 3 1/2 x 5/8". Key bears Martin's hallmark. Rubber elements dried, otherwise good working condition.

1,200/1,800

*Incorporated into the clockwork mechanism is a time delay feature, allowing for a pause of several seconds between the rise of each card. Martin's card rising "machines" are notoriously reliable, and were favored by working professionals for decades. Despite their age, the devices remain the standard by which all other mechanical packs of similar design are judged.*



**20. MARTIN SPIRIT LOCK.**

London: Jon Martin, 1940s. Oversized aluminum lock is displayed and locked. At the command of the performer, the lock then visibly and instantly opens on command. Finely crafted from dural aluminum, and including two keys and one resetting pin. Height 6 3/8". Good working order. One of a handful known. Rare.

5,000/10,000

*Martin's most popular effects were the Vanishing Birdcage and Rising Card "machines," but he crafted a variety of other props from aluminum that are even more impressive in their operation and construction. Among these is the entirely mechanical Spirit Lock, with a complex yet surefire internal mechanism that allows it to open on command.*







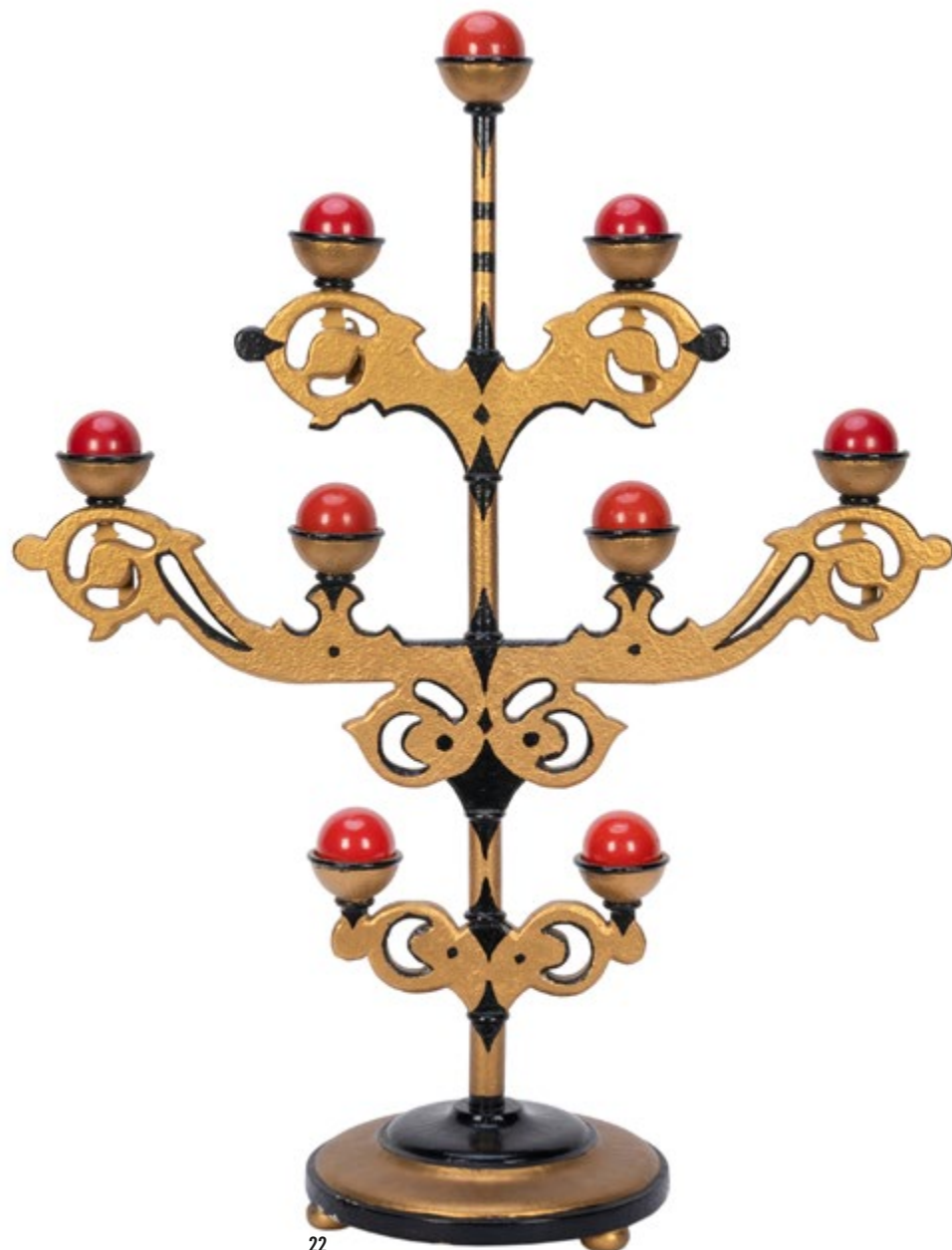
21

**21. BILLIARD BALL CATCHING WAND.**

English, ca. 1900. Catalin or celluloid wand with one end terminating in a short cup. The magician can produce red billiard balls in the cup ad infinitum. Mechanism incorporated into body of wand. Length 10 5/8". Good working condition, with evidence of minor repairs.

400/800

A typed note of provenance identifies this device as being the property of the English magician "Rosynoni" (Richard Henry Galley), who was born in 1867 and died in 1917.



22

**22. PEERLESS BILLIARD BALL STAND.**

Los Angeles: F.G. Thayer, ca. 1916. Tall wooden stand with nine cups to accommodate and display wooden billiard balls produced from the bare hands of the magician. Outfitted with four gimmicks to assist in the production of the spheres. Gold gesso over wood with faint crackle-like finish, and black lacquer accents. Overall height of 24". With solid 1 3/4" diameter balls and matching shell. The earliest example of this classic Thayer prop we have encountered.

2,500/5,000



23

**23. BILLIARD BALL BOX.**

Los Angeles, F.G. Thayer, ca. 1925. A red billiard ball, banded with gold, vanishes from the four-door cabinet and appears elsewhere. Gimmick for stealing ball from cabinet and "double door" entirely different from the traditional die box. Small model; 6 x 3 x 3". Finished in black with gold stenciled design to upper doors and sides, and hand painted design to front doors (possibly added later). Hallmarked twice by Thayer. Finish worn, minor chipping. Uncommon.

800/1,600

Originally part of the fabled collection of Dr. Hooker, and later owned by Charles Larson. This box is the smallest version from Thayer's shop we have encountered, and is accompanied by Larson's notes regarding its working and history.



**24. FAIRY BALL BOX OR HANDKERCHIEF CASKET.**

New York: Otto Maurer, 1880s. Finely made tin box with glass sides, nickel-plated. Shown empty, in a flash a 3" ball, or a quantity of silk handkerchiefs appears inside, without cover. Ornamental corner decorations and elaborate hasp, resting on ball feet. 3 1/4 x 3 3/4 x 3 1/2". With vintage spring ball. The finest example of this prop we have ever encountered.

1,000/1,500

Maurer worked from a shop located at 321 Bowery, in New York. He was an adept tinsmith and builder of standard apparatus, and supplied everything from pocket tricks to stage illusions, as well as complete juggling outfits. He was also a supplier of props to theatrical concerns and other magic dealers, among them the Martinka Brothers. Some reports suggest that it was in Maurer's basement shop that the first exhibition of the front and back palm was given.

OTTO MAURER  
(321 Bowery, N.Y.)  
Verbeck's Handkerchief Casket or The Ball Box: For the instantaneous appearance of a number of silks, a handkerchief, or a 3" cloth ball, ca. 1880, probably hand-made by Maurer himself.

24



25



26



27



28



29



30

**25. CARD RISING BOX.**

California: Richard Buffum, 1982. Chosen cards are shuffled back into the pack, which is then dropped inside a handsome mahogany box lined in green baize. The lid of the case is then lifted, and from inside, the chosen cards rise up over the edge. 3 3/4 x 3 1/2 x 4 7/8". Constructed with a mechanism similar to Thayer's Card Rising Tray. Signed by the maker.

200/400

**26. CABINET OF COIN TRICKS.**

London: The Ernest Sewell Co., 1930s. Small magic set with shell coins, vanishing coins, and other gimmicked English pennies for a variety of tricks. Original instruction booklet. 7 1/2 x 6 1/4 x 3/4".

150/300

**27. COIN CHEST.**

Circa 1900. Handsome hardwood box with hinged lid and inlaid accents. Three internal compartments; one gimmicked to allow a coin to vanish or appear inside at will. Length 7 1/2". Finely made.

250/500

**28. COIN CASKET.**

Vienna: S. Klingl, 1920s. Handsome nickel-plated box which causes four coins to vanish one at a time as the lid is opened and closed. Height 2". Hallmarked. Exceedingly fine workmanship; very good condition.

1,000/2,000

*This box operates differently than other models which perform the same effect; the placement and construction of the switch that operates the mechanism is much more reliable, larger, and cannot be damaged in performance.*

**29. COIN CHANGING BOX.**

Vienna: Klingl [?], ca. 1910. A single coin set inside the mahogany case changes to two coins when the lid is opened and closed. Mechanism similar to a bird box or card changing box. Interior lined in pink plush. 3 1/4 x 2 1/4 x 2 7/8". Minor chips; very good. From the Circus Museum of Sarasota collection. Uncommon.

250/500

**30. COIN LADDER.**

American, ca. 1900. As the magician produces coins from mid-air, he deposits them in a hat that rests atop the ladder. On command, the coins penetrate the crown of the hat and cascade down the ladder in a zig-zag fashion, dropping into a glass dish held below it. Glass front held in nickel-plated frame, concealing sand-driven mechanism, with elaborate spring-loaded trigger and receptacles for the flowing grains. With a shield at the rear concealing the mechanism allowing the performer to work the effect surrounded. Height 35". From the Circus Museum of Sarasota collection. Rare.

3,000/6,000

*This coin ladder is similar in design – but not identical – to those manufactured to order by Carl Brema. The device may have been constructed by Edward Beadle, an early builder of custom magic apparatus for Kellar, Adelaide Herrmann, and Frederick Eugene Powell.*



31



32



33

**31. BIRD BOX.**

Circa 1890. Finely crafted hardwood box with brass inlaid design in lid. A playing card or calling card is placed into the box and the lid is shut. When later opened, the card has transformed into a live bird. Hardwood construction, 4 3/4 x 3 x 4". With key. Interior paper cover and mechanism worn.

400/800

**32. THE MINIATURE (TRANSFORMATION) BIRD CAGE.**

London: W. H. Cremer, ca. 1870 [?]. Finely made round brass cage with domed wire top and ebony finial in which the magician places an egg. On command, it visibly changes into a live canary. Width 5 1/2". Rare.

800/1,200

**33. INCUBATOR/CAGE PRODUCTION.**

Circa 1890. Sturdy metal box is shown empty. Upon closing and re-opening its lid, the interior is filled by a substantial nickel-plated cage containing two live canaries. Box 8 1/4 x 5 1/4 x 5 1/4". Two hinges replaced, one small bar of cage split. Good working condition. An unusual example of this classic prop, constructed in an unusual form. Scarce.

400/800



34

**34. VANISHING BIRDCAGE.**

Chicago: National Magic Co., 1940s. Nickel-plated brass cage held between the magician's outstretched hands vanishes visibly on command. Semi-rigid model of unusual design with hookup inside the cage and scalloped sides. 7 x 5 x 4 1/2". Includes original cloth-lined wooden case with National Magic label inside lid. One wire bar loose, else very good. The first example we have encountered.

400/800

**35. FLYTO CANARY CAGE.**

Hamburg: Carl Willmann, ca. 1900. A nicked canary cage and its inhabitant vanishes from a handsome upright stand when covered by a cloth. At the shot of a pistol, the cage and canary visibly reappear in a matching stand some distance away. Includes uncommon elevator mechanism in pedestal to conceal and protect the live bird. Height 19 3/4". Very good working condition. Scarce.

2,000/4,000



35



36

**36. FOUNTAIN CANDLE.**

Colon: Abbott's Magic Novelty Company, ca. 1939. Imitation candle which, when placed atop the head of an audience volunteer, shoots water from the midst of the burning flame at its apex. The candlestick with a crackled brass finish. Good condition. Rare.

500/1,000

*Manufactured during the short period in which Carl and Will Brema worked for Abbott's in the company's Michigan factories, and advertised just once, in its Supplementary Catalog #5. The first example we have encountered.*



37

**AN AMERICAN RARITY**

**37. HARTZ CARD FRAME.**

New York: Hartz Magical Repository, 1870s. Handsome mahogany frame contains a floral print by Currier & Ives. Cards chosen from the pack appear inside the frame - behind the glass, but in front of the print - when the deck is tossed at the frame, which hangs from two silk ribbons above the magician's table. 12 3/4 x 16". Finely made with dovetailed construction, the original roller mechanism fragile but intact. Bearing a Hartz paper label (identifying the location of the shop at 850 Broadway, New York) on the verso of the print. A handsome early American magic prop.

2,000/4,000

*A true rarity: the label on the verso of the original Currier & Ives print that is part of this effect identifies this prop as from the shop of what is widely acknowledged as the first magic shop established in New York. Few - if any - other props marked in the same way are known to exist, in any other collection. This piece of apparatus was likely part of the Hooker collection, and later the Circus Museum of Sarasota.*



38

**38. HARTZ & LEVY MAGIC SET.**

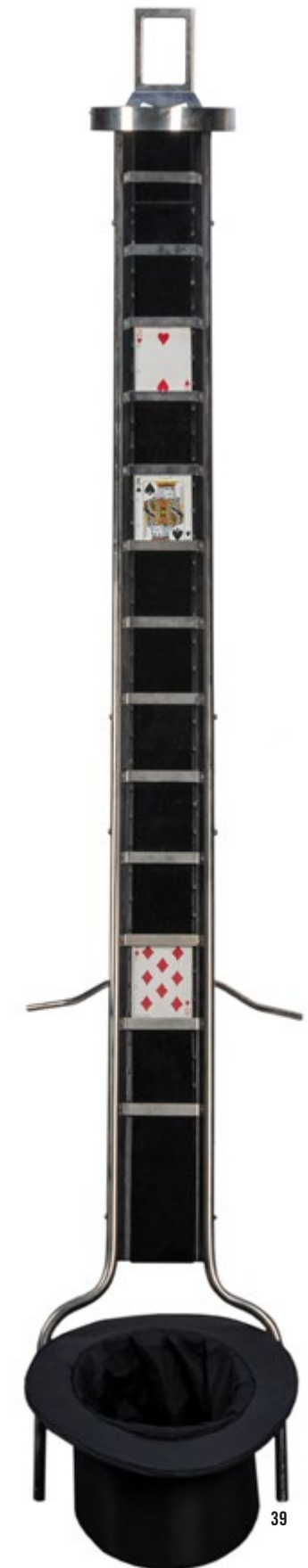
New York, 1870s. Early American set of conjuring tricks including a wooden Ball Vase, Millet Barrel, Divination Bottle, Skittle trick, and Coin Vanishing Pedestal, as well as a Phantom Finger (in original paper-covered box), Egg Bag, metal Coin Bank, paper Changing Tube, and other effects. 9 x 13 x 2 1/4". Box lacks lid. A handsome early American magic set.

1,000/2,000

**39. CARD LADDER.**

New Haven: Petrie & Lewis, ca. 1924. Three cards are selected from the pack, which is placed in a nicked houlette at the top of the ladder. The cards then cascade down its length, filling a bowl at its base. But the three selected cards remain on its rungs, each at a different position. Height 54". Mechanical in operation. With three of prepared cards, matching forcing deck, and an elaborate packing case custom made for the ladder to hold it securely while in transit. Accompanied by a letter of provenance from John Henry Grossman identifying this as the first ladder made by P&L for the inventor of the effect, John Chapman. Grossman obtained the ladder from Chapman, and then sold it to Klosterman. Rare.

4,000/8,000



39





40

**40. CARD APPEARANCE FRAME.**

European, ca. 1910. Nickel-plated wand with open metal framework at its top. On command, a playing card visibly appears in the frame, which may be opened to remove it. Intricate spring-loaded mechanism pulls a silk shade through the card causing its appearance. Height 13 1/4". Requires new fabric, otherwise good working condition. Rare; the first example we have encountered.

500/1,000



41

**41. MARAIDER'S ANY CARD CALLED FOR CARD RISE.**

American, 1930s. Elaborate art deco nickel plated stand in which a pack of cards is placed. On command, any named card rises from the deck from where it sits in the large holder. Height 14". Accompanied by Charles Larson's original handwritten directions, indicating that a special pack, thumb tip, and switching device were necessary to perform the effect as described. Sold as-is. Regardless, a handsome example of this effect, and believed to be the unique example. From the Larson and Circus Museum collections.

500/1,000

**42. HANGING RISING CARDS.**

Circa 1910. Chosen cards rise from the houlette hanging on two chains from the curved metal stand. Unusual setup for thread at the apex of the stand concealed in an unusual manner. Height 23". First example in this form we have encountered.

400/800



42



43

**43. JUMBO CARD RISE.**

Berlin: Conradi-Horster, ca. 1925. Three giant cards, chosen by a spectator and shuffled back into the pack, rise singly from the deck while it sits isolated in a nickel-plated houlette atop a tall metal stand. Clockwork mechanism with original winding key. Uncommon tension plate design incorporated into houlette's uprights. Height 22". Plating worn.

500/1,000

*Purchased by Charles Larson for his famed magic collection in 1934 from Houdini's assistant Joseph Yadah. Included are Larson's notes on the working of the prop, written in his own hand.*



44

**44. MAGIC CARD STAR AND CABALISTIC POINTER.**

New York: W.J. Judd, ca. 1885. A chosen card is one of seven placed on nickel-plated arms around the circumference of the star. A pointer at its center is freely spun by the magician, and mysteriously stops on the chosen card with unfailing accuracy. Cast metal base with weighted pointer. Height 24". Rare.

1,000/2,000

*Judd listed this catalog in its 1885 catalog as item number 274, at page 67. This is the first example of the effect we have encountered.*





45



46



47



48

**45. CARD STAR.**

Circa 1890. Five chosen cards, lost in the pack, reappear on the points of the metal star resting atop the magician's table. Unusual release mechanism at rear operated by placing the star onto the weighted base. Nickel-plated brass, with each star tip crafted from embossed tin bearing an optical illusion pattern. One spring clip lacking. Height 17". From the Circus Museum of Sarasota Collection.

800/1,200

**46. CARD SWORD.**

British, ca. 1900. Chosen cards are impaled on the blade of the sword when the pack is thrown in the air. Detachable blade, hilt with finely made guard of nickel-plated brass. Length 25 1/2".

300/600

**47. SWORD THROUGH BODY.**

Circa 1900. Imitation sword constructed from spring steel with heavy brass grip and guard, together with the curved metal gimmick allowing a performer to apparently plunge the sword through the body of his victim without harm. Length Blade tarnished, else good. From the Circus Museum of Sarasota collection.

250/500

**48. PAUL FOX CHECKER CABINET.**

Wallace, ID: Jeff Busby, 1990s. Checkers and a glass filled with rice transpose between a decorative cover and three compartments in a wooden cabinet. Lacquered in gold with brass hardware and adornments, with cloth-covered tube. 15 x 7 x 13". Near fine.

1,000/2,000

*An unusual version of the apparatus popularized by Thayer and Okito, this design by W.J. "Doc" Nixon was further improved by Paul Fox. Unlike other Checker Cabinets, the entire front panel of this model can be lifted upward to show the box empty. Busby produced 12 or fewer Fox cabinets in this size. He also produced, from original parts, a handful of slightly larger cabinets.*





**49. CHUNG LING SOO  
(WILLIAM ELLSWORTH ROBINSON)  
CHUNG LING SOO'S CORSICAN INCUBATOR.**

Circa 1910. Tall metal canister into which the magician deposits a quantity of handkerchiefs or other articles. On reopening the lid of the canister, three large brass birdcages with living inhabitants are produced from its interior. Height 14 ½". With a letter of provenance tracing the ownership of the prop from Soo to British collector Stanley Thomas, and eventually the Salon de Magie. See *Salon de Magie*, page 162.

5,000/10,000

*This prop toured American museums for six years as part of an exhibition entitled The Science of Magic.*



**50. COFFEE & MILK PITCHER.**

Boston: C. Milton Chase, ca. 1890. Faux porcelain pitcher which allows the magician to pour its contents out entirely, yet it refills time and time again. With a paper tag affixed to one panel bearing the text, "C.M. Chase's Milk-Coffee Pitcher." Height 5". Paint chipped.

200/400

*This was one of several historical relics displayed at Phil Thomas's Yogi Magic Mart in Baltimore. After the shop burned, the pitcher, along with other items, were rescued from the rubble and sold to collectors. Thomas himself had an enviable collection of magic posters, props, and ephemera.*

**51. ETCHED GOLD CUPS.**

Circa 1870. Set of four finely made etched golden cups with the initials "D/A" in central medallions in the side of each vessel, and incorporating shallow saddles and a traditional tapered design for the ancient conjuring feat of the Cups and Balls. The fourth cup outfitted with a series of twenty four sharp spikes, allowing the performer to secretly pick up a cork ball placed underneath it. Height 3 ½", mouth diameter 3 ½". An outstanding early set of cups and the first we have encountered in this form. See *Salon de Magie*, page 90.

4,000/6,000





52



53

**52. CONNIE HADEN CUPS.**

Brooklyn: Conrad Haden, ca. 1959. Set of three finely spun silver-plated cups for the ancient feat some consider the oldest trick in magic. Mouths 2 5/8" diameter, 2 7/8" high. Very good. One of fewer than 12 examples known.

1,000/2,000

*Haden's cups are sometimes mistaken for the popular Paul Fox design, though close examination reveals that the sets manufactured by the Brooklyn craftsman are of a slimmer profile and were all silver plated. Haden's version never caught on, and as a result, the few sets he manufactured are sought after by collectors.*

**53. ALAN, DON (DONALD ALAN MCWETHY).  
DON ALAN'S FEZ AND LUMP OF COAL.**

[Chicago], ca. 1980. Being a red felt fez and large lump of coal used in one of Alan's most memorable effects. Coal measures approximately 5 x 5 x 5". The interior of the fez inscribed and signed by Alan to Ken Klosterman in 1991.

500/1,000

*Alan performed many routines that concluded with the surprising production of a giant object in an unlikely location. The lump of coal production was one of his most memorable, and an homage, if unknowingly, to Max Malini, who made his reputation producing paving bricks and even blocks of ice under borrowed hats.*



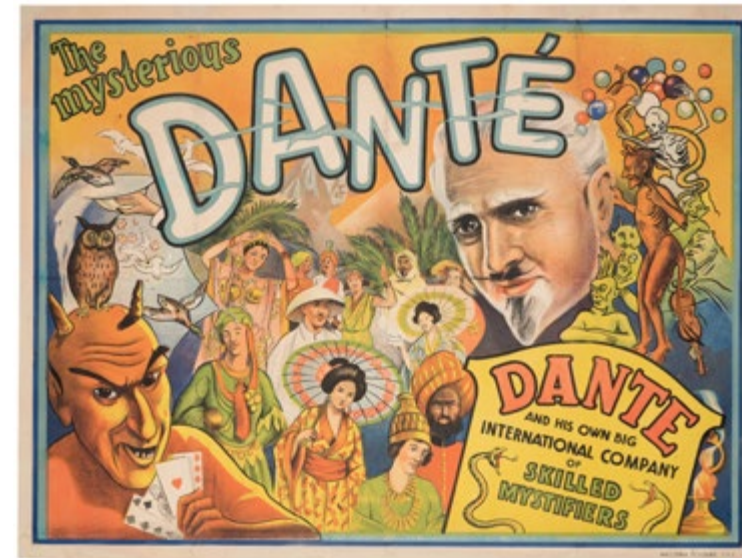
54

**54. DANTE (HARRY AUGUST JANSEN).  
DANTE'S AERIAL FISHING BOWL AND STAND.**

San Francisco: Stull Magic, ca. 1930. Gimmicked bowl used in Dante's illusion show allows the magician to produce as many as four live fish on an ungimmicked line cast over the head of the audience. With custom stand holding the bowl and a vintage flashlight to illuminate the water from below. With necessary gimmicks and two pieces of vintage "fish bait." Height 15". Worn from professional use, but complete and intact. Owned and used by Dante the magician.

2,000/4,000

*Scratched in the rim of the bowl are three important names: "Geo White" (George White, principal assistant to Dante and Howard Thurston before him), Miki Miller (Moi-Yo Miller, Dante's co-star and billed as "Australia's Most Beautiful Woman"), and Logan, presumably another assistant on the show. Additionally, the words "Sim Sala Bim" (Dante's catchphrase) and "Dante Show 1934" have been scratched into the gimmicked metal rim. A photo of Dante with the bowl appears in Dante: The Devil Himself (Temple, 1991; p. 213).*



55

**55. DANTE (HARRY AUGUST JANSEN).  
DANTE'S ROD THROUGH BODY ILLUSION.**

Circa 1948. Thick wooden stocks on four metal legs are used to encircle the waist of the magician's assistant. Then, two substantial steel rods with sharp points are thrust through the stocks, harmlessly piercing the waist of the assistant. They are withdrawn, and the lady is shown no worse for the wear. Substantial wooden and metal construction. Height 38 1/2". With a later wooden packing case. The upright legs being modern replacements crafted by John McKinven. Accompanied by a lengthy letter of provenance tracing the history of the illusion.

2,500/5,000

**56. RAREBIT PAN.**

Westchester: Joseph Burgun, ca. 1940. A mixture of flour, water, sugar, and eggs is dropped into the pan, which is held over an open flame. Amazingly, it is changed into a perfectly baked cake or even a live rabbit. Finely spun from nickel-plated brass with a wooden handle. Height 9". One of perhaps three manufactured. See *Salon de Magie*, page 320.

400/800

*Burgun constructed many props for Dell O'Dell (see following lots) including a similar pan used for her routine of baking cookies in a borrowed hat.*



56





58

**57. DELL O'DELL (ODELLA NEWTON).  
DELL O'DELL'S HARTZ CARD FRAME.**

Circa 1950s. Four chosen cards appear in the empty frame when the pack is thrown at the glass. The frame must be disassembled to remove the cards from inside. Personally owned and used by Dell O'Dell, and built by her husband, Charles Carrer, using heavy-duty "crinkle chrome" aluminum for the frame, a material and style characteristic of many of her props. Black wooden backing, cloth roller threadbare in a few spots. 14 3/4 x 12 1/2". A handsomely preserved association prop.

500/1,000

**58. DELL O'DELL (ODELLA NEWTON).  
DELL O'DELL'S CHICKEN PRODUCTION PAN.**

Circa 1950s. Heavy chrome plated pan was shown empty, then covered. When the lid was again lifted, from inside jumped two live chickens. Diameter 12". Heavy bayonet catch releases; finely made. Owned and used by Dell O'Dell. See *Salon de Magie*, page 318.

500/1,000

*O'Dell, one of the most successful performers of her generation, delivered much of her patter in rhyme. For her routine titled "Frying Pan and Chicken," she included the following couplets: Well - this is my latest discovery / It's just a trying pan you see / Nothing but an empty skillet / But Dell is the gall that sure can fill it. ... And now I'll light the flame of life / and without a bit of strife / And without a rooster raising the dickens / I give you ... a pair of healthy chickens!"*



57



**59. DELL O'DELL (ODELLA NEWTON).  
DELL O'DELL'S DOUBLE  
BLOOMING ROSE BUSH.**

New Haven: Petrie & Lewis (P&L), ca. 1945. A barren plant in a large pot sits at center stage. On command, it slowly blooms real flowers, which may be cut from the branches and distributed as souvenirs to the audience. Height 30". Leaves and branches fragile with some worn or chipped. Likely repainted. Sold as-is. The only such model manufactured by P&L in this manner. Owned and used by famed nightclub magician Dell O'Dell.

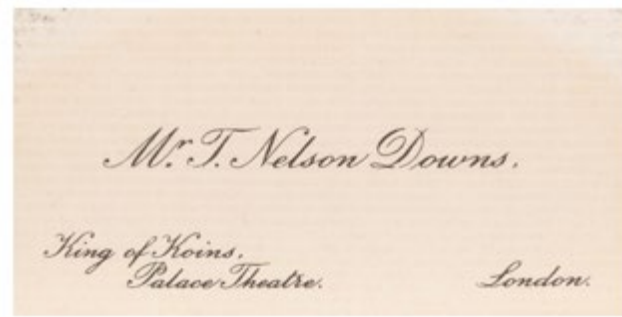
4,000/8,000

*John A. Petrie patented his design for a faux rose bush that would grow real flowers slowly and visibly in real time. The Flowering Rose Bush was one of the most expensive and elaborate products offered for sale by his famed "house where tricks are born," the Petrie & Lewis magic manufacturing company of New Haven, Connecticut. Dell O'Dell was a regular customer of the firm and used several custom-made props from Petrie's workbench in her nightclub performances. While the P&L rose bush trick was a fine mechanism, it had a drawback: it could not be effectively performed surrounded. As such, O'Dell ordered a custom model of the trick from Petrie - the double-model offered here, which is essentially two of the standard P&L models built into a single flowerpot. With this version, O'Dell could do what no other owners of the trick could: show the flowers growing from all sides, to everyone in her audience, even the members of the band sitting behind her while she worked in cabarets and nightclubs across America.*





60



61

**60. DOWNS, THOMAS NELSON.  
T. NELSON DOWNS' TAMBOURINE SILK  
PRODUCTION.**

Circa 1905. Set of two nickel-plated rings with which an ersatz tambourine may be constructed. Poking through the paper drumhead, the magician then produces a quantity of silk handkerchiefs from within. Nickel-plated bands, diameter 6 1/2". Sold with a Downs business card, and accompanied by a letter of provenance tracing the ownership of the rings from Downs to John Snyder, to John Braun, to Ken Klosterman.

800/1,200

**61. INLAID VICTORIAN DRAWER BOX.**

London: J. Bland [?], 1880s. Burlwood box with fancy inlaid bands at each end and filigree corner accents. The drawer is opened, showing the interior empty, then closed. When opened again the drawer is full to overflowing. Mahogany inner drawer, hold-back tab covered in plush. 4 x 4 x 8". Minor wear to veneer. An outstanding and handsome Victorian prop.

800/1,500



**PROPS OWNED AND USED BY KARL GERMAIN**

**62. GERMAIN, KARL (CHARLES MATTMULLER).  
GERMAIN'S CARD SWORD.**

Circa 1903. Metal sword with engraved grip, knurled finial, and triangular-shaped blade. In performance, chosen cards were lost in the pack, which was then ribbon spread along the length of the sword. Tossing the cards into the air, Germain speared the chosen cards on the blade as they fell to the stage. Length 31 1/2". With trigger device for releasing the cards in the hilt. With a typed note of provenance. See *Salon de Magie*, page 217.

2,000/4,000

**63. GERMAIN, KARL (CHARLES MATTMULLER).  
GERMAIN'S MAGIC MOCHA.**

Circa 1900. Germain's own apparatus for the magical transformation of burning cotton, placed in the metal vase, into hot coffee or mocha which could then be served to members of his audience. Finely made metal prop with cast metal base, including gimmick and outer paper cover. With a letter of provenance tracing the ownership of the effect. See Stuart Cramer, *Germain the Wizard* (2002), page 188, and *Salon de Magie*, page 220.

2,000/4,000



62

63





**64. GERMAIN, KARL (CHARLES MATTMULLER).  
GERMAIN'S GIMMICKED GOLD SIDE TABLES.**

Circa 1900. Pair of two carved stands outfitted with spring-loaded traps (in one top, two ball traps; in the other, a rabbit trap), a servante, and one metal elevator trap. With gold leaf-type finish and matching drapes. Height 32 ½". Considerable wear to felt tops. Vintage photographs show the tables on stage with Germain, who used them for years.

3,000/6,000

*The table with the elevator trap incorporated into it was used by Germain in the loading sequence of his Magic Mocha trick. See previous lot.*



65

**65. GERMAIN, KARL (CHARLES MATTMULLER).  
KARL GERMAIN'S SPIRIT  
SLATE AND GIMMICKS.**

Circa 1920. Wooden slate bound in red felt, together with a quantity of flaps and an unusual gimmicked flap with four windows cut in it. The flaps housed in the original mailing envelope addressed in Germain's hand to Paul Fleming, and with Germain's handwriting denoting his return address in Cleveland. Slate measures 10 ¼ x 8".

500/1,000



66

**66. GERMAIN, KARL (CHARLES MATTMULLER).  
KARL GERMAIN'S BOW TIE.**

Circa 1910. Large black velvet bow tie owned and used by the famed Chautauqua and Lyceum magician Karl Germain. Likely used as part of his spirit séance routine. Width 7".

500/1,000



67

**67. GERMAIN, KARL (CHARLES MATTMULLER).  
GERMAIN'S SPIRIT SÉANCE ARM.**

Circa 1903. Articulated false papier-mâché arm terminating in a realistic hand with extended thumb and forefinger, owned and used by Germain in one of a variety of spirit séance-like materializations. Likely crafted by his father. Length 28". Shows wear from use.

1,000/2,000



OWNED AND USED BY HOFZINSER

**68. HOFZINSER, JOHANN NEPOMUK.  
HOFZINSER'S CRYSTAL BALL CASKET.**

Circa 1860. Large nickel-plated box with glass sides, lid, and bottom through which the audience can clearly see. The casket is empty. On command, it instantly and visibly fills with a large quantity of cloth-covered balls. Roller blind mechanism (a bit loose) may be operated manually or by an early electromagnet concealed inside box. 13 ¼ x 7 x 7 ½". With age wear as expected, but overall very good condition. See *Salon de Magie*, page 126.

**15,000/25,000**

*This is the casket pictured in Ottokar Fischer's seminal work, J. N. Hofzinsler Zauberkuenste (1942). A further explanation of the routine (much more elaborate than the simple appearance of the balls) can be found in Richard Hatch's 1985 translation, The Magic of J.N. Hofzinsler and Magic Christian's Hofzinsler Non Plus Ultra, IIIA.*



69



70

**69. HOUDINI, HARRY (EHRICH WEISZ).  
HOUDINI'S NEST OF BOXES.**

Circa 1920. Set of four finely made polished mahogany boxes with ebony accents in the front panel of each chest. In performance, a borrowed ring, watch, or wallet was made to vanish by the performer, then reappear in the smallest of the four boxes, locked inside the other three. Outer box 4 ½ x 7 x 6". With ingenious internal mechanism incorporated into each box. Original key included. Said to have been the property of Harry Houdini, and constructed for him by his trusted assistant James Collins. Accompanied by a note in the hand of Charles Kalish, which states, "Made by / Jimmy Collins Houdini's ass't / for Houdini / from Mulholland / coll."

**2,500/5,000**

*The secret working of this nest of boxes is unlike other models we have encountered, and access to the innermost box is achieved while all three boxes are nested and locked shut. Even in this state, depositing a borrowed object in the innermost container is relatively easy. When the boxes are then handed to a spectator to open, they can be minutely examined.*

**70. HOUDINI, HARRY (EHRICH WEISZ).  
HOUDINI'S MIRACULOUS COIN CASKET.**

Circa 1885. Plush-covered wooden casket ornamented with brass trim. Four coins are placed in slots inside the box and as the lid is opened and closed repeatedly, the money vanishes one piece at a time. With wire resetting tool. 3 x 3 x 3". Said to have been owned by Harry Houdini. From the Circus Museum of Sarasota collection, and bearing its inventory number painted on the base.

**3,000/6,000**

*Originally part of the McManus Collection, and presented to the Circus Museum of Sarasota by McManus in the 1950s. An inventory compiled by the CMS identifies this casket as having been owned by Harry Houdini.*



71



72

**71. [HOUDINI]  
HOUDINI-OWNED SPIRIT TRUMPET.**

Chicago: H.S. Paine, 1920s. Telescoping spirit trumpet said to have been owned and used by Harry Houdini in his lectures debunking the tricks of fraudulent mediums. Hallmarked by the maker. Extended length 29". With a typed card from the Circus Museum of Sarasota collection identifying the horn (and "ectoplasm," no longer present) as having been owned by Houdini.

**2,500/3,500**

*The maker of this trumpet, H.S. Paine, went on to found and operate the "old reliable" Chicago Magic Co., a retailer of magic tricks and wholesale manufacturer for the wider trade. In a darkened séance room, these trumpets were used by mediums to apparently amplify the voices of the departed who were said to visit sitters at their seances.*

**72. JAKS, STANLEY (HERBERT SIEGBERT JAKS).  
DR. JAKS' FIRST CLOSE-UP CASE.**

Finely veneered and inlaid wooden box with lock, the interior lined in plush and divided into separate compartments, with one removable shelf. Owned and used by the famed close-up magician and mentalist Dr. Stanley Jaks for table-to-table performances. Included in the box are a small metal Okito-type coin box, two packs of cards, a tiny metal Buddha fetish, a gimmicked celluloid cylinder, a wire lockpick, and a red drawstring bag. 4 ¾ x 4 ¾ x 5". With decorative brass handle. Accompanied by a handwritten note by Jaks identifying the box as "my first table-magic box / (1927) / presented to my friend / John McManus. / Stanley S. Jaks."

**2,000/4,000**

*In later years, Jaks developed his storied Book of Mysteries, an elaborate close-up case fashioned in the form of a giant leatherbound volume, atop which he performed many of his tricks. This box predates the book by several years.*



74

**73. KASSNER, ALOIS.  
KASSNER'S VANISHING GRAMOPHONE.**

Circa 1920. Upright wooden gramophone sitting on a sturdy wooden stand, from which music emanates. The magician covers the player with a cloth, lifts it from the stand, and throws the gramophone in the air, where it vanishes. Elaborate pedal-operated mechanism with concealed record player housed in a false-fronted box below the player. Height of stand 33". Owned and used by German illusionist Alois Kassner. Working.

**2,000/4,000**

**74. CLAIRVOYANCE CLOCK.**

Vienna: Karl Edler, ca. 1925. Miniature mahogany clock with enameled vase. A time is set by a volunteer and the clock dial is covered by a sliding door, yet the magician instantly knows the chosen number. With the original tooled leather case lined in silk. 1 ¼ x 2 ¼". Near fine.

**500/1,000**



73





75

**75. EGYPTIAN MINI-MAGIC COLLECTION.**

Cornwall: Alan Warner, 2007. Handcrafted set of seven magic tricks with an Egyptian theme manufactured expressly for this collection. Number 9 from an edition of 12 sets. With original instruction book and handmade case with fretted Horus design in lid, the inside bearing the manufacturer's numbered and signed certificate of authenticity. Near fine.

1,500/2,500



76

**76. HEAD OF ZAK.**

Chicago: National Magic Company, 1940s. A tiny metal knife is used to apparently sever the Bakelite horse's head from the top of the metal column on which it rests. Despite running the blade through the neck of the figure, the head remains held fast to the column. Height 6". Good working condition. Scarce.

300/600

*The National Magic Company operated from a mezzanine-level suite in Chicago's famed Palmer House Hotel. While the company carried a large and diverse line of professional-grade magic props (and also sold novelties and pocket tricks in the hotel's arcade), most of its products, like this device, were built in outside workshops and imported to Chicago for sale and distribution. This prop is a reimagining of a trick "decapitation" cane popular in the 1880s, and would later be adapted into a plastic novelty that achieved wide popularity.*



77



79

**77. MUMMY DIVINATION.**

Vienna: Zauber-Klingl, ca. 1937. The identity of the ivory mummy hidden in the miniature sarcophagus is divined by the magician. Height of mummies 2 1/4". Finely made, with custom-fitted plush and silk-lined case. Hallmark to case, old labels to bottom; from the Circus Museum of Sarasota collection.

700/900



78

**78. THUMB CUFFS OF SEN YEN.**

1920. Set of sturdy wooden thumb restraints which hold the prisoner's thumbs tightly by closing them with brass nuts and bolts at the outer ends. Despite the secure nature of the restraint, the magician makes his escape without difficulty. Engraved decoration painted yellow, inscribed, "To A.M. Wilson M.D. / From "Jensen" / Best Wishes / 1920." Length 3 1/2".

250/500

**79. NEST OF BOXES.**

New Haven: Petrie & Lewis (P&L), ca. 1940. Five nesting cardboard boxes, each covered with a different patterned paper. A vanished coin appears inside the smallest of the boxes, which are bound together with elastic bands. The largest 3 x 3 x 1 3/4". Wear at hinges, else very good. Rare.

300/600





80



81



83



84



82

**80. NEST OF BOXES.**

Circa 1910. Fine set of seven hardwood nesting boxes. A borrowed ring, watch, or other object vanishes from the magician's hands only to reappear in the smallest of the nested, locked chests. Handles of interior boxes inset in each lid. Fine nicked handle to largest box, which measures 8 1/2 x 7 x 5 1/2". With original key. A few minor chips to veneer, but overall very good condition. From the Hooker collection, and accompanied by a note in the hand of Charles Larson stating: "The finest nest I have ever seen / Dr. Hooker's Collection June 15 - 1937."

2,000/3,000

Larson purchased parts of the Hooker collection through Tannen's Magic Shop in the 1930s.

**81. NEFF, BILL.  
BILL NEFF'S ROBOT RAPPING HAND.**

Colon: Abbott's Magic Novelty Co., ca. 1943. A variation of the classic Rapping Hand effect. The carved wooden hand raps out answers to questions on a plexiglass board, tapping its fingers on the boards once for "yes" and twice for "no." Length 9". A scarce Abbott product.

500/1,000

*Operates differently than the standard models of the effect which require thread or a special board to move the hand. In presentation, the hand was further isolated from the board - which could be borrowed - by a silk handkerchief, and yet rapped out answers to questions all the same.*

**82. SEALED MESSAGE PEDESTAL READER.**

American, ca. 1940. Hollowed wooden pedestal with metal trap at rear concealing an alcohol-soaked sponge in a tin case; applying the liquid to a sealed envelope allows the mind reader to peer through the paper and read sealed messages. 11 x 6 x 3". With a later gazing ball sitting atop the pedestal.

400/800

**83. SILK VANISHING PISTOL.**

Circa 1900. Silk handkerchiefs, or even a watch, stuffed in the end of a flared nickel-plated tube attached to the end of the pistol, vanish from the end of the gun when the trigger is pulled. Length 13 1/2".

400/800

**84. SILK VANISHING PISTOL.**

Circa 1910. A borrowed silk handkerchief, draped over the end of the long nickel-plated barrel of this pistol, vanished when the trigger was pulled, only to reappear elsewhere on command. Unusual release mechanism for spring-loaded gimmick. Length 20".

400/800





85



86



87

**85. WATCH VANISHING PISTOL.**

Berlin: Conradi [?], ca. 1930s. A pocket watch, hung from the end of this small pistol, vanishes at the pull of the trigger. Wooden handle. Overall length 7 ¼". May also be used to vanish a borrowed ring.

500/1,000

**86. WATCH BOX.**

Circa 1900. Fine inlaid wooden chest into which a borrowed watch is locked. Despite its confined state, the magician causes the timepiece to vanish from inside and reappear elsewhere. 4 x 3 x 2 ½". Plush lined, From the Circus Museum of Sarasota collection. Handsome example.

250/500

**87. PREDICTION CHEST.**

Glendale: Loyd, ca. 1945. Hardwood chest bound in hammered brass accompanied by a small all-brass strongbox. Inside the two nested, locked boxes sits a prediction of a newspaper headline or other event. Ingenious mechanism delivers prediction to inner brass box. Outer chest 5 x 4 x 3 ¼". With three keys. Hallmarked. One of only 50 manufactured. With instructions. Very good working condition.

2,000/4,000



**88. POWELL, FREDERICK EUGENE.  
F.E. POWELL'S GOLLIWOG BALL.**

Circa 1910. Carved wooden ball painted to represent a globe of the earth. In performance, the ball would respond to the command of the performer by crawling up a long wooden plank, in defiance of gravity, then rolling down – and back up – the board at will. Diameter of globe 12". Includes the original folding 10-foot-long cloth-covered wooden plank used to perform the effect (well worn). Owned and used by the second Dean of American Magicians, Frederick Eugene Powell. With letters of provenance tracing the ownership of the globe from Powell to Paul Fleming to Ken Klosterman. See *Salon de Magie*, page 228.

3,000/6,000







A MECHANICAL MARVEL

**89. CARD RESTORATION FRAME.**

Hamburg: Carl Willmann, ca. 1903. A chosen card, torn to pieces, reappears in the center of an elegant nickel-plated frame sitting on the magician's table, well away from the performer. Unlike similar effects, the card reappears in the frame piece-by-piece, then jumps out of the frame into the magician's waiting hand. It lacks only one corner, held by a spectator as a receipt of sorts from the outset. This is fit to the restored card, proving it to be the same pasteboard torn to pieces only moments before. Elaborate clockwork mechanism integrated into verso of frame operated on a timer. Height 19 1/2". With original key. From the Larson collection. See *Salon de Magie*, page 202.

5,000/10,000

*Purchased by Larson from Willmann for the tremendous sum of \$155 in 1934, the basic mechanism for this effect was also utilized by Okito, who constructed several of his own versions. The device is accompanied by Larson's handwritten notes regarding the performance and operation of the apparatus.*



90

**90. CANDY OR COFFEE VASE.**

French, ca. 1890. Brass vase transforms cotton or millet seed into a quantity of wrapped sweets or even hot coffee. With a spring-loaded gimmick and bayonet catches operated by rotating the lid's finial. Height 10 1/4" high. A fine example of this classic piece of conjuring apparatus.

800/1,200



91

**91. HANDKERCHIEF BURNING GLOBE.**

European, ca. 1870. Spherical brass vase on spun base with lid, its entirety resting on a metal base with faux marble finish. Borrowed handkerchiefs placed in the vase are set ablaze, and the lid is clamped on, yet when the vessel is reopened, the fabric is entirely unharmed. Height 16". An unusual and early example of this classic piece of magic apparatus.

1,000/2,000





92

**92. CANNONBALL VASE.**

Chicago: A. Roterberg, ca. 1910. A jet black cannonball is placed in a nickel-plated stand and covered with a lid. On removing the lid only moments later, the ball has transformed into a garland of flowers, or even a live rabbit. Handsome large model with rope-like twisted metal base. Height 16 1/2", ball diameter 5 3/4". Wear to plating and finish, but good condition overall. Uncommon.

2,500/5,000



93

**93. BLOOMING FLOWER VASE.**

European, ca. 1900. A quantity of earth is heaped into the metal vase, and a seed is planted. The lid is clamped on, and when removed, a spray of flowers slowly grows up from within the vessel. Handsomely made from nickel-plated brass with flower ornamentation around lower rim. Clockwork mechanism concealed in base. With original key. Height 14 1/2". Good working condition. Rare in this form.

1,500/2,500



94

**94. COFFEE, MILK, AND SUGAR.**

Circa 1920. Plated coffee service magically produces hot coffee, sugar, and cream after each vessel has been shown empty, then filled with paper shavings or bran. Largest element 8 3/4" high. Coffee pot handle insulated with wicker detailing.

600/1,200

**95. NEW GENIE TUBE.**

Bridgeport: Sherms, ca. 1940. Tall nickel-plated tube with heavy brass hinges is opened to show its interior empty, then closed again. The magician reaches into the end of the tube and then produces a large quantity of silk scarves. Height 14", diameter 3". An exceptionally heavy and well-made example.

250/500



95





96

**96. SNUFF VASE OR PILL BOX VASE.**

Circa 1916. Nickel-plated vase, elegantly spun from brass, used to exchange or vanish a small object. Height 6 ½". Base diameter 3 ½". Tall finial. Wear to plating, else near fine. Uncommon in this design.

1,000/1,500

*Donald Holmes offered a similar vase (most likely imported) in his Catalog No. 3, as item number 202. A lengthy discussion of the prop and a routine for its use was published in Willmann's Moderne Salon Magie (1891), at page 317.*



97

**97. GIANT SNUFF VASE.**

European, ca. 1870. Large metal vase with lid terminating in an acorn finial. Items may be produced from the empty vase, vanish from inside, or be transformed into other objects. Hand painted toleware, with a floral motif in red, green, white, and yellow. Height 11", diameter at widest point 6". Typical paint wear; very good working condition. One of the largest, earliest, and handsomest examples we have encountered.

2,000/4,000



98

**98. DOUBLE-CHANGING CARD PEDESTAL.**

Circa 1900. Cards, billets, bills, or other objects change, appear, or vanish from the top of the nickel-plated pedestal when covered with its lid, then uncovered again. Double-load model. Spring loaded plunger in lid. From the Circus Museum of Sarasota collection. Finely made, and uncommon in this form.

350/700

**99. ELECTRIC HANDKERCHIEF AND CARDS.**

French, ca. 1920. Four playing cards are arranged in a metal framework creating a box, then placed atop a metal pedestal. When covered, then revealed, a vanished handkerchief has appeared in place of the cards, filling the framework. Height 6 ¾". An interesting combination of principles, and rare; the first we have encountered.

500/1,000

*A complete explanation of the routine using this prop – a clever adaptation of the venerable Silk Pedestal, can be found in Secrets of Modern Conjuring by Horace Albert Walker, at page 3.*

**100. RICE TO ORANGE VASE.**

Circa 1900. A quantity of rice or millet in the spun metal vase transforms into a small ball or orange. Finely crafted from nickel-plated brass, with unusual cast eagle finial to lid. Height 12".

800/1,500



99



100





**101. GIANT BRAN GLASS.**

Hamburg: Carl Willmann [?], ca. 1900. A giant etched glass vase with pedestal foot is filled with bran, then covered with a large nickel-plated lid. When the lid is then removed, the loose bran has been transformed into a large quantity of sweets, filling the glass, or even a live rabbit. Height (inclusive of cover) 13". A large and handsome example.

800/1,500



**102. LARGE RICE OR BRAN TRANSFORMATION VASE.**

After Martinka & Co., ca. 1890. Impressive nickel-plated vase mysteriously changes a large quantity of rice or bran into a quantity of spring balls, an orange, or other solid objects. Unlike similar devices, a spring loaded mechanism causes appearance of the object(s) inside the vase from a concealed position in the lid. Diameter 6" at mouth, height 13". Shows wear expected from age, but good condition. Rare.

2,000/4,000



**103. MIRACULOUS GLASS CYLINDER.**

Circa 1910. A tall celluloid tube banded by strips of nickel-plated brass into which three handkerchiefs are placed. These are covered by a metal cylinder. When lifted, the silks are removed, all blended into a single multi-colored square. Spring-loaded mechanism on three handsome metal legs supporting a sturdy base. Height 13 1/2". Finely made. The first we have encountered.

400/800



**104. SLEEVE PRODUCTION OR CONTINENTAL CABINET.**

German, ca. 1910. Fine nickel-plated tube resting on an art deco-styled base is shown empty by removing the lid and thrusting the performer's arm through it. Replaced on the base, only moments later a quantity of flowers and silk handkerchiefs is removed from the tube. Overall height of 10". Good working condition.

500/800



**105. CARD LADLE.**

Boston: C. Milton Chase, ca. 1885. Nickel-plated ladle on a long handle used to switch, vanish, or produce billets or cards placed in it without apparent tampering by the magician. Hallmarked "C.M. Chase / Boston" near the end of the handle. Good working condition. Length 16". A handsome and early American model of this classic conjuring device.

800/1,200

*A forerunner of the Change Bag and a commonly used device in both magic shows and mind reading performances, as well as séance rooms. Items hallmarked by Chase are uncommon.*





106



108



109



107



**108. SOUP PLATE AND HANDKERCHIEF.**

Holland: Okito [?], ca. 1900. Finely made metal soup plate with is placed face down on the magician's table. A handkerchief vanishes from between his hands, only to reappear beneath the overturned plate which has been in full view throughout the performance. Spun metal plate with hand painted toleware finish and red songbird decal at its center, decorated in the style of Okito. Diameter 9". Paint chipped, else very good.

1,000/2,000

**109. EXCHANGE TRAY.**

Circa 1900. Finely made metal plate which will exchange one solid object for another secretly. Includes locking rotating flap design with hidden latch and two spring loaded compartments. Etched floral pattern to surface, with beaded rim. Diameter 12". Good working condition. The first example we have encountered in this form. Rare.

800/1,500

**110. TALKING SKULL.**

Circa 1920. Faux skull crafted from papier-mâché clicks its jaw in response to questions, once for "yes" and twice for "no," as if inhabited by a ghost. Height 6 1/2". Finish chipped, else very good.

400/800



110

**106. RING ON WAND ILLUSION.**

Chicago: Okito (for Joe Berg), ca. 1947. One of three solid wooden rings, chosen by a spectator, penetrates a magic wand when placed inside an open-topped cabinet. The ends of the wand remain in view at all times. Elaborately decorated with orange lacquer and intricate decals, in Okito's trademark style. 7 3/4 x 5 x 5". With instructions. See Albo, *Oriental Magic of the Bambergs*, which states that only 50 units were crafted by Okito.

1,000/2,000

**107. TRIANGULAR PRODUCTION.**

Chicago: Okito (for Joe Berg) ca. 1946. Three flat panels rest on a black easel. When assembled into a triangular box on a low stand, the magician produces a large quantity of silk handkerchiefs and flowers from its interior. Lacquered in green and black with Okito's trademark Asian decals. Hallmarked twice on the stand "Okito/Maker/U.S.A." Wear to finish, some unobtrusive scuffing.

1,200/1,800





**111. MCELROY TALKING SKULL.**

Colon, MI: Abbott's Magic Novelty Co., ca. 1939. Realistic imitation skull raps out answers to questions by clicking its jaw, once for "yes," and twice for "no." Sturdy composition-like "wood dough" material finely sculpted and hand-painted. Height 6". Minor wear to lower jaw, else very good. One of but four or five examples known. Rare.

4,000/8,000

*Crafted by Glen and George McElroy, and sold exclusively by Abbott's Magic Novelty Co., this realistic and exquisitely designed skull was only available for a few short years, starting in the late 1930s. The brothers' vent figures and marionettes have become the stuff of legend, as they were among the most complex and fascinating devices of the genre. The figures retailed for extraordinary sums in the Depression era and beyond, and today command astounding sums. McElroy-made skulls such as this one are equally fine in terms of construction and finishing, even if they are, by their very nature, significantly less complex than the puppets the brothers made. Like all McElroy creations, however, these skulls are truly rare.*



112

**112. CLOCKWORK SPIRIT BELL.**

Circa 1920. Orange glass bell with nickel-plated hanging hardware is hung from a cane or the magician's wand. On command, the clapper springs into action, ringing the bell once for "yes" and twice for "no," in answer to questions posed to the mysterious device by the audience or the performer. Height 5 1/2", diameter 4 7/8". Key-wound clockwork mechanism concealed inside the bell. The first example in this form we have encountered. From the Larson collection. Rare. See *Salon de Magie*, page 296.

2,000/4,000



113

**113. TABLETOP SPIRIT CLOCK DIAL.**

Hamburg: Willmann, ca. 1900. Diminutive model of the classic prop in which a metal hand, freely spinning at the center of a clock dial, stops on any number chosen by the audience, reveals a chosen card, or answers questions. All-metal construction with solid metal face. Height 11", diameter 5 1/2". Minor wear to finish; very good. Rare.

1,000/1,500



114

**114. TARBELL, HARLAN.  
HARLAN TARBELL'S RICE BOWLS.**

Chicago, ca. 1930 [?]. Set of two large and heavy cast aluminum bowls painted in green, with black and orange pinstripes. Unusual metal gimmick. Diameter 7 3/4". With the name "TARBELL" cast into the base of each bowl. Generally worn.

500/1,000



115

**115. TARBELL TREASURE CHEST.**

Los Angeles: F.G. Thayer, ca. 1928. Humpbacked trunk bound in brass with red crackle finish. The lid is lifted and the box tipped forward to show the interior empty. The chest is then righted, and a massive production of livestock and other articles is made from within. With locking mechanism for load chamber incorporated in handle at front of chest. 10 x 11 ½ x 16". Minor wear to finish and several brass brads lacking, but good condition overall. From the Larson collection. Rare in this large form.

800/1,200

**116. TALKING VASE. THE VOICE FROM THE GREAT BEYOND.**

Los Angeles: F.G. Thayer, ca. 1917. Thayer's version of the David Abbott-devised Talking Teakettle, being a green/gold leaf gesso-covered vase from which a ghostly voice emanates, answering questions posed by audience volunteers. Height 17 ½". Finish worn. Sold with a lengthy and detailed TLS from Thayer to W.W. Durbin regarding the operation of the outfit purchased from Thayer, together with a pencil sketch diagram of the coil required to operate the device, and typewritten directions. Rare. See *Salon de Magie*, page 282.

2,000/4,000

*Thayer's letter (dated June 20<sup>th</sup>, 1917) is revealing, stating in part, "These various details regarding size of coils, wire, number of turns etc. etc. is taken from Abbott's own data on this subject, and which from my own personal experience I am very sure is correct." Thayer's letter gives considerable information about the type of wire to use in setting up the effect.*



118

**117. CHEST OF CHU CHIN CHOW.**

Los Angeles: F.G. Thayer, ca. 1930. Rice is poured into a box on a skeleton stand. The grains can be seen through windows in the front of the box, but moments later, vanish visibly. Stand height 33 ½". Paint worn as expected. With drape (usually lacking). An early model of this scarce Thayer prop.

800/1,200

**118. TENNIS, ANYONE?**

Colon, MI: Abbott's Magic Mfg., ca. 1977. The magician removes a tennis racket, devoid of strings, from a large wooden case. A ball of yarn is then dropped into a short metal tube. In a flash, the yarn in the tube appears on the racket as its strings, and from the tube falls a tennis ball, which may be bounced on the racket. Original case, racket, tube (with paint worn) and yarn. Case 27 x 18 ½ x 4 ½". Rare.

800/1,500

*This is Neil Foster's version of the tennis racket trick favored by Les Levante and Bill Stickland, using an entirely different method. Abbott's manufactured the effect for only a short time, and this is the first example we have encountered.*



117



116



**119. WELLES, ORSON.  
ALL METAL EXTENDED BLADE WRIST GUILLOTINE.**

North Hollywood: Merv Taylor, 1940s. Custom-made model of Taylor's famous wrist guillotine, crafted for Orson Welles, who reportedly used it in his USO shows for American servicemen. In performance, a spectator's wrist is placed in the metal stock and a blade is passed through it, severing the carrot in a hole underneath the wrist, but leaving the volunteer unharmed. Brass and stainless-steel construction with extended blade and wooden handles at each end of the blade. Height 17 1/2". Hallmarked.

5,000/8,000

*An avid amateur magician, Orson Welles performed for American servicemen most famously in his own Mercury Wonder Show in 1943 in Hollywood, presenting a full-evening illusion show under canvas assisted by his future wife, Rita Hayworth. He continued performing as part of the USO for years after, and maintained an active interest in conjuring for the remainder of his life, frequently performing on television, in films, and in person. Merv Taylor manufactured magic tricks – primarily crafted from metal – of an extremely high quality. This guillotine is much larger, heavier, and significantly different from the standard model he manufactured. The hallmark is also much larger than the standard Taylor version, and appears to be hand-engraved in the metal. The device is accompanied by several letters from the former owner to Ken Klosterman explaining the history of the chopper and its purchase in 1955.*



121

**120. DEMON WINE BARREL.**

London: Davenport, ca. 1937. A metal barrel is shown empty, then capped with paper at either end. A spigot is inserted and from within is poured a seemingly endless quantity of port wine, or as the Davenport ad copy stated, "any other liquid." With a folding metal stand for display and performance, as issued. Height approximately 39". Obtained by Klosterman from British magician Paul Daniels and accompanied by a letter of provenance.

2,000/4,000

**121. WINE AND WATER SEPARATION.**

Chicago: August Roterberg, ca. 1910. Two metal canisters decorated with floral pattered accents made of metal, two claret glasses, and a claw-footed metal stand, and a glass decanter make up the apparatus. Wine and water are poured into the decanter from separate glasses, which are then covered with the tubes. The liquid now vanishes from the decanter, only to reappear in the two glasses, separated, as it was at the outset. Height of tubes 8" high. Glasses are later replacements, else near fine. Scarce.

3,000/5,000



120





**122. FOX, IMRO.  
IMRO FOX'S ORIGINAL BROOKS ESCAPE TRUNK.**

Circa 1900. Heavy and finely constructed hump-back trunk crafted from sturdy hardwood and bound with brass. In performance, Brooks would be locked into the trunk and make his escape in a flash, despite the secure nature of the box. A large and substantial prop; 39 x 27 ½ x 29". With three trays (crafted later) stacking internally. Owned and used by Herbert Brooks and Imro Fox. See *Salon de Magie*, page 196.

4,000/8,000

*A typed letter of provenance accompanying the trunk explains its history: "The Original Brooks Escape Trunk" / This is the original Herbert Brooks escape trunk made and used by Herbert Brooks in London, England. Imro Fox a well known American magician, while touring Europe saw Brooks perform and was later given the trunk by him. When Fox died the trunk with other effects, was sold by his widow, and was purchased by Carter Shyrook of Balto. To be used by "Knarf" a well known Balto. Performer of that time...." Brooks (1870 - 1926) was a successful music hall and vaudeville performer whose turn included a series of card tricks, with the finale of his act being the escape from this very trunk. In his "Vernon Touch" column in Genii magazine for January, 1988, Dai Vernon recalled Brooks being "...one of the finest card entertainers I ever knew." Though the trunk was locked with Brooks inside, and then encased in canvas, his escape was made without fail.*



124

**123. MYSTERIEUSE.  
SILVER MYSTERY POCKET WATCH.**

Swiss, late 19th century. An engraved pocket watch with no apparent connection between the hands and the movement, operating similarly to the famous Robert-Houdin-designed Mystery Clocks of the mid-nineteenth century. Engraved silver case with hinged front and back. Crescent shaped movement operating the clear discs, the top with painted Arabic numerals, gilt spade hands, floral pattern engraved surround, and engraved cartouche. Diameter 2". With brass display stand and wooden carrying case. Uncommon.

2,000/4,000

**124. CAST IRON MAGIC MECHANICAL BANK.**

Cromwell: J.E. Stephens, ca. 1880. Cast iron bank in the form of a house with the words "magic bank" over the door. Pulling the door open reveals the banker. A coin is deposited on his tray, and with the push of a button he flips back inside the structure to deposit the coin. 4 ½ x 4 x 5 ¼". Original paint. Trap likely replaced, else very good. Working.

400/800



123





125

**125. KINORA OPTIC MOVIE VIEWER WITH TEN MAGIC-RELATED FILMS.**

French, ca. 1895. Wooden, metal, and glass pre-cinema film viewing device, being a stereoscopic-like embossed metal eyepiece mounted to a wooden stand, underneath which is held the crank and spindle used to view the flip-book-like "films". Sold together with ten reels, most of them featuring conjuring scenes (including living marionettes, tricks with cards and balls, one scene of a female conjurer), and including a charming and comical sequence of David Devant performing a series of manipulations and tricks with eggs. Includes an eleventh partial reel. Used but good working condition. Reels include original cases.

2,000/4,000

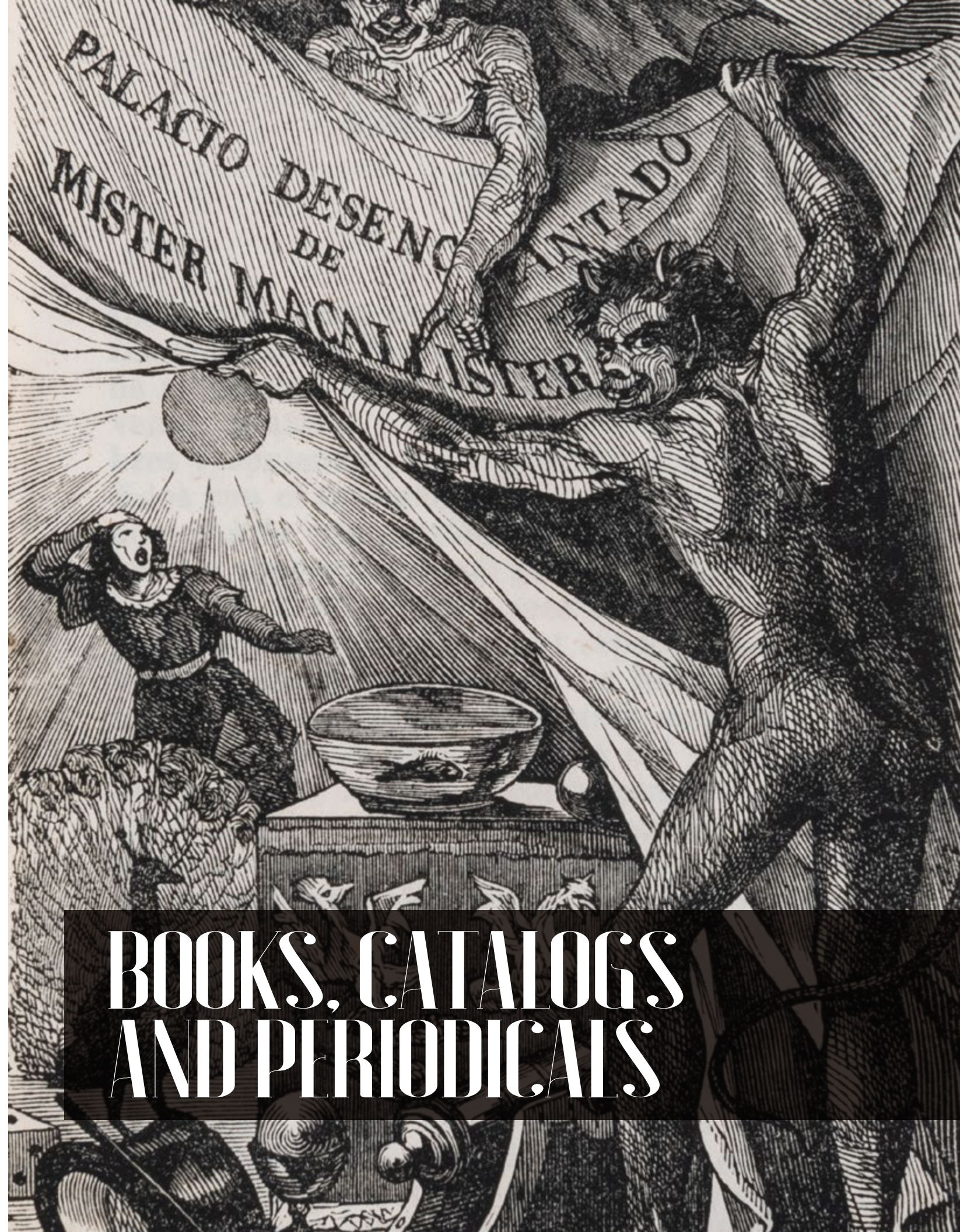


126

**126. GYPSY MAGICIAN AUTOMATON.**

Circa 1940. Diminutive figure in the form of a fortune teller or gypsy who raises two cones in her hands repeatedly; each time they are lifted, the objects underneath change, vanish, or transpose as if by magic. Head moves back and forth as the action proceeds, while a concealed music box plays. Original clothes with black lace shawl and mantle, beaded necklace and gilt wire collar, standing on a plush-covered base (worn). With key. Height 16 1/2". Good working condition with wear to fabric as expected.

3,000/6,000

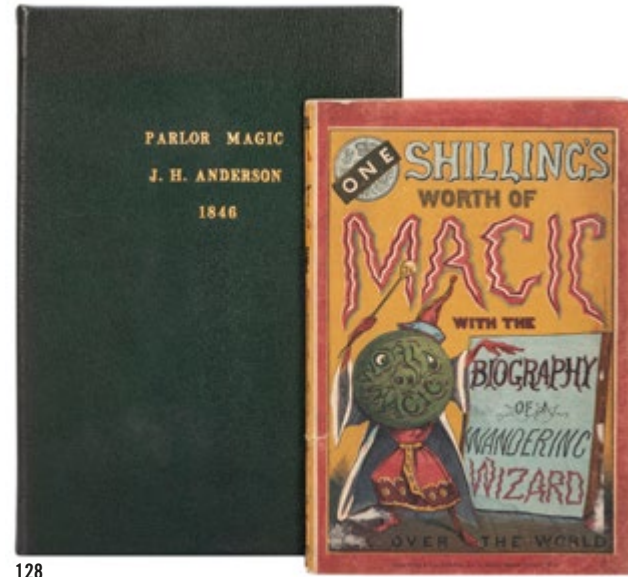


# BOOKS, CATALOGS AND PERIODICALS





127



128



129

**127. ALBERTI, GIUSEPPE ANTONIO. I GIOCHI NUMERICI FATTI ARGANI PALESATI.**

Venice: Presso Giuseppe Orlandelli, 1795. Original plain wrappers. [1-2] – 3-154. Illustrated with plates. Only very minor wear with scattered folds, contemporary drawing to rear wrapper. A bright and attractive example, housed in a drop spine box.

600/1,200

*A classic Italian work with considerable space (and illustrations) devoted to the explanation of recreational mathematics, paper folding, puzzles, and conjuring tricks.*

**128. ANDERSON, JOHN HENRY. THE FASHIONABLE SCIENCE OF PARLOUR MAGIC.**

London: J.W. Last, ca. 1849. Cover title: One Shilling's Worth of Magic, with the Biography of a Wandering Wizard. 140th Edition of "Parlour Magic." Sixty-Ninth edition of "Spirit Rapping." Original color lithographed wrappers. Illustrated. 8vo. Bright and crisp colors with spine intact. Housed in a custom drop spine box. A remarkably well-preserved example; the finest we have encountered. Toole Stott 33.

1,000/2,000

**129. ANDERSON, JOHN HENRY. THE FASHIONABLE SCIENCE OF PARLOR MAGIC.**

American, ca. 1861. Eighty fourth edition. Light green pictorial wraps retained in gilt-lettered buckram over pebbled cloth. Illustrated. 12mo. Considerably stained, chipped, and worn; fair. Toole Stott 27.

400/800

**130. J. BLAND'S MAGICAL PALACE OF CONJURING WONDERS CATALOGUE.**

London, ca. 1890s. Original cloth-backed pictorial boards. Illustrated. 8vo. p. [1-6] 7-144 (bound-in supplement paged 134-44) + 1 leaf. With two contemporary illustrated supplements, 8 and 12 pages. Hinges cracking, scattered minor internal wear, light scuffing to boards. Ownership signature of W.W. Durbin to flyleaf. Sold with Bland's *New Supplementary Catalogue*, bound in printed paper wrappers (chipped and loose). 8vo; 118pp. The two housed in a gilt-lettered drop spine box. A handsome set.

500/1,000



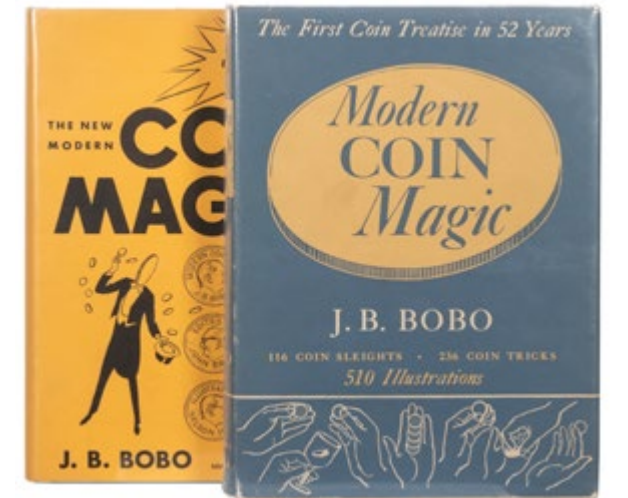
130

**131. BOBO, J.B. MODERN COIN MAGIC AND THE NEW MODERN COIN MAGIC. TWO INSCRIBED ASSOCIATION COPIES.**

Including a first edition (Carl Waring Jones, 1952) and the revised edition (Magic, Inc., 1966). Both bound in cloth with jackets and copiously illustrated by Nelson Hahne. The former inscribed and signed by J.B. Bobo to the book's editor, John Braun; and the latter inscribed and signed by Braun to Ken Klosterman. Tall 8vos, both bearing the bookplates of their former owners, and in near fine condition.

200/400

*While Braun is credited as the editor of this classic treatise on conjuring with currency, his inscription in the revised edition, offered here, is revealing as to the level of involvement he had in the project: "May you enjoy this book as much as I enjoyed writing it!" Bobo's inscription in the first edition is equally revealing, "To my friend John Braun, without whose help this book could not have been written."*

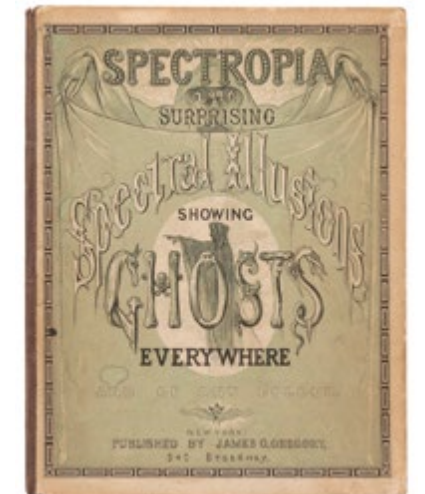


131

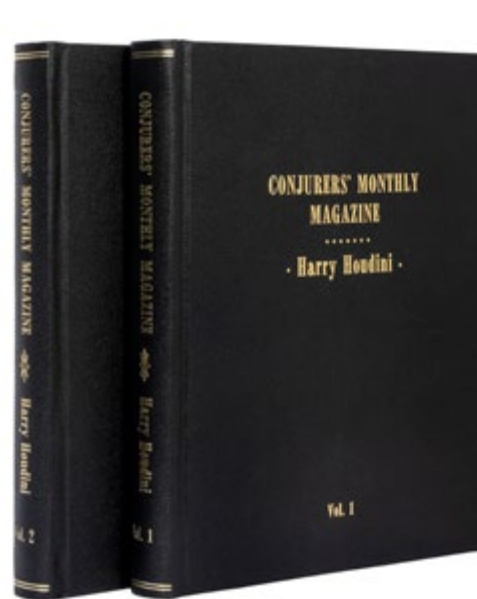
**132. [BROWN, J.H.] SPECTROPIA; OR SURPRISING SPECTRAL ILLUSIONS SHOWING GHOSTS EVERYWHERE AND OF ANY COLOUR.**

New York: James G. Gregory, 1864. Publisher's pictorial cloth-backed boards. Illustrated, including 16 hand-colored plates of ghosts, witches, and skeletons. Klosterman bookplate. Rear board dampstained, flyleaf lacking, else good. Toole Stott 777.

300/600



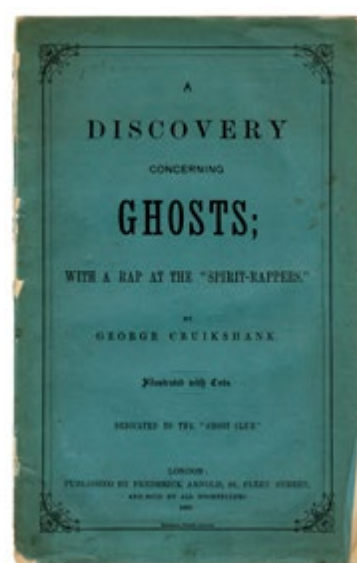
132



133



134



**133. CONJURERS' MONTHLY MAGAZINE.**

Harry Houdini. Monthly. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). Complete file. Bound in two matching black buckram volumes with gilt lettered spines and front boards. Minor chips and wear, but margins untrimmed. Alfredson/Daily 1745.

500/1,000

**134. CRUIKSHANK, GEORGE. A DISCOVERY CONCERNING GHOSTS; WITH A RAP AT THE "SPIRIT-RAPPERS."**

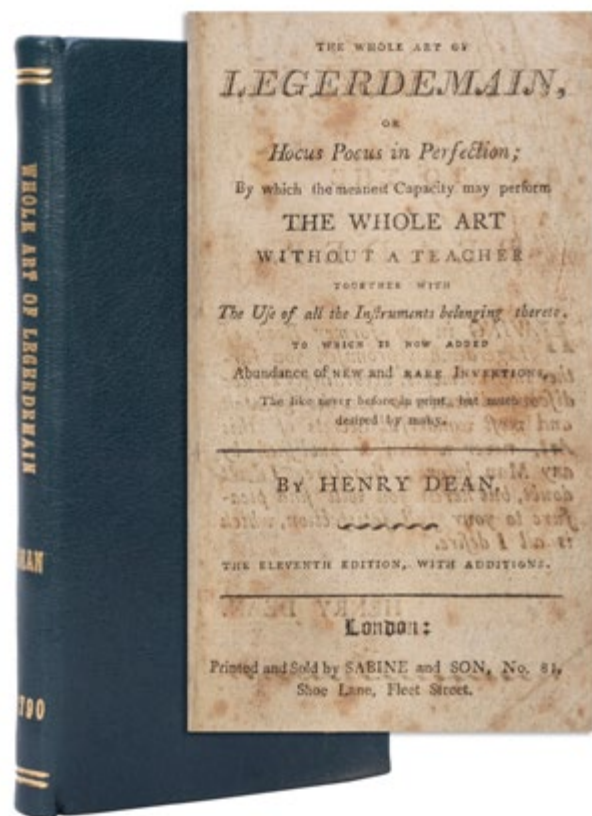
London: Frederick Arnold, 1863. First edition. Original blue printed wrappers. Illustrated with text engravings. 8vo. p. [1] 2-48. Covers chipped at edges with backstrip gently splitting. Toole Stott 794.

250/350

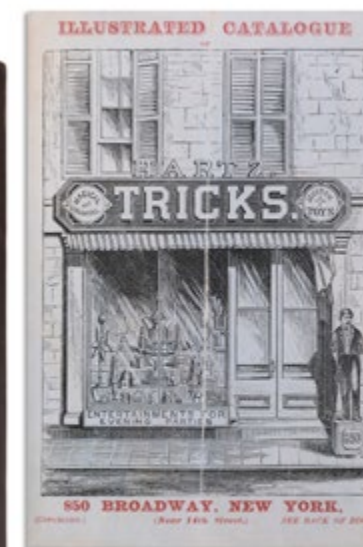
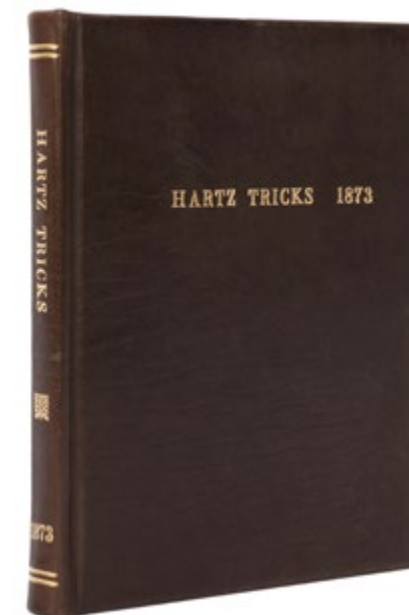
**135. DEAN, HENRY. THE WHOLE ART OF LEGERDEMAIN, OR HOCUS POCUS IN PERFECTION.**

London: Printed and sold by Sabine and Son, 1790. Eleventh edition. One leaf, p. [5], 6-96. Lacks frontispiece. Bound in full crushed blue levant, spine lettered in gilt. Woodcuts in text. Soiling and ragged edges, foxing. 12mo. Toole Stott 217.

800/1,500



135



136

**136. HARTZ'S ILLUSTRATED DESCRIPTIVE CATALOGUE OF CONJURING AND MAGICAL APPARATUS.**

[New York], 1873. Blue pictorial wrappers retained in full crushed morocco, spine and front lettered and ruled in gilt. Wraps depict the magic shop. Replete with a profusion of illustrations of apparatus available at Hartz Magical Repository, No. 850 Broadway, New York. 16mo. Faint old fold to front wrapper, else very good. Toole Stott 1075.

800/1,600

*The Hartz repository was reportedly the first magic shop to be established in America.*

**137. HELLIS, PROFESSOR. CATALOGUE OF CONJURING TRICKS MANUFACTURED BY PROFESSOR HELLIS.**

London, ca. 1885. Original printed yellow wrappers (folded and chipped) bound in gilt-lettered boards. Bound together with a 16-page *Extra Catalogue* issued by Hellis. Rare.

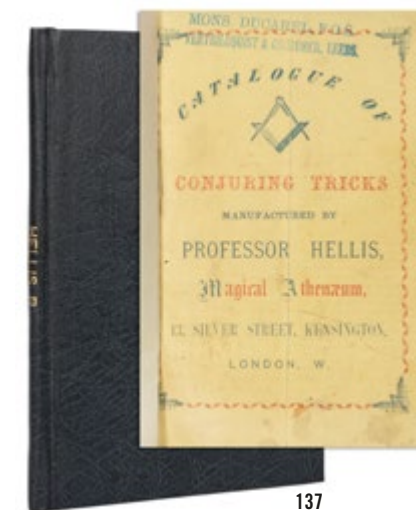
400/800

*Hellis is credited as the inventor of the Thumb Tip. In addition to magic, he operated a photography business from his London address.*

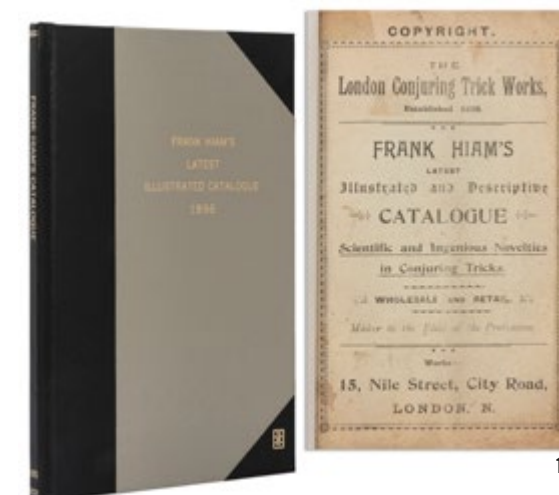
**138. HIAM, FRANK. FRANK HIAM'S LATEST ILLUSTRATED AND DESCRIPTIVE CATALOGUE.**

London, ca. 1896. Grey printed wrappers bound in gilt lettered cloth. Illustrated. Includes full-page plates picturing well-known magicians, including David Devant and Paul Valadon. 8vo. Foxed, front wrap reinforced with old cellotape; good. Scarce.

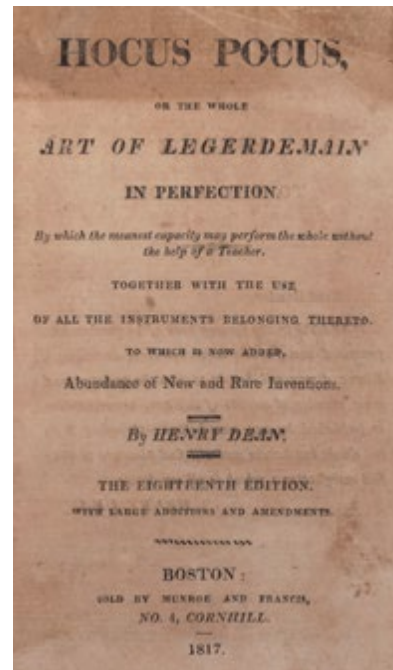
300/600



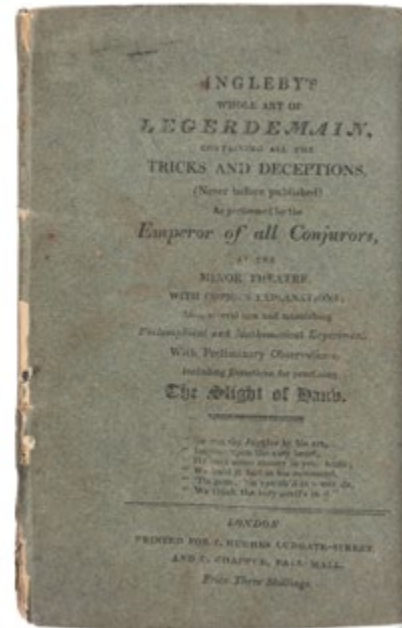
137



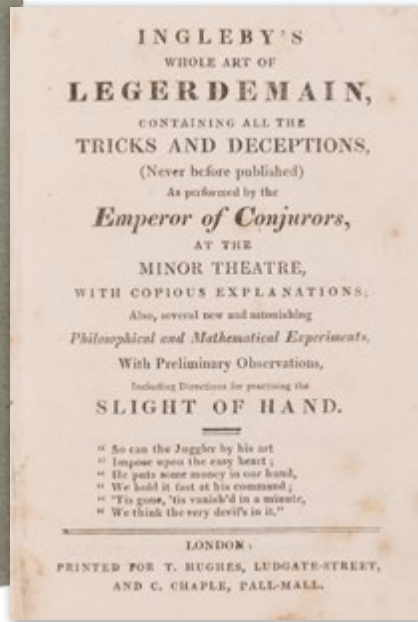
138



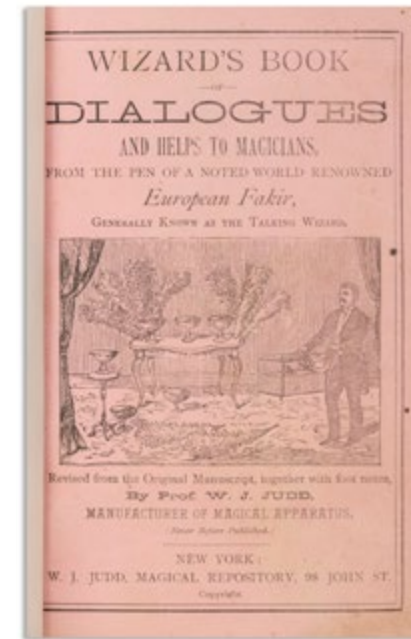
139



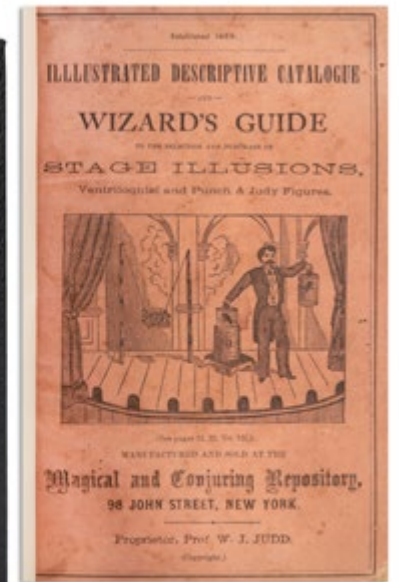
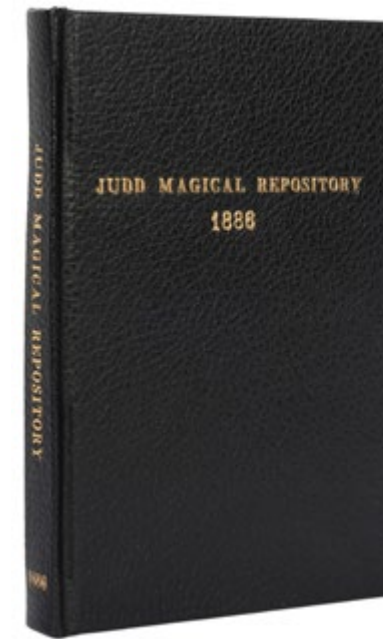
141



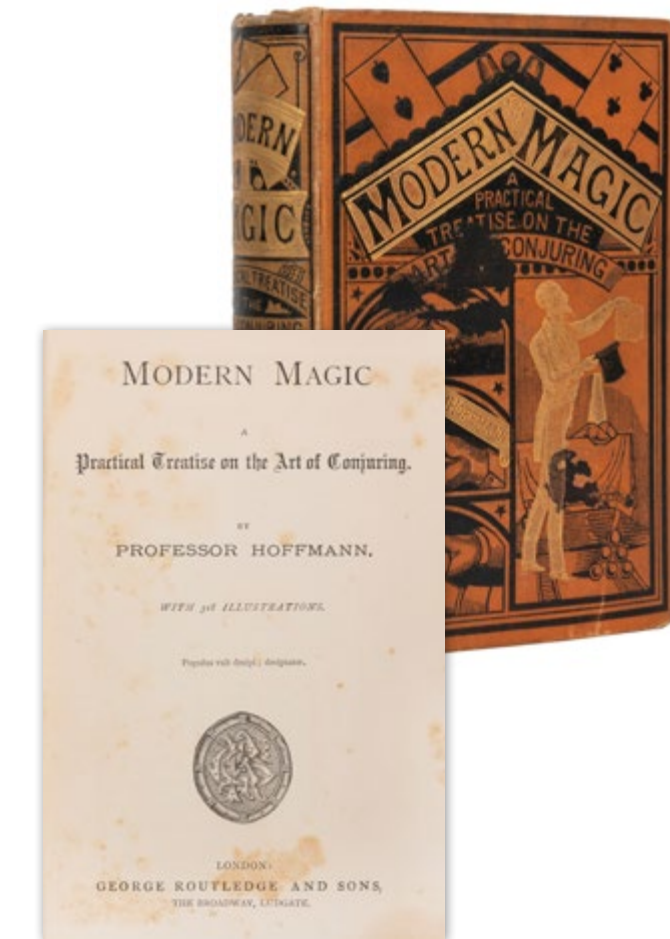
1,000/1,500



142



143



140

**139. HOCUS POCUS, OR THE WHOLE ART OF LEGERDEMAIN IN PERFECTION.**

Boston: Sold by Munroe and Francis, 1817. Paper-covered wooden boards (lacking upper inch of front board), illustrated with woodcuts. 12mo. Two leaves reinforced with archival tissue, upper inch of frontis lacking, final leaf pasted to rear board. In a full calf drop-spine box lettered in black with cloth sides. Toole Stott 231.

**140. HOFFMANN, PROFESSOR. MODERN MAGIC.**

London: George Routledge and Sons, 1876. First edition, second state (black cone, gold hat). Bright orange cloth decorated in black and gold. Engraved frontispiece behind tissue. With 318 illustrations. Thick 8vo. John Braun bookplate. Cloth soiled and faded, staining to several pages, fep loose, former owner's business card affixed to half-title. Toole-Stott 386.

600/1,200

**141. INGLEBY, THOMAS. INGLEBY'S WHOLE ART OF LEGERDEMAIN.**

London: T. Hughes and C. Chaple, 1815. Publisher's gray-blue paper-backed boards. 12mo. p. [i-v] vi-xxiv, [1] 2-106 + 1 [blank] + 4 leaves of "Books of instruction &c.". Full margins, some gatherings uncut. Spine chipped, faint tide marks, frontis. absent. Toole Stott 410.

600/900

**142. JUDD, W.J. WIZARD'S BOOK OF DIALOGUES AND HELPS TO MAGICIANS.**

New York: W.J. Judd Magical Repository, 1884. Pink pictorial wrappers retained in later gilt-lettered pebbled black cloth. Illustrated with woodcuts. 12mo. Very good; an attractive example. An unusual combination of catalog and humorous scripts for various conjuring tricks sold by Judd.

250/500

**143. JUDD, W.J. ILLUSTRATED DESCRIPTIVE CATALOGUE AND WIZARD'S GUIDE.**

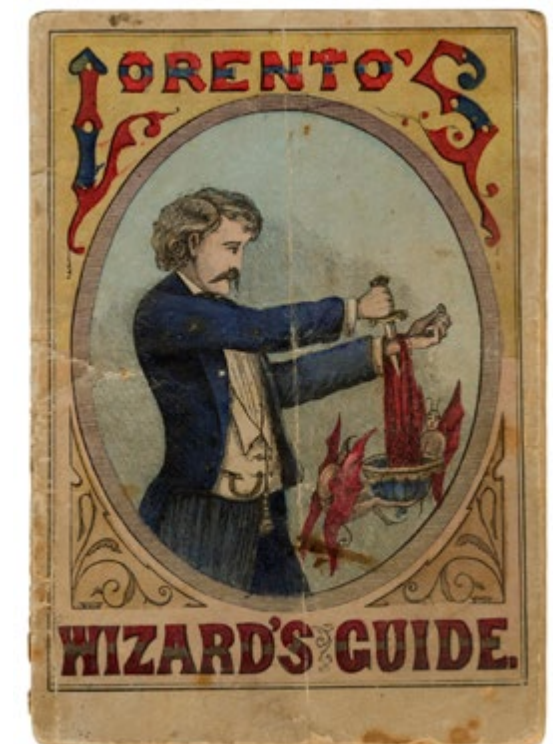
New York: W.J. Judd Magical Repository, (1886). Pink pictorial wrappers (lower lacking) retained in gilt-lettered pebbled cloth. Profusion of woodcuts. 12mo. Pp. [1-5] 6-111, [112-128]. Very good condition. A companion to the preceding lot. Scarce.

500/1,000

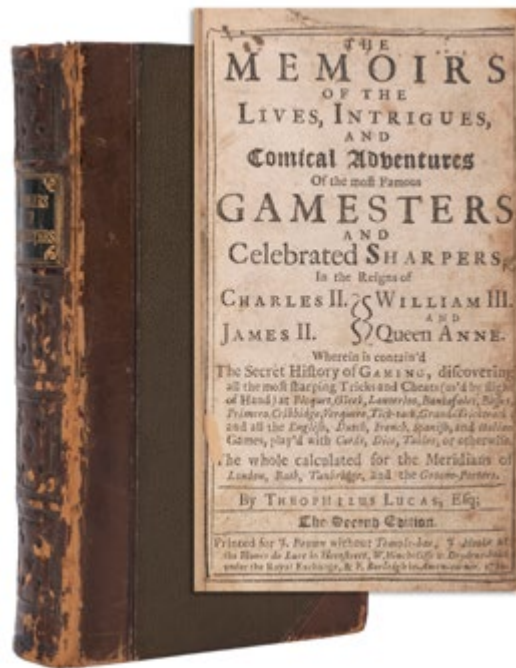
**144. LORENTO, PROFESSOR. LORENTO'S WIZARD'S GUIDE.**

New York: Hurst & Co., 1878. Hand-colored pictorial wrappers. One illustration. 8vo. Old folds, chips, and soiling. Toole Stott 1106.

400/800



144



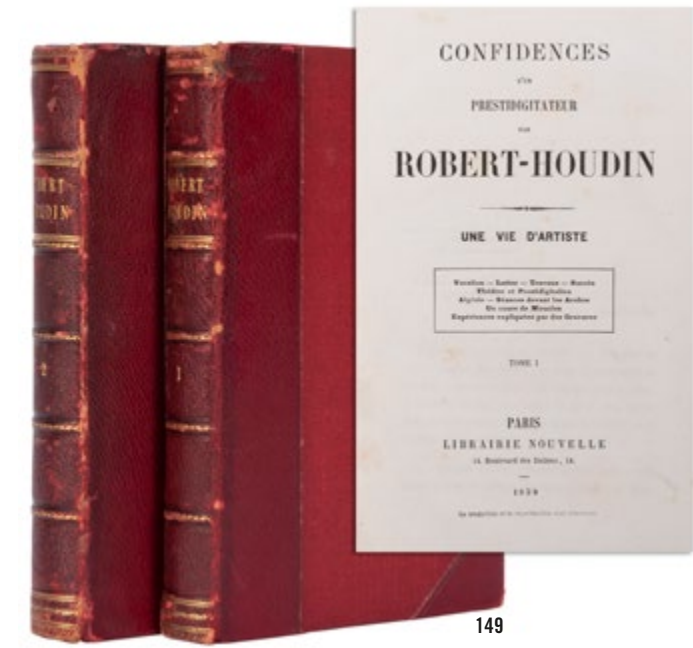
145



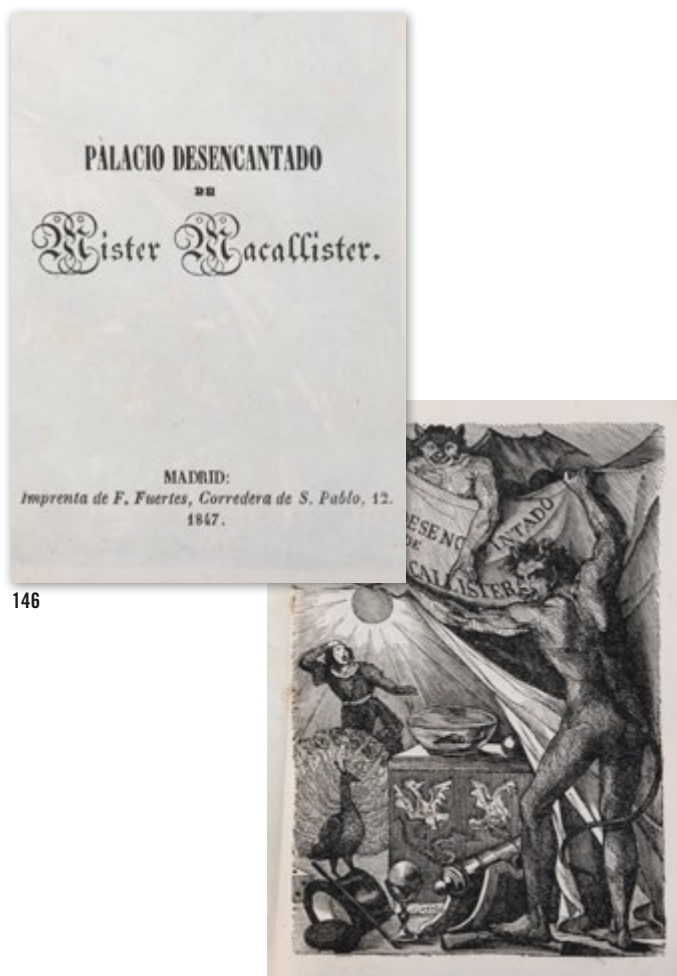
147



148



149



146

**145. LUCAS, (THEOPHILUS). MEMOIRS OF THE LIVES, INTRIGUES, AND COMICAL ADVENTURES OF THE MOST FAMOUS GAMESTERS AND CELEBRATED SHARPERS IN THE REIGNS OF CHARLES II, JAMES II, WILLIAM III, AND QUEEN ANNE.**

London, 1714. Contemporary half calf, buckram sides, spine blind-tooled, gilt title compartment. Edges stained red. First edition (M2 misprinted N2, preface signed by the author), but with a title page from the second edition trimmed and laid on a contemporary leaf. [24], 285pp., [1, ads.]. Lacks frontis. Jessel 1127. Toole Stott 437. Armorial bookplate of J.A. McHardy.

300/500

**146. MACALLISTER. PALACIO DESENCANTADO DE MISTER MACALLISTER.**

[Madrid], ca. 1847. Original pale green plain wrappers, finely engraved title leaf. p. [5-7] 8-54 + 1 page (index). Illustrated. 8vo. Very good.

300/600

**147. MAHATMA.**

George Little, et al. Monthly. V1 N1 (Mar. 1895) - V9 N8 (Feb. 1906). Complete File. Bound in three maroon volumes, spines lettered in gold. Several original inserts included. Alfredson/Daily 4655. Bookplates of John Braun and Ken Klosterman. Generally very good condition; an attractive file.

1,000/2,000

**148. PORTA, JOHN BAPTISTA. MAGIÆ NATVRÆ (NATURAL MAGIC).**

Frankfurt: Apud Andreae Wecheli, 1591. Full contemporary alum pigskin blindstamped will fillets, oval portraits and scroll devices, blind tooled within the outer border. Spine in five compartments with raised bands. Illustrated with woodcuts. 8vo. Covers rubbed and minimally soiled; ink inscriptions on flyleaf; trivial inked marginalia and underlining. Klosterman bookplate and old inked coat of arms to front pastedown. Very good.

800/1,200

**149. ROBERT-HOUDIN, JEAN EUGNE. CONFIDENCES D'UN PRESTIDIGITATEUR.**

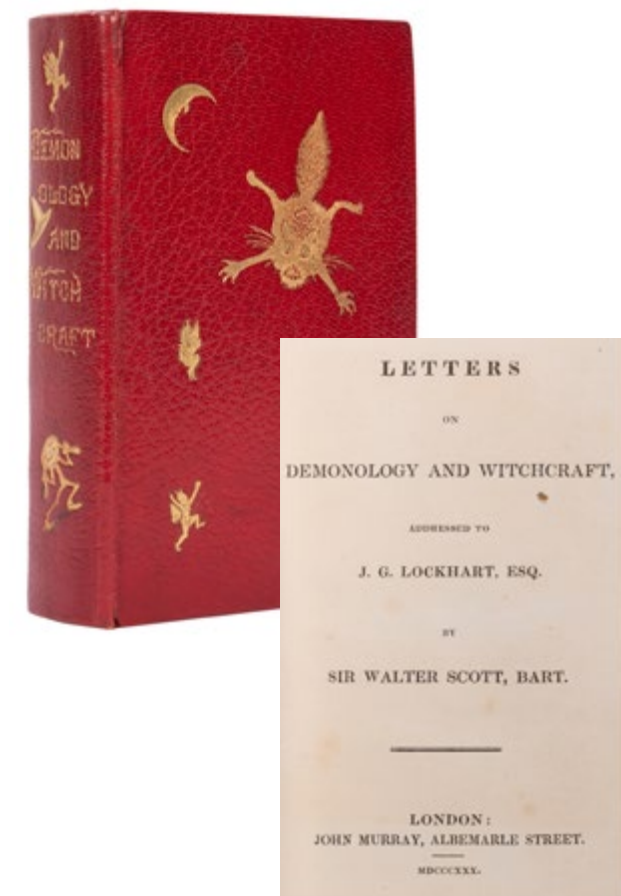
Paris: Librairie Nouvelle, 1859. Second Edition. Two volumes. Modern crimson quarter leather, raised spine bands decorated and lettered in gilt, title compartments, with matching cloth sides. Publisher's wrappers included (not in binding, chipped and tape repaired). Second volume with 15 plates at rear. 8vos. Leather rubbed.

500/1,000

**150. SCOTT, SIR WALTER. LETTERS ON DEMONOLOGY AND WITCHCRAFT.**

London: John Murray, 1830. Fine late nineteenth century crimson calf decorated and lettered in gilt with witches, moons, cats, and demons, including on the turn-ins, signed by Wood of London. T.E.G., marbled endpapers. Frontispiece (loose). Illustrated with three full sets of 12 engravings, one colored and two uncolored, by George Cruikshank. 8vo. In a drop spine box. Toole Stott 873. A handsomely bound example.

500/700



150

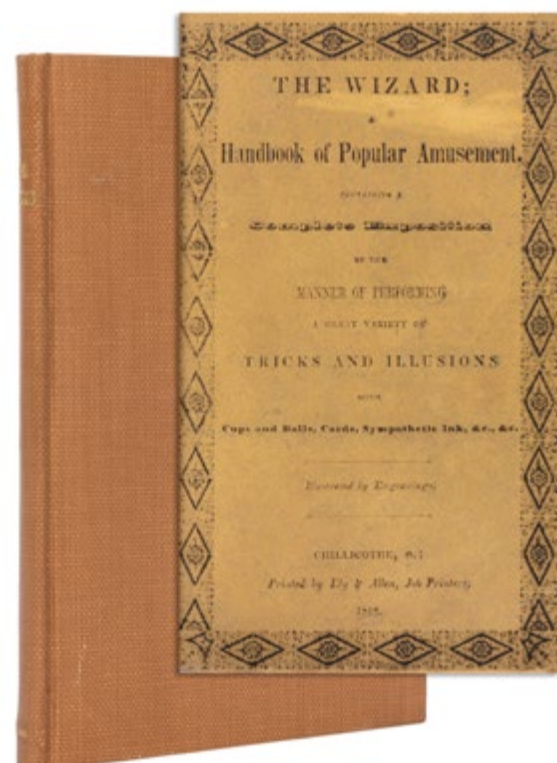




151



152



153

**151. TABLE TURNING AND TABLE TALKING.**

London: Henry Vizetelly, Gough Square, (1853). Pictorial yellow boards rebacked with gilt-lettered leather. Folding frontispiece, vignette to title page, illustrated with plates. 8vo. Wear at extremities of boards, large scuff to rear board affecting text, Museum of the American Circus rubber stamp to verso of frontis., else very good. Toole Stott 1398.

600/1,200

**152. THE WHOLE ART OF CONJURING, OR HOCUS POCUS.**

Philadelphia, New York, Boston, Baltimore: Fisher & Brother, (1850). Bound in one third leather over marbled boards, spine lettered in gilt, with matching marbled endpapers. Two volumes in one: *Hocus Pocus* being p. [1-5], 6-102; *Art of Legerdemain* being p. [3] 4-70 + 4 leaves of contents. 12mo. Foxed, one closed tear, O'Dowd stamp to frontispiece in margin; contemporary penciled marginalia; good. Toole Stott 705.

1,500/2,500

**153. THE WIZARD.**

Chillicothe: Ely & Allen Job Printers, 1848. Publisher's yellow wraps retained in orange buckram, spine lettered in gilt. Six plates. 12mo. Very good. Uncommon. Toole Stott 738.

800/1,500

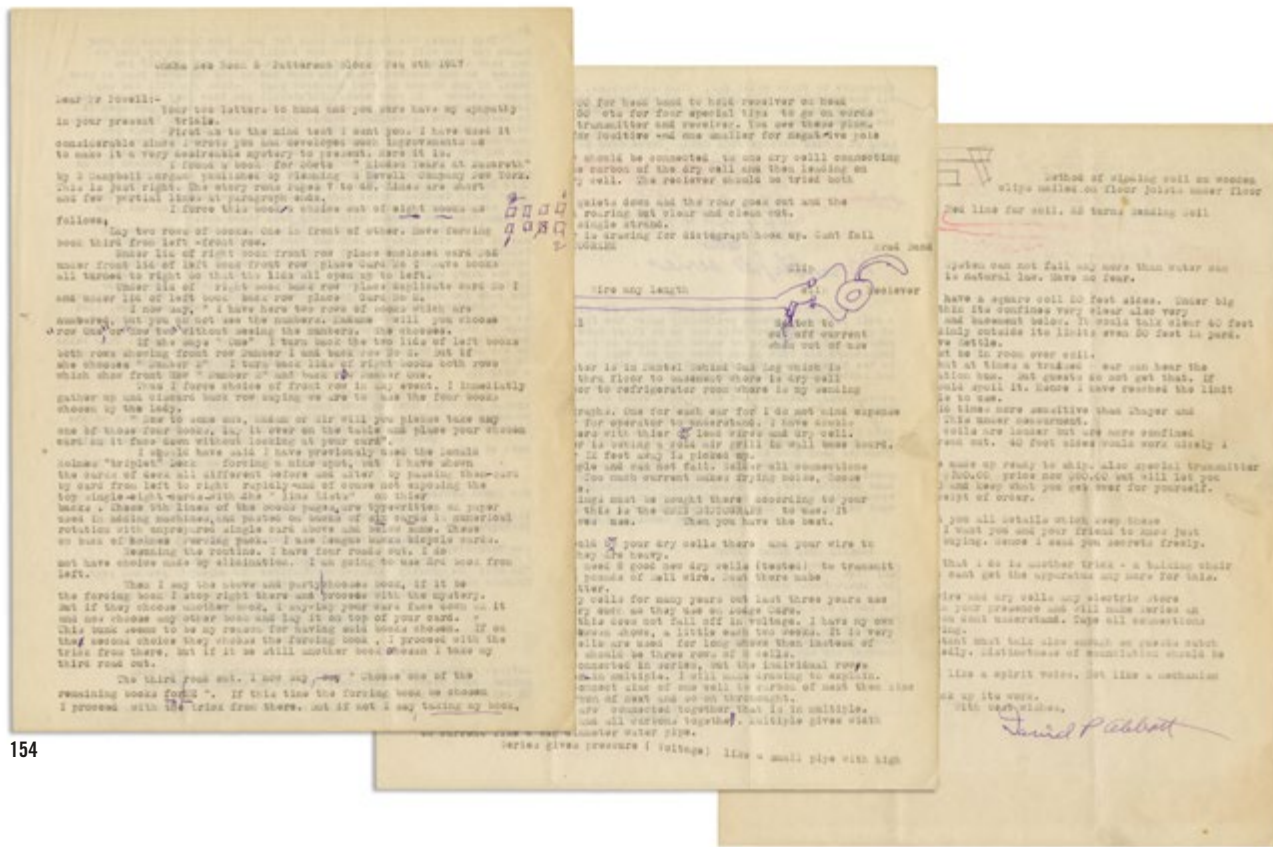
*An uncommon book that includes explanations of Cups and Balls, card tricks, and more. Its contents were primarily lifted from Hooper's Rational Recreations.*



# EPHEMERA

DAVIES  
PORTLAND, ONE





154

**154. ABBOTT, DAVID P. IMPORTANT TLS EXPLAINING HIS TALKING TEAKETTLE AND OTHER SECRETS.**

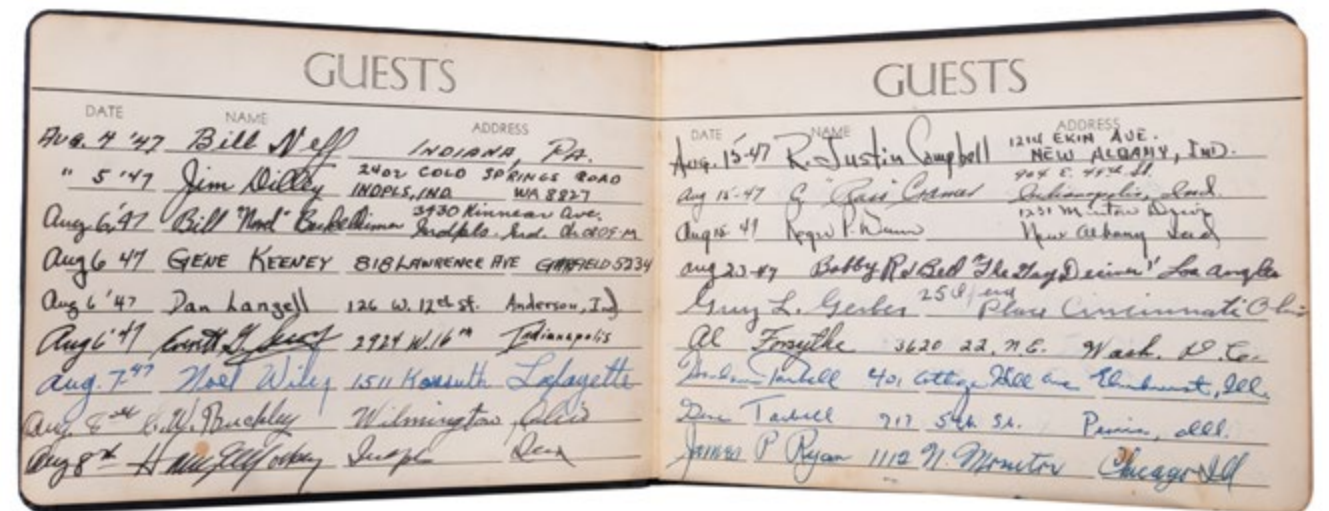
Dated Feb. 8, 1927, Abbott writes to Frederick Eugene Powell on three sheets of unlined paper, first describing the working of a book test he has devised, and then, over the course of two pages, explaining the setup and use of his famed Talking Teakettle. Abbott goes on at length to explain where to purchase the necessary supplies, and includes several crude drawings further illustrating how to install the apparatus in a home. He concludes the letter by stating, "The kettle sounds like a spirit voice. Not like a mechanism or phone or Radio. No radio can pick up the work." Signed in purple ink, "David P. Abbott."

400/800

**155. [ALEXANDER] INSCRIBED AND SIGNED PORTRAIT OF THE NARTELL TWINS & MRS. ALEXANDER.**

Portland: Davies, 1921. Full-length image of the twins and Mrs. Alexander standing together and gazing intently at a crystal ball held in Mrs. Alexander's outstretched hands. 10 x 8". Backed with old linen. Inscribed in ink, most likely in the hand of Claude Conlin, "Mrs. Alexander / & Nartell Twins / to the / Demons / Mar. 22 - 21."

500/1,000



156

**156. [AUTOGRAPHS] DUKE STERN'S AUTOGRAPHED GUEST BOOK.**

1940s - 50s. Clothbound guest book kept by Duke Stern, noted magic demonstrator and magic shop manager closely associated with Abbott's Magic Novelty Co. of Colon, Michigan. Filled with the autographs and addresses of over 100 notable magicians, including Bill Neff (the first entry), Harlan Tarbell, Jim Ryan, Dell O'Dell, John Mulholland, Stewart James, Arthur Dowler, Bert Allerton, Howard Nelson, John Braun, George Marquis, Percy Abbott, Karrell Fox, Lester Lake, Gene Gordon, Monk Watson, Al Flosso, Dorny, Stuart Judah, Robert Nelson, Ross Bertram, Joe Berg, Theo Bamberg (Okito), LePaul, Max Terhune, Don Alan, Al Wheatley, Walter Blaney, and Harry Blackstone, Sr. (with self-portrait caricature). Most likely collected during the 1947 Abbott's Get-Together, with the last entries made in 1955. Stern's name is written on the fep in black ink in his own hand. Foxed, but very good overall.

500/1,000

**157. [AUTOGRAPHS] FRIENDS OF THE YOGI MAGIC MART AUTOGRAPH DISPLAY.**

Baltimore, 1940s - 60s. Large paper sign lettered with the text "Friends of the Yogi Magic Mart" at its center, and covered with the signatures of hundreds of magicians, both well-known and obscure, who visited the storied magic shop owned and operated by Phil Thomas. Among the autographs on the sheet are those of Blackstone Sr. (with self-portrait caricature), Percy Abbott, Russel Swann, Al-Pi-Gi-Ni, Dagmar, Paul Duke, Al Minder, Orville Meyer, Roy Benson, John Mulholland, S. Leo Horowitz, Kay Thomas (Phil Thomas's wife), Burling Hull, Hardeen Jr., and hundreds more. Framed to 25 1/2 x 24 1/2". One horizontal crack visible; not examined out of frame.

500/1,000

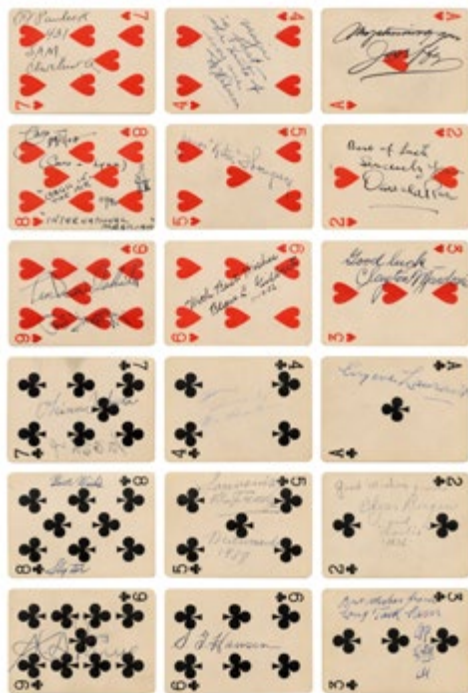


155



157





158



160

**158. [AUTOGRAPHS]  
PLAYING CARDS AUTOGRAPHED BY FAMOUS MAGICIANS.**

1930s. Pack of fifty-three Steamboat cards inscribed and/or signed by noted magicians of the 1930s, including Harry Redan, The Great Raymond, John Mulholland, James Wobensmith, The Great Kolar, Betty Jane Kolar, T. Nelson Downs, Harlan Tarbell, Judson Cole, Harry Blackstone Sr., Cardini, Ade Duval, Kuma, Joseffy, Tenkai, Eugene Laurant, Frakson, Edgar Bergen, Long Tack Sam, and others. Four cards unsigned. Very good condition.

500/1,000

**159. BALDWIN, SAMRI.  
INSCRIBED PORTRAIT OF THE  
WHITE MAHATMA, S.S. BALDWIN.**

Petaluma: Baldwin Studio, 1917. Half-length bust portrait of the famed mind reader, his name in white ink below the likeness, in a grey embossed photographer's mount. Inscribed and signed below the image: "Samri S. Baldwin / The original and only / Real White Mahatma / taken on my / 70th birthday / Jan 21st / 1917." And with a miniature photographic portrait stamp affixed to the mount in the lower left. Framed to 10 ¼ x 6 ¾".

500/1,000

**160. BLACKSTONE, HARRY (HENRY BOUGHTON).  
COLLECTION OF 41 BLACKSTONE MAGIC COMIC BOOKS.**

Street & Smith, 1940s. Including *Super Magic Comics* V1 N1; a large grouping of *Super Magician* comics; *Blackstone Master Magician* comics (one featuring Red Dragon); and one issue of *Blackstone Magician Detective*. Not graded. Complete list available on request. Nice lot. Should be seen.

1,500/2,500

*These Blackstone stories were written by Walter Gibson, who worked for the illusionist with great regularity, churning out souvenir "pitch" books, hardcover volumes teaching the reader how to perform various tricks, as well as scripts for radio shows featuring Blackstone.*



161

**161. BLACKSTONE, HARRY (HENRY BOUGHTON).  
SEE THE GREAT BLACKSTONE TONIGHT.**

N.p., ca. 1920s. Double-sided diamond-shaped pictorial flyer on blue cardstock, bearing a portrait of a young Blackstone, with text on the obverse. 7 x 7". Old folds and chips. Scarce. Sold together with a convention badge from the 1961 Abbott's Magic Get-Together inscribed and signed by Blackstone, and signed by Jack Gwynne and Suzy Wandas. With original white hanging ribbon.

250/500

*Though responsible for bringing magic to Colon, Michigan, and despite living in the tiny village for decades, Blackstone only appeared at the annual magic convention held there but once. Blackstone and Percy Abbott, owner of the Abbott Magic Company and sponsor of the annual Get-Together, were not on speaking terms for over three decades. After Abbott's passing in 1960, Blackstone finally appeared at the convention and was welcomed home rousingly by all in attendance.*

**162. BLACKSTONE, HARRY (HENRY BOUGHTON).  
INSCRIBED AND SIGNED PHOTO OF  
BLACKSTONE PRESENTING HIS GARTER TRICK.**

Dayton: Campbell's Orcajo Photo-Art, 1942. Full-length photograph of Blackstone, flanked by assistants Betty Johnstone and Sue Doremus, performing the Traveling Garter trick. 8 x 10". Lengthy and bold inscription in ink by Blackstone. Minor wear to verso.

150/300

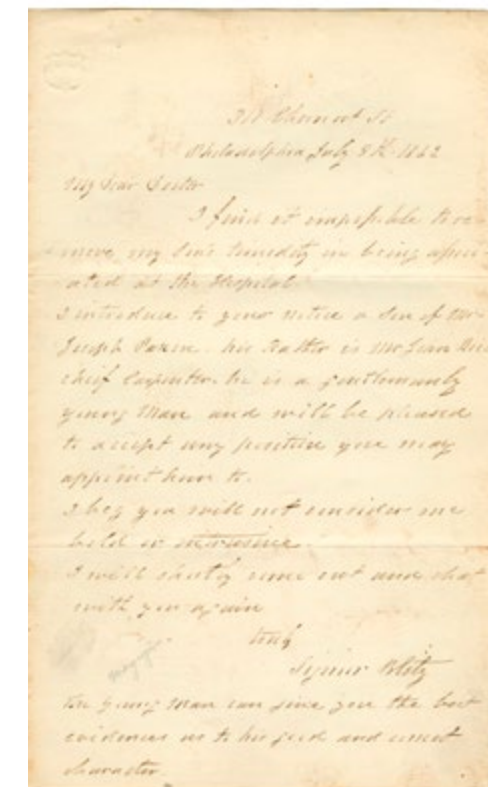
**163. BLITZ, ANTONIO.  
SIGNOR BLITZ AUTOGRAPH LETTER SIGNED.**

Dated July 8, 1862, Blitz writes from Philadelphia a brief letter of introduction to an unnamed doctor, presenting a "gentlemanly young man [who] will be pleased to accept any position you may appoint to him." One folded sheet, embossed coat of arms in upper left, with original creases from mailing. Signed in ink, "Truly, Signor Blitz." A scarce autograph.

500/1,000



162



163



159





164

**164. [BOOKPLATES]  
THE KLOSTERMAN COLLECTION OF MAGICIANS' BOOKPLATES.**

Principally American and English, 20th century. Approximately 400 bookplates, as well as seals, embossed labels, and stickers, from a multitude of private libraries of magic and the allied arts, including Ricky Jay, James Findlay, James Alfredson, Tony Andruzzi, Virgil Anjos, David Devant, Vin Carey, Robelly, Paul Fleming, Karl Germain, Walter Gibson (signed), Will Goldston (signed), John Henry Grossman, Nelson Hahne, Louis Hoffmann (i.e., Professor Hoffmann), McManus-Young/Library of Congress, George Johnson, Robert Lund, Sid Lorraine, Newmann, John Mulholland, Stanley Collins, John Braun, Kenneth Klosterman, and many others. A quantity signed. Includes some duplication. Neatly organized in sleeves in three binders, generally in alphabetical order.

800/1,500



165

**165. BRAUN, JOHN.  
JOHN BRAUN'S SIGNED MAGIC CLUB MEMBERSHIP CARDS.**

Including his Society of American Magicians card for 1925, signed by president Harry Houdini; his 1928 S.A.M. card signed by president Howard Thurston; his 1930 International Brotherhood of Magicians card signed by W.W. Durbin as president; and his 1947 I.B.M. card signed by Braun himself as president of the organization. Neatly framed, 9 1/2 x 12".

1,500/2,500

*This collage of Braun's cards hung for years in the library of the Salon de Magie. Braun, who served as editor of the I.B.M. journal for decades, was a mentor to Ken Klosterman and an editor of many notable books on conjuring. His library became the nucleus of Klosterman's book collection.*



166



168

**166. CARDINI (RICHARD VALENTINE PITCHFORD).  
INSCRIBED AND SIGNED PORTRAIT OF CARDINI.**

Portland: Davies, ca. 1920. Half-length matte-finish profile portrait of the famed vaudeville manipulator considered by many to be the most imitated magician in the world. He holds a match to the cigarette in his lips, and a walking stick in the crook of his arm. 10 x 8". Boldly inscribed and signed by Cardini in blue ink.

350/700

**167. [CARDINI]  
CARDINI'S SILVER PEAU DOUX PLAYING CARDS.**

Chicago, Walgreen Co., ca. 1934. Unopened pack of the bridge-size fanning cards purchased by Cardini for use in his famous act. Cardini hallmark stamp to one panel. Box shows wear.

250/500



167



169

**168. CARDINI (RICHARD VALENTINE PITCHFORD).  
BRONZE CAST OF CARDINI'S RIGHT HAND.**

Being a contemporary life-size solid bronze of the hand of the great manipulative magician. Klosterman logo at base of wrist. Length 8 1/4".

1,500/3,000

*Taken from the plaster life cast kept for years by Swan Cardini and offered for sale in these rooms in the auction of Cardini: The Suave Deceiver on April 6, 2013, lot 14.*

**169. CARDINI, SWAN.  
SWAN CARDINI'S ENGRAVED CIGARETTE LIGHTER.**

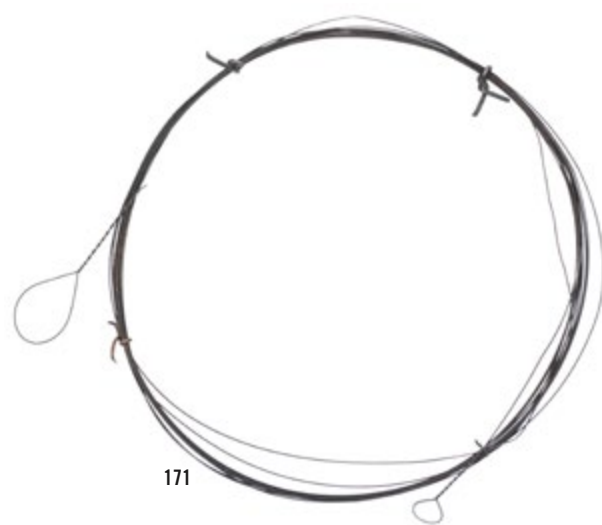
Chrome plated Zippo lighter given to Swan Cardini by her husband. Engraved on the case, "To Swan from Richard 1st, 1972." The case of this lighter has been engraved in the same manner and script as Cardini-made reels.

400/800





170



171

**170. CARRINGTON (JOSEPH BUHOT).  
CARRINGTON THE MAGICIAN SOUVENIR POCKET MIRROR.**

Circa. 1920. Oval celluloid-backed souvenir pocket mirror bearing a three-quarter length portrait of the French illusionist, with French text translating to: "The Master Magician/Whoever Holds Me Will be Happy." 72 x 24mm. Rare; only the second example we have encountered.

600/1,200

**171. CARTER, CHARLES.  
WIRE FROM CARTER'S KELLAR LEVITATION APPARATUS.**

Circa 1920. Thin piece of blackened wire terminating in loops at either end and coiled into a circle, formerly used in Carter's rendition of the classic Levitation illusion, using apparatus constructed by Harry Kellar in his Los Angeles home. Removed from the device by John Gaughan, the owner of Carter's apparatus, and presented to Ken Klosterman.

100/200

*This seemingly innocent piece of wire is in fact a significant part of magic's history. As Mike Caveney wrote in his 1995 book Carter the Great, "The Carter show yielded many treasures but none were more important than the Levitation." After the passing of Harry Kellar in 1922 it would be over a decade before Carter was able to purchase the illusion from his family, but eventually, after considerable negotiation, he added it to his show, updated it with modern technology, and began performing it regularly. After the Carter show was acquired in 1991, the original wires - one of which is being offered here - were removed by the new owner and replaced.*

**172. CHEFALO (RAFFAELE CHEFALO).  
NINE PHOTOGRAPHS OF CHEFALO'S ILLUSION SHOW.**

German, 1940s - 50s. Including images from the Scala in Berlin and Schumann in Frankfurt, depicting the Italian illusionist presenting his Asrah Levitation, Rising Cards, giant Linking Rings, and other effects. Largest 10 x 8". Generally good condition.

200/400



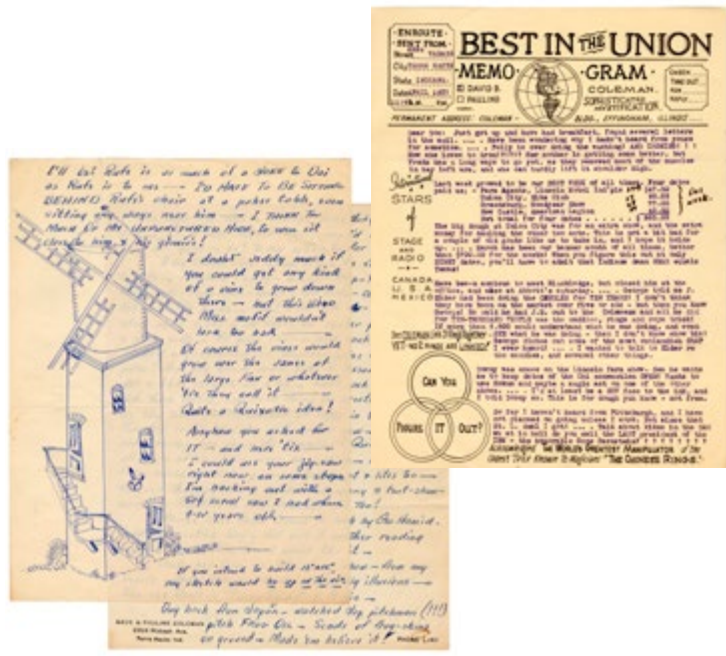
172



**173. CHING LING FOO (CHEE LING QUA).  
CHING LING FOO'S EMBROIDERED HEADDRESS.**

Circa 1914. Elaborate Chinese hat with embroidered dragon design and a multitude of metal adornments, owned and used by the famous Chinese stage magician Ching Ling Foo. Handsomely framed in a shadowbox with a vintage photo of Ching by White Studio of New York, signed by him in Chinese and an engraved brass plaque. 26 x 29". With three letters of provenance tracing the history of the headdress from Ching to George LaFollette, to the Circus Museum of Sarasota.

3,000/6,000



175

**174. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).  
INSCRIBED AND SIGNED PORTRAIT OF CHUNG LING SOO.**

Circa 1915. Offset printed bust portrait of the "Marvelous Chinese Conjurer" with printed signature in lower margin. Framed to 12 x 8 1/2". Incribed and signed in ink in Chinese and English by Chung Ling Soo in the image.

1,000/2,000

**175. COLEMAN, DAVID.  
ARCHIVE OF DAVID COLEMAN/DOC  
MAHENDRA CORRESPONDENCE AND EPHEMERA.**

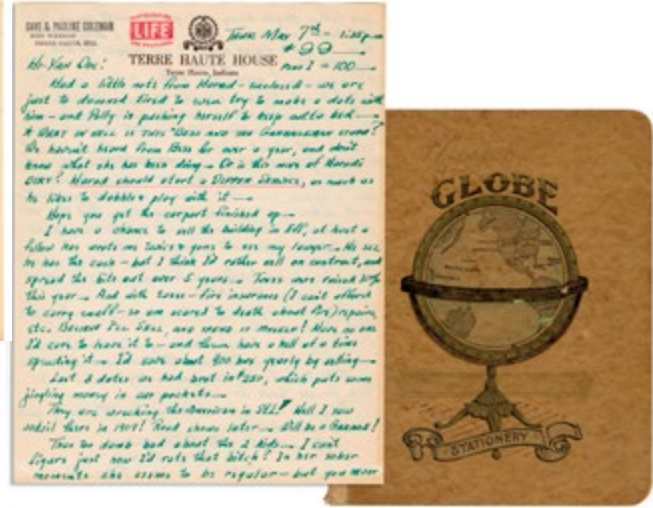
Approximately 1,000 pages in both manuscript and typewritten, being correspondence written by David and Pauline Coleman, proprietors of "Coleman's Oddities," a two-person act of magic and sideshow stunts performed by the duo, the letters addressed to Frank B. Sterling (known as "Doc" Mahendra, a mind reader and health food store proprietor living in Texas). The letters address wide-ranging subjects including plans for future shows, personal matters, routines and ideas for tricks, show business conditions for the Colemans, fellow entertainers and magicians ("[Lester] Lake is just a chiseler, no more or less - and a damn poor performer at his best. John said Dell [O'Dell] was at the Plaza (800 bux a nite)...." Accompanied by a group of typewritten scripts authored by Coleman, typewritten programs and notes, and newspaper clippings relating to his performances. Some letters only present in part. Items date primarily from the 1930s and 40s. The collection neatly organized in three display albums and one archival box. A fascinating trove of correspondence from a midwestern "working act" of the mid-twentieth century filled with personal anecdotes and "inside" information unavailable in virtually any other form.

1,000/2,000

Coleman lived in Terre Haute, Indiana and Effingham, Illinois. His wife Pauline (referred to as "Polly" in the correspondence), played a dangerous role in their show. Lying between two chairs, her head balanced on one, and her feet on the other - with nothing between her midsection for support - an anvil studded with spikes was placed on her bare midriff. Atop the anvil was placed a cinder block. The climax of the feat came when an audience volunteer wielding a sledgehammer was directed by Coleman to shatter the cinder block. Amazingly, Polly remained unharmed no matter how often the stunt was performed.



174



176

**176. DAVENPORT BROTHERS, THE.  
DAVENPORT BROTHERS ADVERTISING BROCHURE.**

[Lexington], 1875. Letterpress printed brochure bearing an engraved portrait of the famed brothers on the front and heralding the performance of their "extraordinary wonders" at the Odd Fellows' Opera House, Lexington. 8pp, including two filled with press comments relating to the brothers. One puncture hole, edgewear, minor penciled notations. Scarce.

800/1,200

**177. DE KOLTA, BUATIER (JOSEPH BUATIER).  
PORTRAIT OF ILLUSIONIST BUATIER DE KOLTA.**

Circa 1902. Silver print sepia tone portrait of the French magician in top hat and formal wear, on plain mount. Penciled name to verso. 6 x 5". Scarce.

400/800

**178. DOWNS, THOMAS NELSON.  
SIGNED PHOTOGRAPH OF T. NELSON DOWNS.**

London: F.L. Hana Studios, Ltd., ca. 1902. Full-length sepia tone image of the self-proclaimed "King of Coins" manipulating money at his fingertips. Cabinet card format, photographer's printed mount, 6 1/2 x 4 1/4". Signed in the image in ink by Downs.

800/1,200



177



178



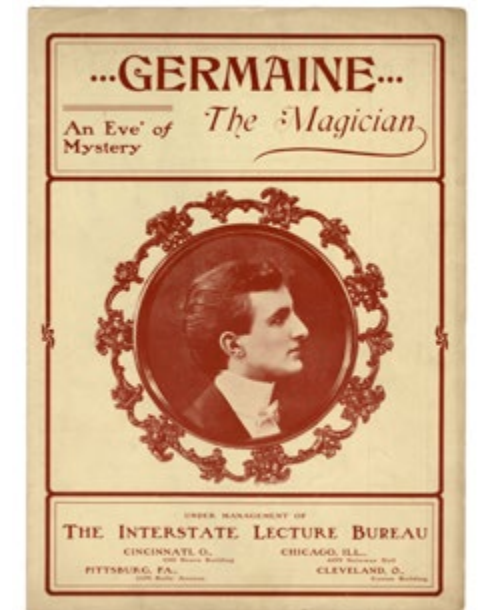
179



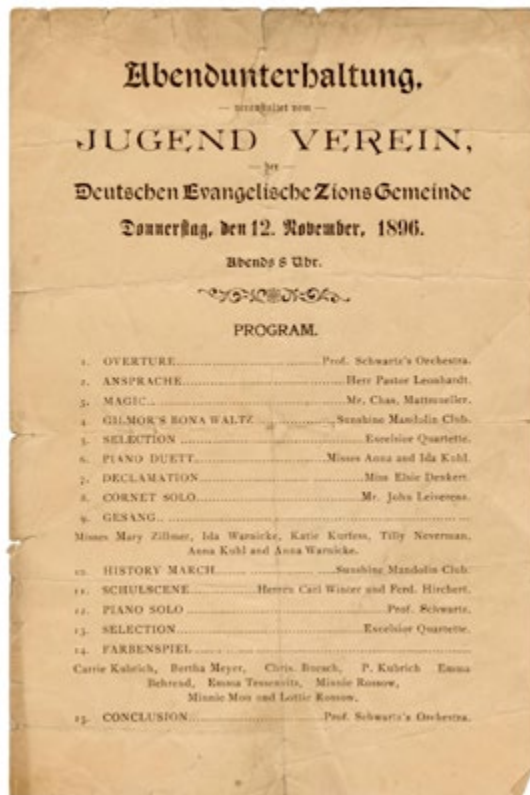
180



182



184



181

**179. FU-MANCHU (DAVID BAMBERG).  
INSCRIBED AND SIGNED PORTRAIT  
OF A YOUNG DAVID BAMBERG.**

New York: Unity Studio, ca. 1920. Half-length image of the young magician and shadowgraphist in black bow tie and jacket, taken during his formative years. 10 x 8". Faint creasing. Inscribed and signed, "David Bamberg."

400/800

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

Circa 1930. The famous illusionist poses in his Asian costume, forming a hand shadow portrait of a devil on the wall before him. Framed to 6 x 7 3/4". Inscribed and signed in the upper left, "Magically yours - Fu-Manchu."

400/800

**181. GERMAIN, KARL (CHARLES MATTMULLER).  
EARLY GERMAIN MAGIC PROGRAM.**

For a performance on November 12, 1896, the young "Chas. Mattmueller" presents the third act on a 14-part program at a Cleveland youth club. One 8vo sheet. Text in German. Heavy old folds. Likely the earliest known Germain program.

400/800

**182. GERMAIN, KARL (CHARLES MATTMULLER).  
EARLY GERMAIN BUSINESS CARD.**

Circa 1898. Decorative calling card bearing the text, "Impossibilities made possible / Karl Mattmueller / Magician" in blue ink surrounded by printer's ornamentation. Edgewear, soiled spot in upper left. Rare.

500/1,000

*This card was used in the years before Germain adopted his stage name, and was most likely used during his teenage years, before he adopted conjuring as a full-time profession.*

**183. GERMAIN, KARL (CHARLES MATTMULLER).  
PORTRAIT AS A YOUNG MAGICIAN.**

Cleveland: R. F. Krumhar, ca. 1890. Full-length cabinet card portrait of the artistic magician in white tie and tails, with a fan in one hand and a chain of handkerchiefs in the other. Embossed photographer's mount, 7 1/8 x 5". Glassine residue in upper margin, else near fine.

1,500/2,500

**184. GERMAIN, KARL (CHARLES MATTMULLER).  
EARLY GERMAIN ADVERTISING BROCHURE.**

Cleveland, ca. 1900. Bi-fold pictorial brochure advertising Germain's services for the Interstate Lecture Bureau. Medallion portrait of Germain on front, spirit photograph on one interior page. 4to. Old folds. Scarce.

400/800

*This early herald uses the spelling of Germain's stage name he later would forego.*



183





**185. GERMAIN, KARL (CHARLES MATTMULLER).  
EARLY GERMAIN MAGIC SCRAPBOOK.**

Comprised of thirty leaves filled with clippings, programs, and assorted ephemera chronicling the career of this notable and inventive American magician, and including press clippings dating from 1894 (from a German-language newspaper in Cleveland, his hometown), to approximately 1912. Most clippings bear notations or dates in Germain's hand. One of them, on the penultimate leaf, points to a note in a newspaper and states, "Final tour." The clippings are accompanied by loose ephemera from throughout Germain's lifetime, including printed press sheets, theater programs, letterpress handbills, pencil sketches, printed Germain brochures, a scene and property plot for Germain's show, a small and rare 1898 letterpress broadside advertising Germain as "The Magician Alexander," and more. The entire book disbound and neatly organized in an archival pebbled cloth binder, the spine lettered in gilt. An important document of the career of one of magic's most highly-regarded "golden age" performers.

4,000/6,000



187

**186. GERMAIN, KARL (CHARLES MATTMULLER).  
GERMAIN'S PUZZLE BOX.**

Circa 1930. Wooden protractor case with a hidden internal compartment which only opens with the use of a special tool concealed as another part of the device. With an embossed metal plate bearing Germain's name attached below the engraved brass protractor on the surface of the case. 4 x 5". With a letter describing its use by Germain's student, Stuart Cramer.

500/1,000



186

**187. HENRY, S.S. (SHELDON SPAHR HENRY).  
LARGE ARCHIVE OF S.S. HENRY LETTERS,  
PHOTOGRAPHS, AND EPHEMERA.**

V.p., v.d. (ca. 1900s/30s). Includes photographs of Henry performing various feats of stage magic, typed and signed letters on commercial and hotel stationery, photos of Henry with other magicians, programs, advertising brochures, a small original landscape illustration by Henry, a color self-portrait of Henry (captioned "Me by me"), and more. Approximately 50 pieces. Nice grouping.

800/1,200



one of two

188

**188. HERRMANN, THE.  
TWO PHOTOGRAPHS OF ALEXANDER AND  
ADELAIDE HERRMANN TAKEN AFTER THEIR WEDDING.**

[New York], 1875. Two images, the first a full-length silver print portrait of the couple, Alexander seated in a chair next to his wife; the second a three-quarter length sepia tone image of Adelaide in her wedding dress. Mounted to a single piece of board, 7 1/2 x 10". Rare.

2,000/4,000

The Herrmanns were married at New York's city hall in 1875 by the mayor of the city, William H. Wickham. Alexander was 31 and Adelaide was 22 years old. The couple remained steadfast partners both on and off stage until Alexander's untimely death in Rochester New York on December 16, 1896.





190



191



192



193



189

**189. HERRMANN, ADELAIDE.  
INSCRIBED AND SIGNED  
PORTRAIT OF ADELAIDE HERRMANN.**

[New York], 1927. Half-length portrait of the "queen of magic" who achieved considerable success as a solo artist in vaudeville with a stage-filling magic act. 7 1/2 x 5". Incribed and signed "Yours truly / Adelaide Herrmann." Additional note in Herrmann's hand to the verso states, "Adelaide Herrmann taken on her 73rd birthday August 11, 1927."

300/600

**190. HERRMANN, ALEXANDER.  
PHOTOGRAPH OF ALEXANDER HERRMANN  
IN HIS HORSE DRAWN CARRIAGE.**

Circa 1885. Image shows the famed magician holding the reins of a two-wheeled horse drawn carriage. A liveried attendant stands before the lead horse. Framed to 7 1/4 x 8 1/2". Cracks and soiling visible; not examined out of frame. Rare.

1,500/2,500

**191. HERRMANN, ALEXANDER.  
PORTRAIT OF HERRMANN THE GREAT.**

Columbus: Baker Art Gallery, ca. 1890. Half-length bust portrait of the famed mephistophelean magician. Printed mount, 6 1/2 x 4". Signed in the negative by Herrmann.

1,000/2,000

**192. HERRMANN, LEON.  
HERRMANN THE GREAT ADVERTISING CALENDAR.**

Chicago: Cross Printing, 1900. Souvenir advertising calendar bearing a half-length portrait of a dapper Leon Herrmann with a cigarette in one hand above a medallion portrait of his wife Marie, on a gold background. Original calendar attached below. 10 3/4 x 4 3/4". Minor chips and wear. Rare.

800/1,500

**193. HERRMANN, LEON.  
LEON HERRMANN SOUVENIR POCKET MIRROR.**

[Reading, PA: Reading Ribbon Badge Co., 1903]. Round souvenir mirror advertising the famous French magician. 56mm diameter, exclusive of chromed folding handle. Very good condition. PM30. Scarce.

1,000/2,000

**194. HOFFMANN, PROFESSOR (ANGELO J. LEWIS).  
SIGNED REAL PHOTO POSTCARD.**

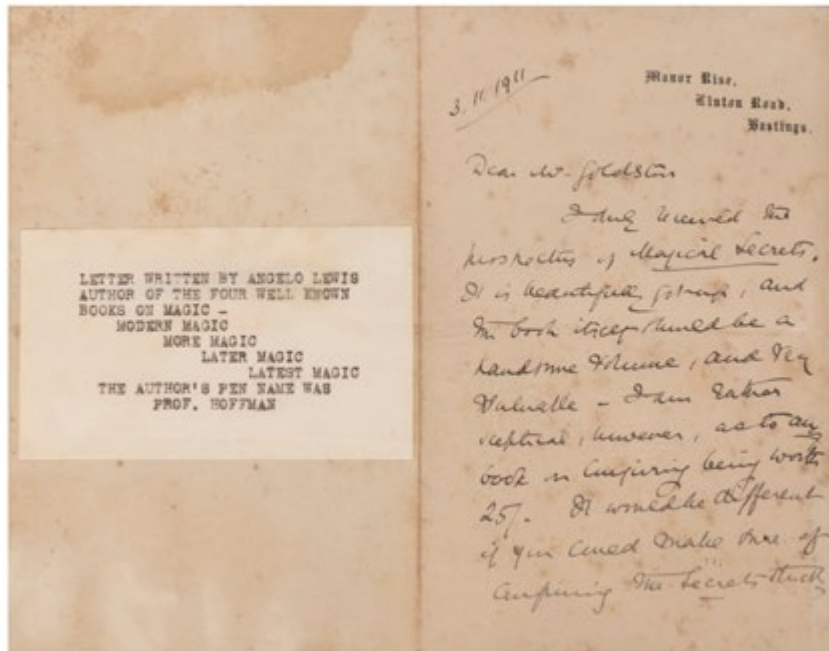
Circa 1915. Seated three-quarter length image of the author of *Modern Magic* and other influential instructional works on sleight-of-hand. Signed in the margin, "With kind regards/Louis Hoffmann." Framed (height 6 3/4"), collection stamp of John Mulholland to verso.

500/1,000



194

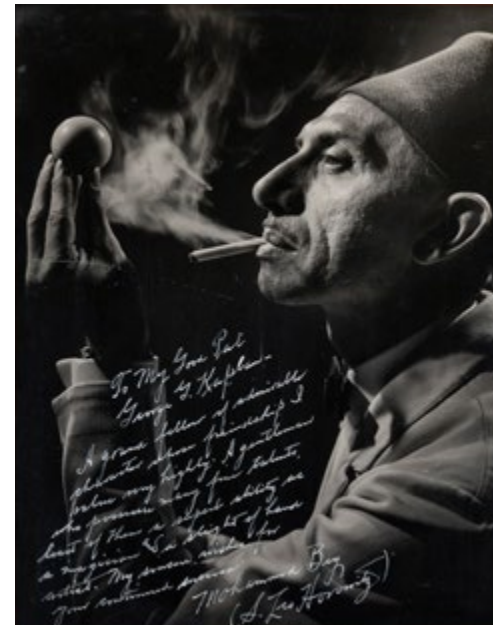




195



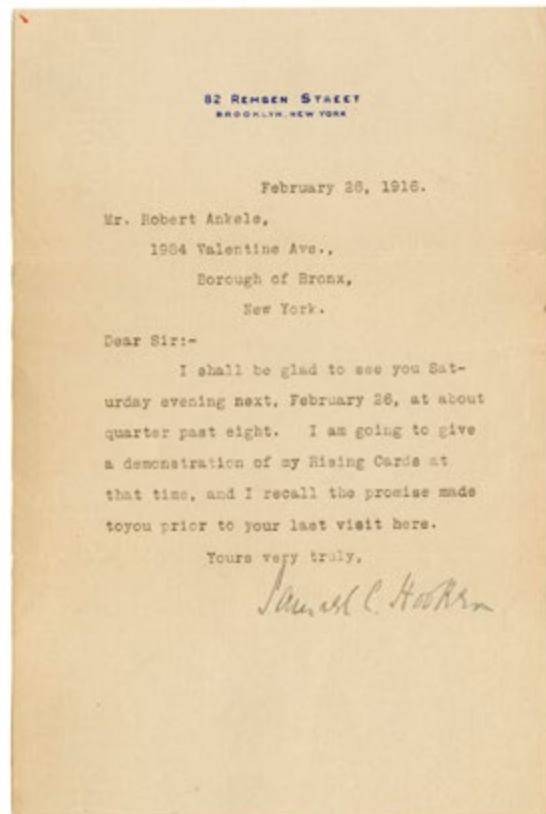
196



198



199



197

**195. HOFFMANN, PROFESSOR (ANGELO J. LEWIS). PROFESSOR HOFFMANN ALS TO WILL GOLDSTON.**

Dated Nov. 3, 1911 and written on Hoffmann's stationery, he addresses Goldston regarding the forthcoming "locked book," *Exclusive Magical Secrets* "...received the prospectus of *Magical Secrets*... the book itself should be a handsome volume, and very valuable. I am rather skeptical, however, as to any book on conjuring being worth 25/-." One folded 8vo sheet, mounted in a cardboard frame as part of the Circus Museum of Sarasota collection in the 1950s. Signed "Yours faithfully / Angelo Lewis."

500/1,000

**196. HOOKER, SAMUEL. PROGRAM FOR DR. HOOKER'S "IMPOSSIBILITIES."**

Brooklyn, 1916. Seventeen-part typed program for Hooker's presentation on October 2, 1916 of his legendary Rising Card effect, presented in the carriage house behind 82 Remsen Street. On one sheet of Hooker's printed 8vo letterhead. Rare.

500/1,000

**197. HOOKER, SAMUEL. DR. HOOKER TLS TO ROBERT ANKELE.**

Dated Feb. 26, 1916, Hooker writes to his fellow magician inviting him to a performance of his famous "Impossibilities," the rising card performance at his Brooklyn home, stating, "I am going to give a demonstration of my Rising Cards...and I recall the promise made to you prior to your last visit here." One 8vo sheet of printed stationery, signed "Samuel C. Hooker."

500/1,000

**198. HOROWITZ, S. LEO. LARGE INSCRIBED AND SIGNED PHOTO OF MOHAMMED BEY.**

[New York: George Karger ca. 1948]. Large-format profile portrait of Horowitz holding a billiard ball in one hand and a cigarette between his lips, a curl of smoke rising toward the ball. Likely taken at the time of the *Stars of Magic* photo sessions, in which Horowitz featured prominently. Framed to 16 1/2 x 13 1/2". Lengthy inscription in white ink: "To my good pal George G. Kaplan. A grand fellow of admirable character whose friendship I value very highly. A gentleman who possesses many fine talents, least of them a superb ability as a magician and a sleight of hand artist. My sincere wishes for your continued success. Mohammed Bey (S. Leo Horowitz)."

350/700

**199. HOUDINI, HARRY (EHRICH WEISZ). MR. AND MRS. HOUDINI GREETING CARD.**

Stuttgart: Carl Ebner, [n.d.]. Folded cardstock, interior bearing photo-engraved portraits of Harry and Beatrice Houdini. Cover with pencil notation possibly in Houdini's hand. Small area skinned with minor loss to print area; light old scrapbooking stain.

1,000/1,500

**200. HOUDINI, HARRY (EHRICH WEISZ). CABINET CARD PORTRAIT OF HOUDINI AND T. NELSON DOWNS.**

New York: Kern, ca. 1903. Three-quarter length sepia tone portrait of the famed escape artist and manipulative magician. Houdini sits next to Downs. Embossed and printed photographer's mount, 6 5/8 x 4 1/4". Old ink notations to verso. Uncommon.

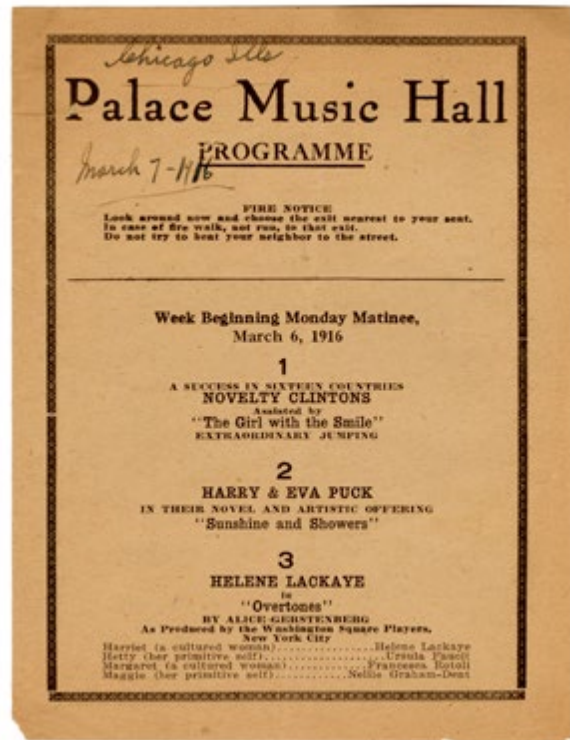
1,500/3,000



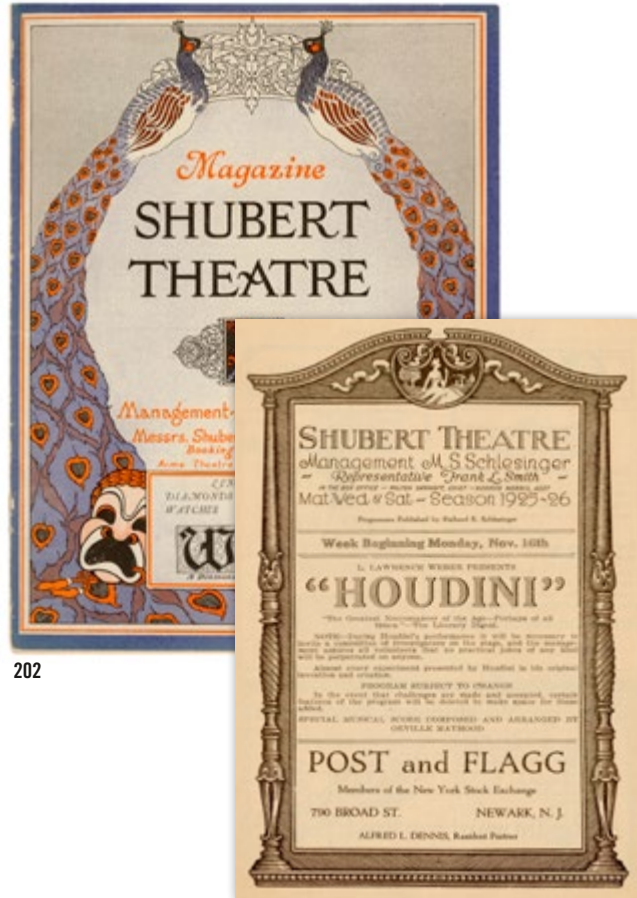
200







201



202



205



203



204

**201. HOUDINI, HARRY (EHRICH WEISZ). HOUDINI PALACE MUSIC HALL PROGRAM.**

[Chicago], 1916. Four-page folded program for Houdini's appearance as the sixth act on an eight-part bill, here presenting the Chinese Water Torture Cell. Chipping at tip and base of folds, old ink notation to front page, else very good.

200/400

**202. HOUDINI, HARRY (EHRICH WEISZ). HOUDINI SHUBERT THEATER PROGRAM.**

Newark, 1925. Theater program for Houdini's appearance at the Shubert Theater, Newark, for the week of Nov. 16, 1925. He presents a three-part show of magic, escapes, and the debunking of fraudulent spirit mediums. Wraps loose, else very good.

200/400

**203. HOUDINI, HARRY (EHRICH WEISZ). PHOTOGRAPH OF HOUDINI ON A SIDEWALK.**

1920s. Houdini stands outside the darkened entrance to a building. 7 1/2 x 5 5/8". Possibly an unpublished image.

400/800

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

1920s. Silver print photograph shows Hanging upside-down at "The Times" building (Seattle), with a large crowd gathered on the street, Houdini attempts to wriggle free of a strait jacket.

700/900

**205. HOUDINI, HARRY (EHRICH WEISZ). SPIRIT PHOTOGRAPH WITH ABRAHAM LINCOLN.**

1920s. Houdini, tied at the wrists with rope, watches the materialization of Lincoln, seated in a chair before him.

800/1,200





206

**206. HOUDINI, HARRY (EHRICH WEISZ).  
FIVE PHOTOGRAPHS OF HOUDINI AND FÉLICIE TREWEY.**

Circa 1920. Series of silver print snapshots of the two great magicians posing before a building, most likely in France, Trewey standing behind a motion picture camera in two of the images. In one photo, Mrs. Trewey stands between the two men. Approximately 3 ¾ x 2 ¼" each. Mounted to old linen in varying orientations.

1,500/2,500

*Trewey (1848 – 1920) was a multitalented performer, who excelled at juggling, music, acrobatics, pantomime, magic, chapeaugraphy, troublewit, hand shadows, and other variety arts. So popular was his style of performing that the phrase "Treweyism" became a widely used phrase in France. A close friend of the Lumiere brothers, he appeared in some of their first films, and was an early exhibitor of the brothers' groundbreaking motion pictures, making the two images offered here, of Trewey and Houdini posing with the camera all the more important.*

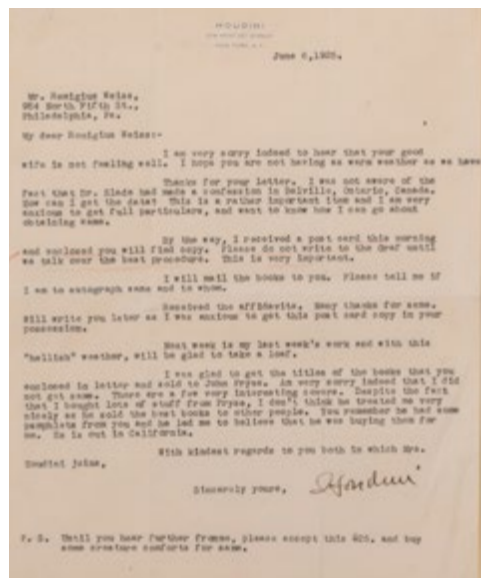


207

**207. HOUDINI, HARRY (EHRICH WEISZ).  
PORTRAIT PHOTOGRAPH OF HOUDINI.**

New York, ca. 1925. Sepia tone bust portrait, facing right, signed in the negative. 10 x 8". Near fine.

300/500

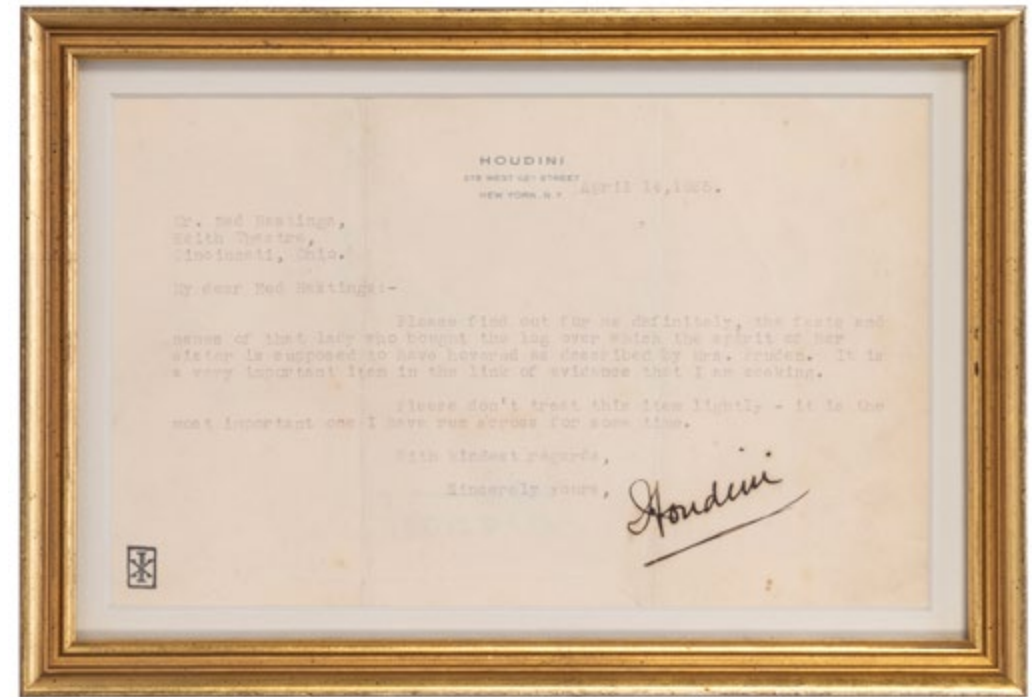


208

**208. HOUDINI, HARRY (EHRICH WEISZ).  
LENGTHY TLS FROM HOUDINI TO REMIGIUS WEISS.**

Dated June 6, 1925 and typed on Houdini's letterhead, he addresses the Philadelphia-based ex-medium regarding a range of topics, including, "I was not aware of the fact that Dr. Slade had made a confession in Belville, Ontario, Canada. ... I am very anxious to get full particulars, and want to know how I can go about obtaining same." He goes on to address other topics including books he is seeking, affidavits, and more. In a post-script, Houdini says, "Until you hear further from me, please accept this \$25 and buy some creature comforts..." Framed to 17 ¼ x 14". Boldly signed in ink, "Houdini."

1,500/2,500



209

**209. HOUDINI, HARRY (EHRICH WEISZ).  
HOUDINI TLS REGARDING SPIRIT  
MANIFESTATIONS.**

Dated April 14, 1925 and written on his New York letterhead, the great magician writes to one Ned Hastings asking, "Please find out for me definitely, the facts and names of that lady who bought the log over which the spirit of her sister is supposed to have hovered as described by Mrs. Pruden. It is a very important link of evidence that I am seeking. Please don't treat this item lightly – it is the most important one I have run across for some time." Gilt wooden frame, 7 x 9 ¾". Boldly signed in ink, "Houdini."

1,500/2,500



210

**210. HOUDINI, HARRY (EHRICH WEISZ).  
INSCRIBED AND SIGNED  
PORTRAIT OF HARRY HOUDINI.**

Seattle: Lapine Studio, ca. 1915. Handsome half-length silver print photograph of Houdini in bow tie and coat, his arms crossed before him. Wooden frame, 15 ½ x 13". Boldly inscribed and signed in the right margin, "Best wishes / Houdini."

2,000/4,000





**211. HOUDINI, HARRY (EHRICH WEISZ).  
HOUDINI & BESS POCKET MIRRORS.**

Philadelphia, ca. 1933. One bearing a bust portrait of Houdini, the other a portrait of his wife Bess. Oval form, 2 1/2 x 2". Minor tarnishing to mirrors. Keuthe MC17/MC18. Forgaard/Sperber PM33/PM34. Rare. **4,000/6,000**

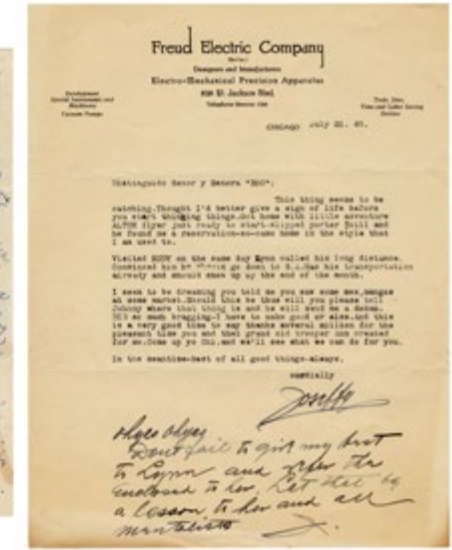
*These pocket-size "mirror cards" were presented to members of the Houdini Club of Philadelphia by Beatrice Houdini at its annual banquet on Jan. 7th, 1933. Fewer than ten sets are known.*



213



two of four



214

**212. HOUDINI, HARRY (EHRICH WEISZ).  
ORIGINAL FATE MAGAZINE  
COVER ART FEATURING HOUDINI.**

[Chicago], 1950. Gouache on board by an unknown artist depicts Houdini's head floating over a séance table surrounded by five sitters holding hands. Framed to 21 x 17". Mat stained, else good. Not examined out of frame. Sold together with a copy of the January, 1950 issue of *Fate* magazine with the feature story "Houdini's Message from the Grave," by Lydia Emery, and with the artwork offered here featured on the cover.

**1,000/2,000**

**213. HUGARD, JEAN (GERARD RODNEY BOYCE).  
INSCRIBED AND SIGNED PORTRAIT OF JEAN HUGARD.**

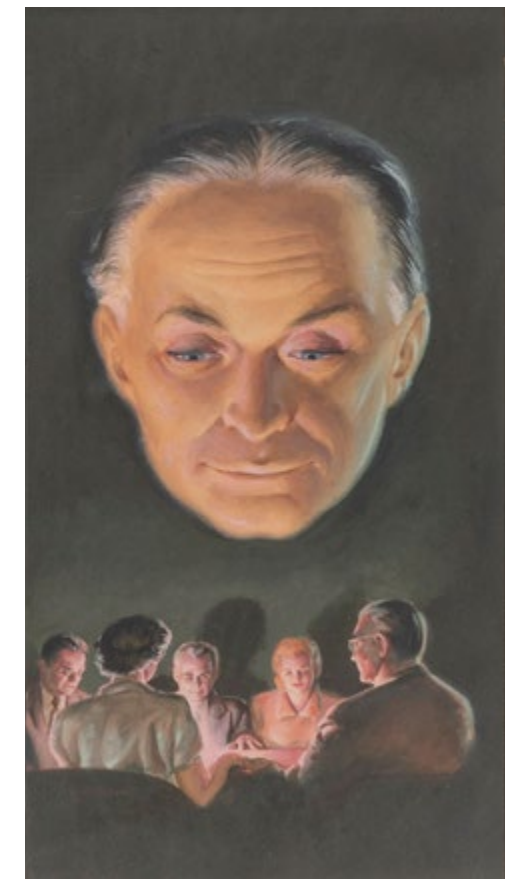
San Francisco and Los Angeles: Hartsook, 1918. Full-length portrait of the Australian magician in a long Chinese robe and costume, including queue, with the stage name "Chin Sun Loo" lettered in the left margin. 10 x 8". Pinholes at corners. Inscribed and signed by Hugard.

**100/200**

**214. JOSEFFY (JOSEPH FREUD).  
FOUR SIGNED JOSEFFY LETTERS.**

Spanning May - August of 1945, the mechanic and magician writes to fellow performer "Doc" Mahendra (Frank Sterling) regarding a range of topics, including trouble with his health. In one missive, he offers tantalizing details about his interactions with Okito and Fu-Manchu in Mexico, commenting that Okito hopes to move to Boston and "open a magic shop there." Three TLSs and one ALS, the former on two different Joseffy letterheads. Old folds and wear. All three signed boldly in ink, "Joseffy." Scarce.

**300/600**

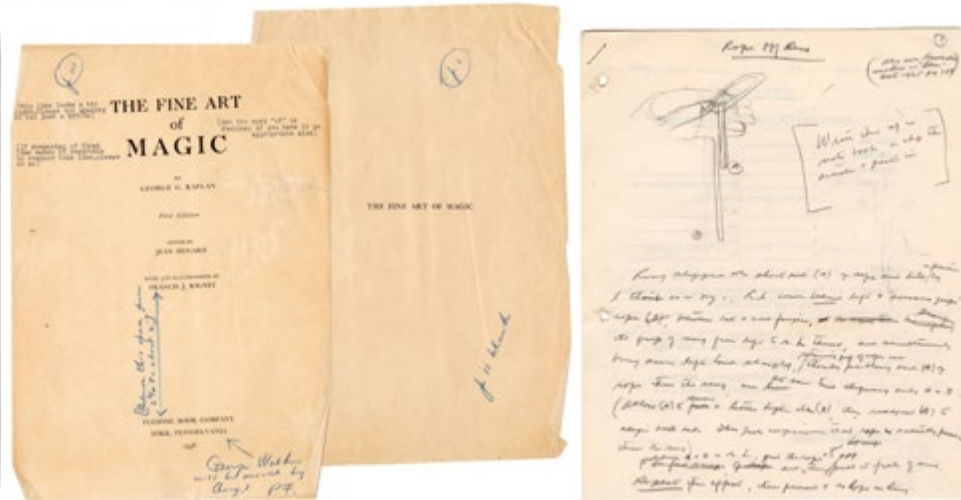


212





215



216



**215. KAPLAN, GEORGE. COLLECTION OF MANUSCRIPTS, NOTEBOOKS, AND GALLEY PROOFS RELATED TO GEORGE KAPLAN AND THE FINE ART OF MAGIC.**

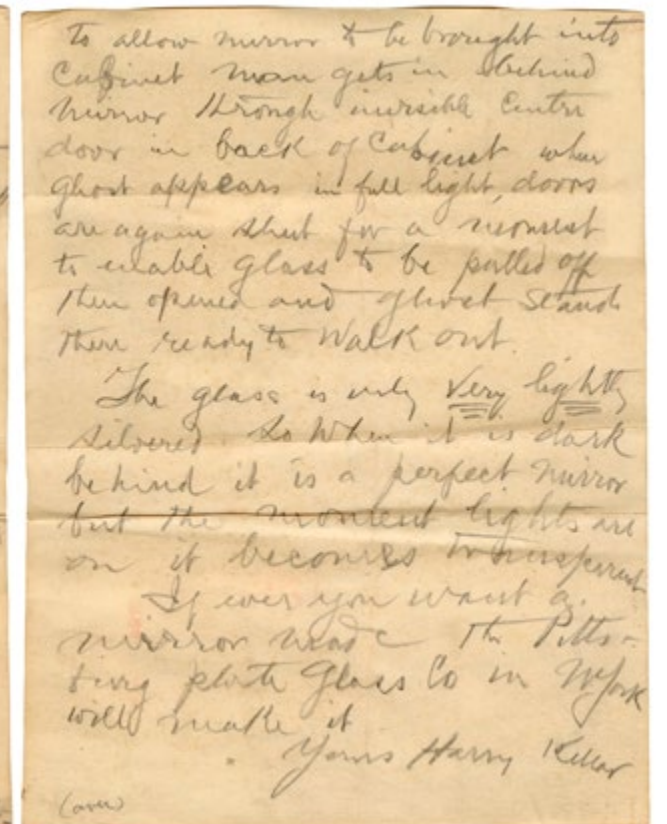
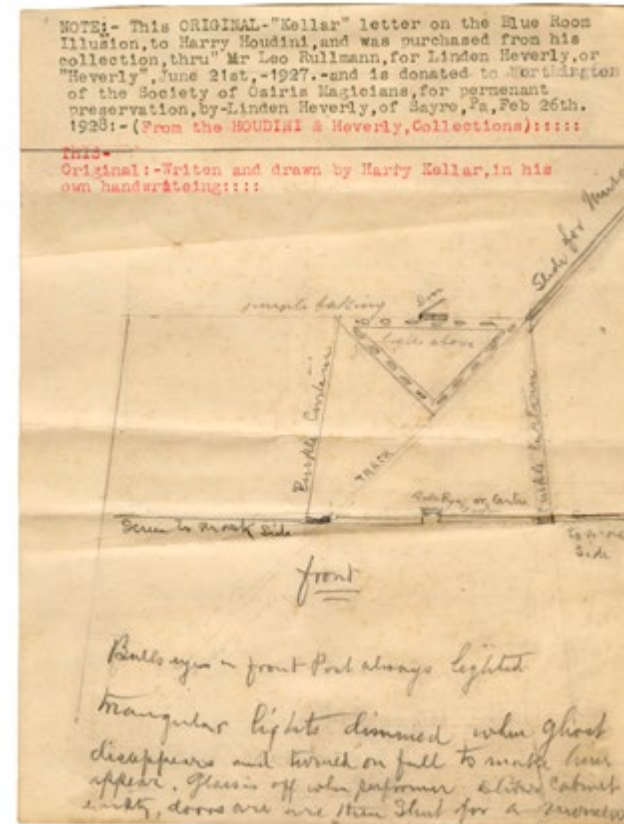
Comprised of a notebook of magic tricks, clippings, and ideas collected and invented by Kaplan, an album of letters of endorsement and reviews of his book *The Fine Art of Magic*, and hundreds of pages of proofs, paste-ups, contracts, correspondence with his publisher, and related documents surrounding the writing and publication of the book. ALSs and TLSs in the collection includes notes from Paul Fleming (the publisher), Max Katz, Francis J. Rigney (illustrator), Fred Braue, Robert Lund, Ken Brooke, and others. Other paperwork includes a contract for the book, royalty statements and letters, assignments of copyright, and related material. The collection contained in two display albums (one lettered in gilt) and three archive boxes.

1,500/3,000

**216. KASSNER, ALOIS. TWO PHOTOGRAPHS OF KASSNER'S MILK CAN ESCAPE.**

Germany, ca. 1920. The first image shows Kassner being cuffed and placed in a bag while his wife displays the can; in the second, a double-exposure image, the outline of the sack can be seen inside the metal can. Boudoir card format, on plain mounts, 12 x 9 1/2". Foxed, else good. Scarce.

400/800



**SECRETS IN THE HAND OF THE MASTER**

**217. KELLAR, HARRY (HEINRICH KELLER). KELLAR'S SPECTRES SANCTUM ILLUSION HAND-DRAWN DIAGRAM AND LETTER.**

Penciled on a single sheet in Harry Kellar's hand, and being a partial ALS from Kellar to Houdini regarding the working of his Spectres Sanctum illusion on the recto, with a detailed diagram with directions by Kellar on the verso, including directions for controlling the lighting to cause a ghost to appear or vanish on stage during the performance, ala the creations of Thomas Tobin and Professor Pepper. From the Circus Museum of Sarasota Collection. Perhaps the only known sketch of a stage illusion in the hand of Harry Kellar.

3,000/6,000

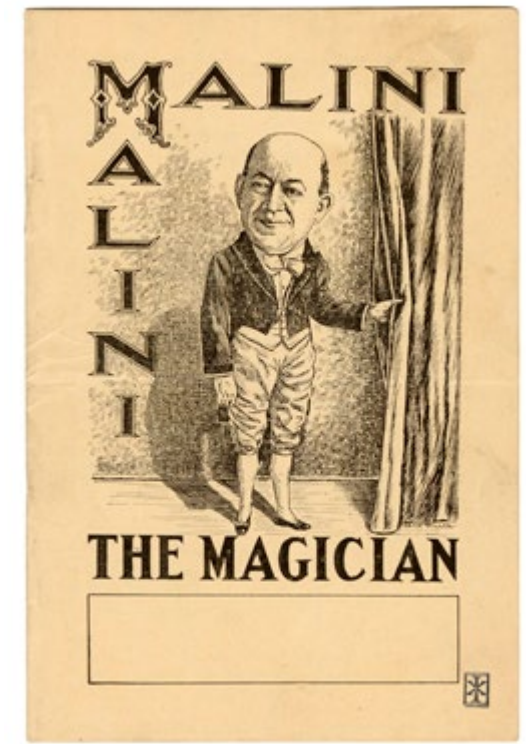
*In Kellar's hand under the sketch appears descriptive text outlining the working of the illusion and indicating how the "ghost appears in full light." The illusion was in essence a short magical play in which both people and objects slowly appeared and disappeared inside a room painted purple in color. The illusion was originated by J.N. Maskelyne and first performed at London's Egyptian Hall, the rights for American performances having been purchased by Kellar. A lengthy typed description above the diagram states, "NOTE: This [is the] ORIGINAL - "Kellar" letter on the Blue Room Illusion, to Harry Houdini, and was purchased from his collection, thru "Mr. Leo Rullmann, for Linden Heverly, or "Heverly," June 21st, - 1927... Written and drawn by Harry Kellar, in his own handwriting:::" While there are similarities between the Blue Room and the Spectres of the Sanctum, the diagram clearly shows the latter, which was, in essence, a modified version of what is today widely known as Pepper's Ghost.*



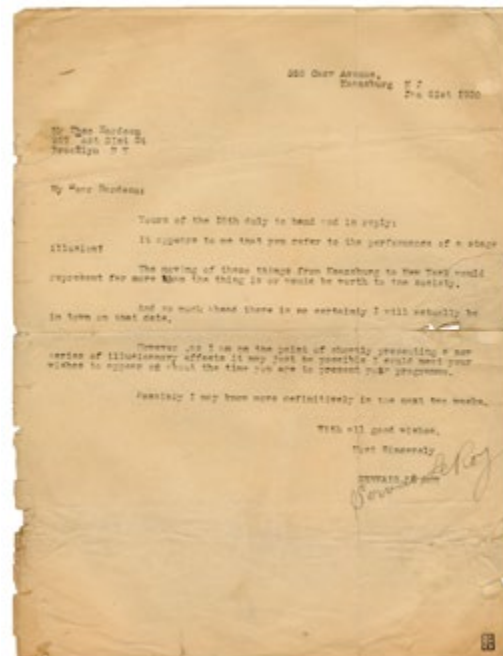
218



221



222



219



220

**218. LAURANT (EUGENE GREENLEAF). ARCHIVE OF EUGENE LAURANT EPHEMERA.**

Including four photographs of Laurant presenting hand shadows, advertising brochures, portraits (both candid and studio, one portrait signed in white ink), two chautauqua programs, a TLS from Laurant written in 1929, and more. Largest 8 1/2 x 11". Fifteen items in total. Generally very good condition. Nice lot.

300/600

**219. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY). LEROY TLS TO THEO HARDEEN.**

Dated Jan 21st, 1930, the inventive Belgian illusionist regarding a possible performance in New York, demurring: "The moving of these things from Keansburg to New York would represent far more than the thing is or would be worth to the society [of American Magicians]." He goes on to say, "I am on the point of shortly presenting a new series of illusionary effects...I could meet your wishes to appear on about the time you are to present your program." One plain 4to sheet, with old folds and chips. Signed in ink "Servais LeRoy."

400/800

**220. LEROY, SERVAIS. LEROY, TALMA, AND BOSCO STUDIO PORTRAIT PHOTOGRAPH.**

Berlin: Georg Gerlach & Co., ca. 1911. Large half-length portrait photograph of the trio of magicians. 12 x 8". Mounted to an overall size of 16 x 13". In a large wooden frame (16 1/4 x 19") with scrimmed mat concealing two holes in the frame. Not examined out of frame.

1,000/2,000

*This photograph hung in the theater of the Salon de Magie and it was through the camouflaged holes in the border of the frame that a number of impossibilities were performed; an offstage assistant, peering through a hole in the wall at the side of the stage, and through the hidden holes in the frame, could aid with feats of mind reading and other conjuring feats unbeknownst to the spectators in the audience.*

**221. MALINI, MAX (MAX KATZ BREIT). PORTRAIT OF MAGICIAN MAX MALINI.**

New York: Moffett, ca. 1920. Matte-finish full-length image of the famous sleight-of-hand performer in a three-piece suit and holding a walking stick in one hand. 10 x 8". Pinholes at corners, else very good.

250/500

**222. MALINI, MAX (MAX KATZ BREIT). MAX MALINI THE MAGICIAN ADVERTISING BOOKLET.**

Circa 1927. Saddle-stitched booklet reproducing letters of praise for Malini's feats of sleight-of-hand from President Warren G. Harding and others, along with a list of the dignitaries Malini had appeared before. Caricature by Jack Miller to front wrapper. Small 4to. Old central fold. Scarce.

800/1,200



223



224



226



227



228



225

**223. MARTIN, JON.  
PORTRAIT OF THE MASTER MAGICAL MECHANIC,  
IN A HANDMADE FRAME.**

London, 1950s. Dural aluminum frame crafted by Martin, holding a portrait of Martin, considered by many to be the finest craftsman of bespoke magic apparatus of the mid-twentieth century. 4 1/4 x 5 3/4". Image faded, else very good. Rare.

200/400

**224. [MULHOLLAND, JOHN] BALDRIDGE, CYRUS LEROY  
(AMERICAN, 1889-1977).  
THE MAGICIAN'S RINGS.**

1940. Fine drypoint etching of John Mulholland, clad in white tie and tails, presenting the Linking Rings. A top hat and ball rest on the table at his side. Signed in pencil and dated by the artist. Said to be one of three examples printed. Framed to 17 x 15".

400/800

*Baldrige was a popular mid-century illustrator whose work appeared in Mulholland's 1932 book, Quicker than the Eye.*

**225. MULHOLLAND, JOHN.  
JOHN MULHOLLAND'S WALKING STICK.**

Circa 1955. Wooden cane with faux snakeskin-covered handle bearing Mulholland's enameled and engraved rabbit in hat logo at the base of the grip. Height 37". Worn from use.

500/1,000

**226. MULHOLLAND, JOHN.  
MULHOLLAND CIGARETTE BOX.**

Handsome ebonite box, identical in size and design to boxes that Nate Leipzig, Mulholland's teacher, produced in limited quantities and presented as a gift to friends. 3 x 4 x 1 3/4". Hallmarked "NIC/4." Uncommon.

300/600

**227. HELLER, GEORGE.  
GEORGE HELLER CIGARETTE BOX.**

Handsome ebonite box, identical in size and design to boxes issued with portraits of Leipzig and Mulholland (see previous lots), bearing a half-length portrait of New York magician George Heller. 3 x 4 x 1 3/4". Hallmarked "NIC/2." Uncommon.

200/400

**228. LEIPZIG, NATE  
(NATHAN LEIPZIGER).  
NATE LEIPZIG CIGARETTE BOX.**

Handsome ebonite box which Leipzig had produced in limited quantities and presented as a gift to friends. Hallmarked "NIC." 3 x 4 x 1 3/4". Typed label affixed under lid states, "Given to me by Carl Rosini." Uncommon.

300/600



230

**229. NEFF, BILL.**  
**SCRAPBOOK KEPT BY GHOST SHOW MAGICIAN BILL NEFF.**  
 Oblong folio scrapbook owned and kept by Neff, one of the best-known practitioners of the Spook Show genre, and featuring photographs, autographs, letters of endorsement, brochures, clippings, business cards, and other paper ephemera from his career. Includes several photographs of Neff with his boyhood friend and one-time performing partner Jimmy Stewart (as well as a printed advertisement for a joint appearance by the pair), as well as images of Neff with Clyde Beatty and Gene Autry. Among the other contents are letters from fellow magicians, a photograph of an unusual lobby board advertising Annemann's bullet catch, advertising novelties for Neff's show, telegrams, Neff's IBM certificates, postcards, original pen-and-ink illustrations, show tickets, and more. 1930s - 50s, with the contents in generally very good condition.

500/1,000



229



231

**230. NEFF, BILL.**  
**SCRAPBOOK OF BILL NEFF PHOTOGRAPHS.**  
 Collection of twenty-five large-format images of Neff presenting his *Madhouse of Mystery* spook show at the Apollo Theater in New York, photographed by Charles Reynolds, and depicting scenes from his Spirit Cabinet routine, Sacrificial Cremation illusion, Duck Tub production, Hindu Basket, Noma illusion, Doll House (with the production of a ghost), and other effects. Most with the photographer's stamp to verso. The largest 10 ¼ x 13 ½". In a large-format display album.

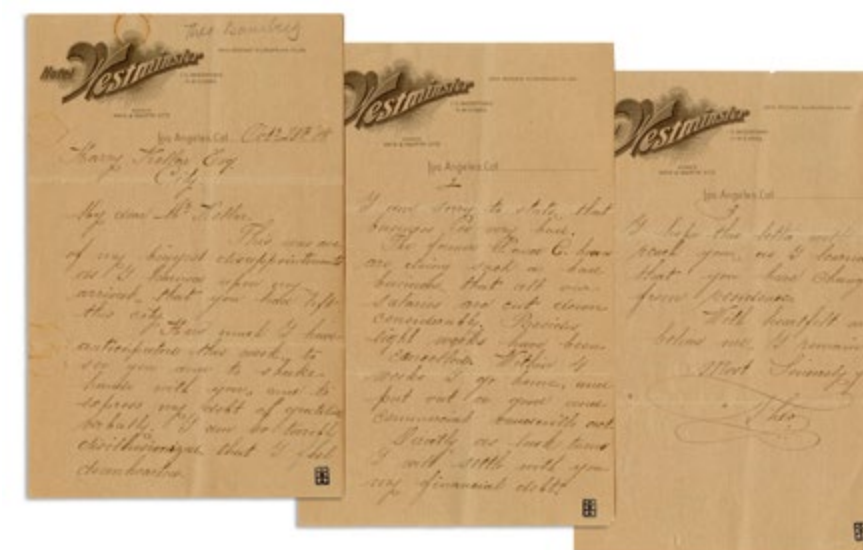
**231. NICOLA (WILLIAM MOZART NICOL).**  
**TWO DRESS COLLARS WORN BY ILLUSIONIST WILL NICOLA.**  
 1930s. Pair of white cotton removable collars worn by the Illinois-born illusionist who toured the globe with a gigantic three-hour-long illusion show. Length 17". One with Nicola's name written in ink on the collar, the second bearing the same identifying mark as the first. Worn and tattered from use.

500/1,000

200/400



232



233

**232. OKITO (TOBIAS BAMBERG).**  
**MARQUETRY PANEL OF A MONASTIC SCENE BY OKITO.**  
 [Chicago], 1950. Finely composed inlaid hardwood panel pictures a monk standing in a long outdoor corridor, with a fountain on the grounds before him. Bamberg business card mounted to verso between two of his embossed portrait seals, and bearing his inscription on the card, "To Joe and Ester / happy Christmas / 1950." Stamped "Okito/Maker/U.S.A." on recto. 16 x 20 ½". Rare.

**1,200/1,800**

*Okito was an acknowledged master craftsman of magic apparatus and illusions, but he created a limited number of these decorative marquetry panels to close friends as tokens of his affection. This plaque was gifted to his close friends from Chicago, Joe and Ester Palen.*

**233. OKITO (TOBIAS BAMBERG).**  
**THREE-PAGE OKITO ALS TO HARRY KELLAR.**  
 Dated October 28, 1914, Bamberg writes to Kellar on hotel stationery, bemoaning the fact that while in Los Angeles the two will not meet ("This was one of my biggest disappointments...") and remarks on the poor state of business with Sullivan and Considine. He also notes that "Directly as luck turns I will settle with you my financial debt." Three 8vo sheets, the final leaf signed boldly in ink, "Theo."

**500/1,000**



234

**234. OKITO (TOBIAS BAMBERG).  
REAL PHOTO POSTCARD OF OKITO,  
INSCRIBED AND SIGNED.**

Rotterdam: Bach's Photo Art, ca. 1922. Three-quarter length silver print portrait of the famous Dutch magician in costume for his Asian act, hands outstretched. Printed back, scalloped edges. Minor creasing; very good. Inscribed and signed in the right margin, "Febr: 1923 / To John Braun / from his friend Theo." An uncommon image.

400/800



235

**235. OKITO (TOBIAS BAMBERG).  
THE PERPETUAL QUERY. IS THE WORLD SUSPENDED  
IN SPACE? OKITO WILL DEMONSTRATE THIS!**

Berlin: Dinse & Eckert, ca. 1915. Die cut pop-up souvenir/advertising card, lithographed in color, depicting Okito and his most famous effect, the Floating Ball. When opened, Okito's hand, holding the ball, pops out of the image. Inscribed and signed by Okito to John Braun in black ink. Scarce, and the only signed example we have encountered.

500/1,000



**236. [PHOTOGRAPHS]  
TWENTY-ONE PHOTOGRAPHS OF A VICTORIAN-ERA MAGICIAN.**

American, ca. 1870. Significant grouping of early albumen photographs depicting an unknown conjurer of the early Victorian era, as well as his tables laden with early conjuring apparatus. The performer poses with a very large Change Bag, Rising Cards, Linking Rings, turned wooden apparatus, Production Lanterns, and several handsome toleware props. Other images depict marionettes, or simply his table covered in props (the magician's large center table bears an American flag-like shield as part of its design, and the stars and stripes are integrated into the finish of at least one prop). Handsomely framed to 32 1/4 x 26 1/4". Small elements of the large central portrait hand-colored. An impressive early American grouping.

3,000/6,000





237

**237. [POSTCARDS]  
THE KLOSTERMAN MAGIC POSTCARD COLLECTION.**

A lifetime collection of approximately 500 magic-related postcards, both used and unused, featuring individual magicians, magic shops, escape artists, playing cards, and related subjects. Among the hundreds of subjects represented are Lester Lake (over 12 different rppcs), Marcelliee, The Magic Castle, Julius, Ada and Agnes Zancig (four different cards, all signed), Sorcar, Siegfried & Roy, Sesrad (Ed Saint), Si Stebbins, The Great Raymond, Ovette, Fu Manchu, The Jinx (including the mystery reply card), Abbott's Magic Co., Hadji Ali the water spouter, Jeff McBride, Blackstone Jr., Okito (real photo postcard), Richard Hember, Bob Kline, David Copperfield, Charles Carter, Bill Chaudet, Dante, Lewis Davenport, Celeste Evans, Al Flosso, Imro Fox, Gus Fowler, Paul Gertner, Heverly, Harry Blackstone Sr., Chevalier Ernst Thorn, LePaul, Laurant, Mark Wilson, Wallace Lee, Dai Vernon, Vonetta, Harlan Tarbell, Del Ray, Talma, and dozens more. Many real-photo cards included, as well as modern advertising cards, dating from the early 1900s – 2020s (bulk 1980 or earlier). The entire collection neatly organized in two binders. A substantial collection and the largest we have ever offered at auction. Should be examined.

4,000/8,000

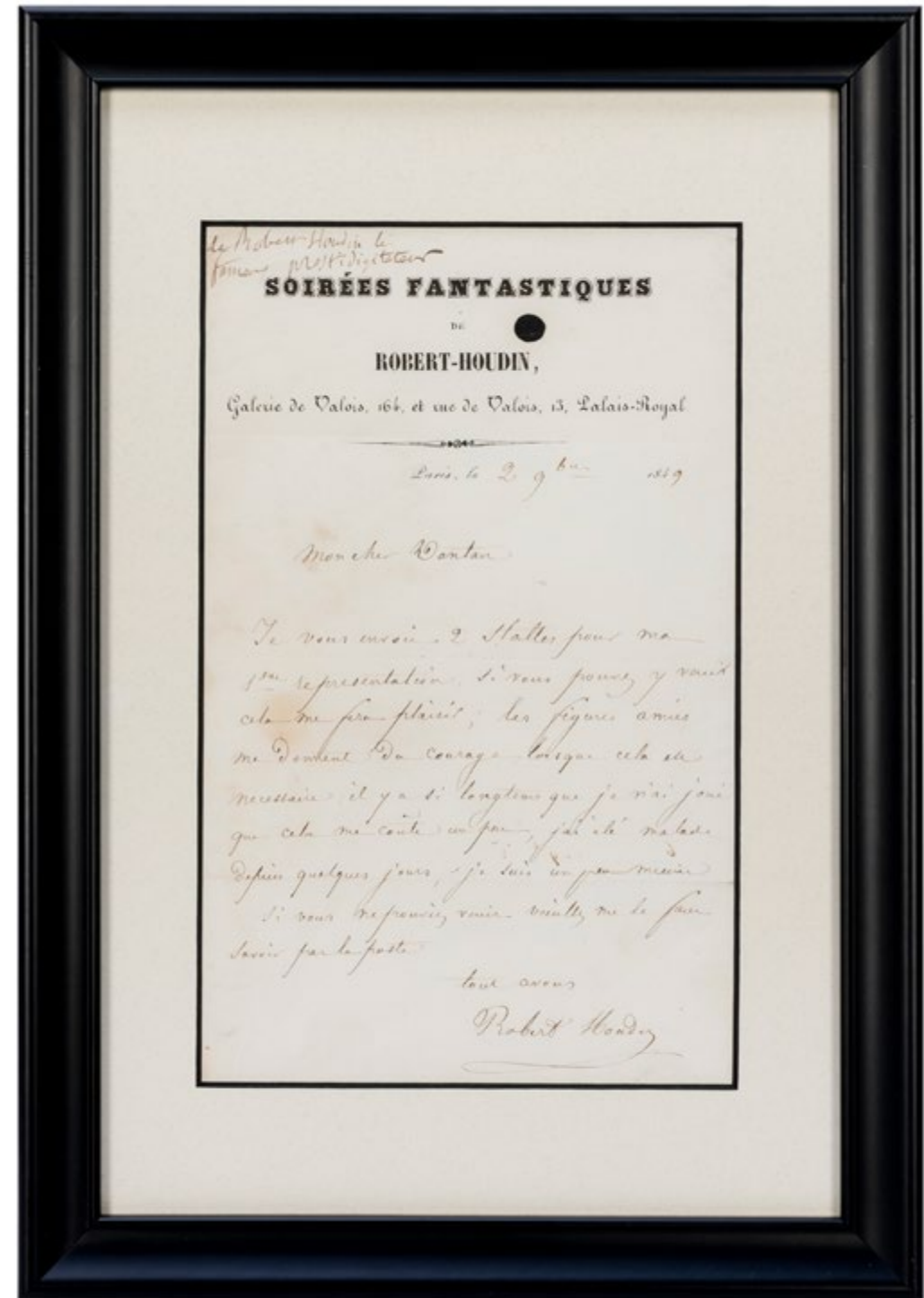
**238. RAYMOND, MAURICE (MAURICE SAUNDERS).  
LOVING CUP PRESENTED TO THE GREAT RAYMOND.**

New Bedford, Mass.: Pairpoint Manufacturing, 1912. Large silver plated and copper loving cup surrounded by three curved handles in the form of fish tails terminating in the heads of the animals at the feet of the copper vessel, the front plate deeply engraved with the sentiment: "Presented to / The Great Raymond / Xmas 1912 / by / Company." Height 10 1/2". Near fine condition.

800/1,200



238



**239. ROBERT-HOUDIN, JEAN EUGÉNE.  
IMPORTANT AUTOGRAPH LETTER WRITTEN TO JEAN-PIERRE DANTAN.**

Dated February 9, 1849, the famed "Father of modern magic" writes to his friend, the noted French artist and sculptor. Translated loosely, the letter reads: "My dear Dantan, I enclose these two tickets for my first performance, if you could attend I would be pleased; friendly faces give me courage when it is necessary. It has been so long since I last performed and the absence (cost) me a little, as I have been sick for a few days, but am doing better. If you can attend [the show], let me know by [return] mail." On one sheet of *Soirees Fantastiques de Robert-Houdin* letterhead. Framed to 12 1/2 x 8 1/2". Contemporary note in upper left in ink. Signed in ink, "Robert-Houdin." Rare.

10,000/15,000



240

**240. ROUCLERE, HARRY AND MILDRED. MILDRED & ROUCLERE SOUVENIR POCKET MIRROR.**

[Pennsylvania, Reading Ribbon Badge Co., ca. 1909]. Celluloid-backed mirror bearing a bust portrait of the famous mind reading duo in a red frame and the text "Mildred & Rouclere/In Mildredism." 56mm diameter. PM61. Celluloid crazed and faded. Uncommon.

600/1,200

**241. THE SPHINX MEDAL.**

New York, 1930s. Cast silver medallion bearing the head of the Sphinx on the obverse; plain reverse. Hanging from a red silk ribbon with sterling silver pinback bearing text "The Sphinx Award" stamped. Diameter 1 1/8", length 4 1/2". MT308. Scarce.

800/1,200

The Sphinx Medal was sculpted by Mark Federson and presented annually by John Mulholland, editor of The Sphinx magazine to two contributors each year (one amateur, one professional), beginning in 1934. Recipients were selected by an "unprejudiced committee." Winners included Dai Vernon, PC Sorcar, Okito, Birch, John Booth, Matt Schullien, Karrell Fox, Dr. Jacob Daley, Paul Rosini, Les Levante, and Walter Gibson. A total of 32 medals were awarded between 1934 and 1952.



241

**242. [SPIRITUALISM] FOURTEEN RECORDED SPIRIT SEANCES WITH THE MEDIUM CARTHEUSER.**

Recorded on ten 78-RPM records in the fall of 1943, and chronicling the apparent communication with the deceased by this little-known medium. One record broken, the others in good playable condition, with the original hand-lettered labels and paper sleeves, housed in an archival box.

400/800

Contemporary notes on one sleeve offering tantalizing details about the audio recordings: "9:30. Sound of seeds in gourd shaking just before holding hands. 9:33. Hand two people ask about Dads today asked a friend why he refused someone to wake him. He said he had no clock."

**243. STEBBINS, SI (WILLIAM HENRY COFFRIN). SI STEBBINS' SCRAPBOOKS.**

Five scrapbooks owned and kept by "Barnum's Rube," Si Stebbins, and including hundreds of pages of clippings and correspondence related to his promotional efforts on behalf of various auto dealers and manufacturers in the 1920s, among them Willys-Overland and Durant, as well as other retail concerns selling beer and bread, and hotels. Two books include uncommon pictorial advertisements showing Stebbins and his wife Mary in various automobiles. 1920s - 40s. With a small group of clippings and ephemera, including a booklet signed by Stebbins, and the memorial book from Stebbins' funeral. Housed in three cloth-covered slipcases and one archival box. Some books disbound, but neatly kept and contents in generally good condition.

2,000/4,000



242



243



244



245

**244. TARBELL, HARLAN.  
ONE HUNDRED AND TWELVE CARICATURES  
BY HARLAN TARBELL.**

Circa 1944. Inked on two boards, and being a collection of cartoon-like sketches of famous magicians including Ed Reno, Louis Zingone, The Roucleres, Betty Jane Kolar, Nicola, Blackstone, Dorny, Powell, Al Baker, Elmer Ransom Max Holden, Fred Keating, and dozens more. In most cases, the performers are sketched presenting their trademark tricks. Matching frames, 15 x 11 1/2".

400/800

*A portion of these sketches were published on the cover of The Sphinx magazine (V39, N3) for May, 1940, an issue devoted primarily to members of the International Brotherhood of Magicians.*

**245. VERNON, DAI. (DAVID FREDERICK WINGFIELD VERNER).  
COLLECTION OF VINTAGE PHOTOGRAPHS OF DAI VERNON.**

Including a snapshot of Vernon together with Marshall D. Smith (the illustrator of Erdnase's famous book), Martin Gardner, and Paul LePaul; ten contact prints bearing images of Vernon lecturing, demonstrating tricks, and in the Hospital; and a small comb-bound album of photographs by Isidore Bromfield from the early days of The Magic Castle, many of the photos featuring Vernon alongside Irene Larsen, Channing Pollock, Jay Ose, Albert Goshman, and Leo Behnke. 1950s - 60s. Generally very good condition.

400/800



246



247



248

**246. VERNON, DAI  
(DAVID FREDERICK WINGFIELD VERNER).  
DAI VERNON'S WALKING STICK.**

American [?], ca. 1988. Handsome wooden cane with composition handle in the shape of a rabbit's head. Used by Dai Vernon and given by him to Larry Jennings' wife, BJ Jennings. Length 30 3/4". Purchased from the Larry Jennings collection.

1,500/2,500

**247. VERNON, DAI  
(DAVID FREDERICK WINGFIELD VERNER).  
WOODEN SCULPTURE OF VERNON WITH CARDS.**

British, 1960s. Deeply carved wooden half-length sculpture of Dai Vernon, known to magicians as "The Professor," his trademark cigar gripped between the fingers of one hand, and a pack of cards, the Ace of Clubs foremost, in the opposite hand. 15 x 11 x 14"

500/1,000

**248. VERNON, DAI (DAVID FREDERICK WINGFIELD VERNER).  
WOODEN SCULPTURE OF VERNON  
PERFORMING THE BALL AND CONE.**

British, ca. 1960s. Deeply carved half-length sculpture of Vernon performing one of his trademark routines, the Ball and Cone. The ball is held up for view in one hand while the cone rests flat on the palm of the other. 10 x 15 1/2 x 14".

500/1,000

*Said to be the work of a carver who was employed by Harrod's department store, and who produced carved walking sticks for the shop, these two sculptures were prominently displayed in Ken Brooke's well-loved London magic shop for years. After Brooke closed his store, he sold the pair to Klosterman, and imparted the story regarding their history to him, as well. The same carver crafted a sculpture of Buatier de Kolta which was also on exhibit in the shop. Both of these likenesses of Vernon were prominently displayed in the library of the Salon de Magie for decades.*





# POSTERS



249

249. ALEXANDER, HERR [ALEXANDER HEIMBURGER?]. **THE WONDERFUL NECROMANCER MR. ALEXANDER.** Baltimore: Bull & Tuttle's Steam Job Printing Establishment, 1847. Letterpress double-bill for the "last night" of this conjurer in Baltimore for the week of November 5, 1847, presenting an "extraordinary and unprecedented exhibition of splendid and surprising feats of magic never before exhibited in the United States." The magic show is to be complemented by a dance and a farce, presented by other entertainers. Framed and matted to 24 ½ x 16 ½". Old cello tape stains visible; not examined out of frame.

800/1,200



250

250. ANDERSON, PROFESSOR JOHN HENRY (1814-1874). **THE GREAT WIZARD OF THE NORTH! PROFESSOR ANDERSON. NEW GREAT NATIONAL STANDARD THEATRE.** Circa 1860. Color lithograph with letterpress and wood-engraved vignettes picturing many of Anderson's most famous feats including the Inexhaustible Bottle, Magic Scrapbook, and advertising his pitch books on sale after the show. 29 x 19". Two small losses at intersecting folds, old tape repairs. Linen backed. Scarce.

3,000/6,000



**251. BALDWIN, SAMRI.  
THE WHITE MAHATMA.**

Cincinnati: The Enquirer Job Printing Co., ca. 1895. Half-sheet portrait lithograph of the mind reader and magician who is said to have invented the Question and Answer act. He sits at a table dressed in a flowing robe and turban, a skull on the surface beside him. The portrait is flanked by winged demons and a trio of skulls. Expert restoration to lower portion of image; B. 27 ¾ x 20 ¼". Linen backed.

2,000/4,000



252

**252. BLACKSTONE, HARRY (HENRY BOUGHTON).  
BLACKSTONE. THE MAN WHO CONTROLS SPOOKS IN THE LIGHT.**

Long Island City: National Printing and Engraving, ca. 1929. One sheet three-color poster bearing an image of the dancing handkerchief that was one of the trademark tricks in Blackstone's show. Framed to 43 x 31". Fold lines visible; not examined out of frame. Scarce.

1,500/2,500

*Surely one of the three feats most associated with Harry Blackstone, the Dancing Handkerchief featured in this poster was, in his hands, far more than the sum of its burlesque roots and simple secret. In fact, the very existence of this image demonstrates how the force of personality that was a Blackstone trademark could transform a borrowed cotton pocket square into a memorable magical routine that justified its own line of specialized advertising. (Most magic posters of the "golden age" promote stage-filling illusions, not personality pieces.) Presented under the guise of "catching a ghost" in a borrowed handkerchief (with tongue planted firmly in cheek), Blackstone used this framework as a lens through which to showcase his humor and humanity, in addition to several minutes of pure, strong magic. The borrowed cloth bounced and danced across the stage, interacted with the performer by both obeying and disobeying his commands, and was eventually returned to its owner in the audience, who was none the wiser as to the method behind the miracle.*

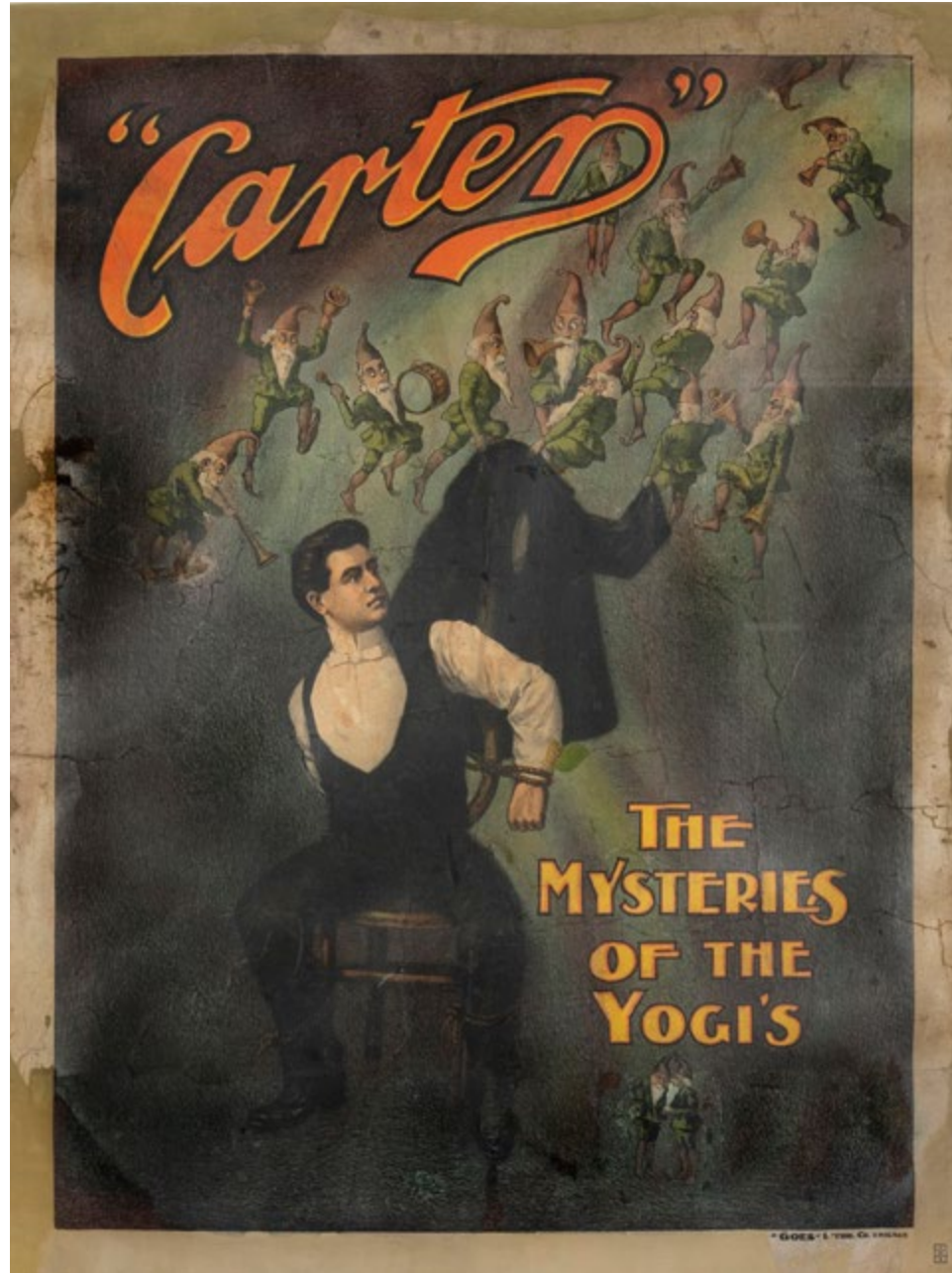


253

**253. BRUSH, EDWIN.  
BRUSH THE MYSTIC. THE HINDU BASKET.**

Chicago: Goes Litho, ca. 1920. Half-sheet color lithograph of Brush conjuring objects from a brazier with the Hindu Basket trick in the background. 26 x 19". One trifling loss in border restored; A. Linen backed.

1,200/1,800



**254. CARTER, CHARLES.  
CARTER. THE MYSTERY OF THE YOGI'S.**

[Chicago: Goes Litho Co., ca. 1905]. A dozen gnomes in green pants and pointed red caps, some ringing bells, others with drums or horns, float above Carter and spirit away his suit coat while the magician is lashed to a chair. Gilt wooden frame, 29 x 23". Visible restoration primarily in margins, but not examined out of frame; sold as-is. Linen backed. Rare.

4,000/6,000

*This poster is an artist's depiction of Carter's Spirit Cabinet routine, which would remain a feature of his show for decades. A giant billboard printed by Otis many years later depicts the wardrobe-like cabinet into which Carter was secured before the ghostly manifestations began.*



**255. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).  
CHUNG LING SOO. (PALETTE).**

Ashton-Under-Lyne: Horrocks & Co. Ltd., ca. 1910. Color lithograph featuring Soo's portrait as part of an artist's palette, his name inside paint daubs, paintbrushes clustered behind. Framed to 31 ½ x 21". Not examined out of frame.

4,000/8,000



256

**256. GERMAIN, KARL (CHARLES MATTMULLER).  
GERMAIN MANCHESTER BROADSIDE.**

Manchester, ca. 1906. Two-color poster advertising Germaine as the headline act at the Regent Theater, Cross Lane, Salford, Manchester. He is billed as the "man who mystified all of London," and shares the bill with comedians, dancers and vocalists. Rough wooden frame, 21 1/2 x 11 1/4". Dampstains, losses, and wear visible.

400/800



257

**257. GERMAIN, KARL (CHARLES MATTMULLER).  
GERMAIN PALACE OF MANCHESTER BROADSIDE.**

Manchester: Manchester Palace of Varieties, 1906. One-color letterpress broadside for Germain's appearance for the week of July 9, 1906 at the Manchester Palace, billed as the "renowned American wizard," and sharing the bill with a variety of artists. Visible toning, wear, and losses. Rough frame, 21 1/4 x 13".

400/800

*These two broadsides were purchased from Stuart Cramer, Germain's student and amanuensis. They were most likely owned by Germain himself, as Cramer spent years selling off Germain's illusions, library, and personal papers after his teacher died in 1959. Germain's triumphant tour of England, including his run at St. George's Hall in London, is well documented in Cramer's book Germain the Wizard.*



**258. HELMANN (WILLIAM MORGAN ROBINSON).  
HELMANN'S STARTLING SENSATION. THE ASTRAL FLIGHT;  
OR, THE MAHATMAS OUTDONE.**

Buffalo: The Courier Litho Co., ca. 1900. Lithograph in colors depicting the vanish of a man seated in a chair inside a curtained cabinet, his hands held by two audience volunteers. Masonic symbol at lower right. Gilt frame, 32 x 25". Old folds visible; linen backed. A-. Rare.

3,000/6,000

*Helmann claimed to be a student of Alexander Herrmann. He was the first magician Dante ever witnessed. This poster shows his version of the Oh! Chair illusion made popular by Kellar and Thurston.*



**259. HERRMANN, ADELAIDE.  
ADELAIDE HERRMANN AND COMPANY.**

New York: The Metropolitan Printing Co., ca. 1905. Lithographed poster depicts Herrmann's Decapitation illusion. The performer holds a sword in her hands while her headless assistant gestures toward a pedestal on which rests her own head. A skeleton floats in the background while a devil flies overhead. Framed to 21 ½ x 31". Visible wear and rippling; not examined out of frame.

4,000/8,000

*After the death of her husband Alexander Herrmann in 1896, Adelaide transformed her career from one as principal assistant in his magic show to its star. Initially working with her nephew Leon Herrmann, she later became a solo performer in vaudeville with a large company of her own assistants. She retired from the stage in 1928.*



**260. HOUDINI, HARRY (EHRICH WEISZ).  
HARRY HOUDINI. KING OF CARDS.**

Chicago: National Printing and Engraving, ca. 1898. Half-sheet color lithographed poster used by Houdini as a young circus and dime museum performer, with a bust portrait of the young magician at the center, and vignettes depicting his facility with a deck of cards above and below. Framed to 34 x 27 ½". Wear in margins visible, moderate toning. Not examined out of frame.

10,000/20,000





262



261

**261. HUGARD, JEAN (GERARD RODNEY BOYCE).  
HUGARD THE MAGICIAN.**

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

1,500/3,000

Few modern magicians realize that Hugard was a successful performing magician before he settled in New York and became the doyen of modern magic writers. In his early years, he presented an elaborate stage show that featured a daring bullet catch among other spectacular feats. (In fact, Hugard was shot during one performance of the feat, but sustained only minor injuries.) Hugard moved to America in the 1920s, and worked at Coney Island and other venues. But as his performing career wound down, he became a professional writer, chronicling and translating many of magic's most famous secrets by writing or co-authoring some of the most important works in the literature. From his pen sprang seminal works including *The Royal Road to Card Magic*, *Expert Card Technique*, *Hugard's Magic Monthly*, and, at least in part, helped complete John Northern Hilliard's classic tome, *Greater Magic*.

**262. KASSNER, ALOIS.  
KASSNER MYSTERIÖSE EXPERIMENTE.**

Hamburg: Adolph Friedländer, 1926. Panel-size version of Kassner's elegant and finely designed levitation poster, a woman floating above his head and outstretched. 37 3/4 x 14". Minor chips around borders, old folds. A-. Old linen backing. Uncommon in this size.

800/1,200



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

Cincinnati & New York: The Strobridge Litho. Co., 1904. Striking stone lithograph depicts Kellar in a Moorish setting with an assistant floating in midair above him, his hands outstretched underneath her and a supplicant bowing down before him. Gilt frame, 33 x 23 1/2". Central fold visible; not examined out of frame. Scarce.

10,000/20,000

While Kellar presented many different versions of the levitation feat over the course of his career, the version of which he was most proud, and that which carries his name today, is the incarnation depicted (with much artistic license) in this scarce Strobridge poster.





264. KELLAR, HARRY (HEINRICH KELLER).  
**KELLAR'S BEAUTIFUL PRODUCTION. THE QUEEN OF ROSES.**  
 Cincinnati & New York: The Strobridge Litho. Co., 1895.  
 Half-sheet color lithograph depicts the great American  
 magician producing a comely lady dressed in white from a  
 giant growth of roses resting atop a table. 30 x 20". Faint  
 old fold, tiny chip in one corner. A. Linen backed. Rare.  
 8,000/12,000



265. KELLAR, HARRY (HEINRICH KELLER).  
**KELLAR'S LATEST THEOSOPHIC WONDER.**  
**THE SHRINE OF KOOMRA SAMI.**  
 Cincinnati and New York: The Strobridge Litho.  
 Co., 1895. Vibrant color lithograph depicts the  
 famous American illusionist in a scene from his  
 performance of the Morrill Cage, a staple of  
 his show. 29 x 19 1/2". Minor soiling and wear in  
 borders; A. Linen backed. Uncommon.  
 6,000/9,000



266. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).  
**COMEDIANS DE MEPHISTO CO.**  
**LEROY-TALMA-BOSCO.**  
 Hamburg: Adolph Friedlander, 1905. Half-sheet color lithograph depicting one of LeRoy's most famous illusions, the Flying Visit. 18 ¼ x 27". Closed tears in image and borders; Linen backed. B. 2,000/4,000

266



267



268

267. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).  
**"ROSTRUM" THE LAST WORD IN MAGIC.**  
 New York, Chicago and St. Louis: National Printing and Engraving, ca. 1920. Color lithograph depicts the famed Belgian magician presenting his most famous illusion, better known as the Asrah levitation. A spectral form floats over the heads of an amazed audience gazing up at it, while the magician gestures toward the body from the stage. Framed to 31 x 43 ½". A few spots of restoration visible, but not examined out of frame. Rare. 8,000/12,000

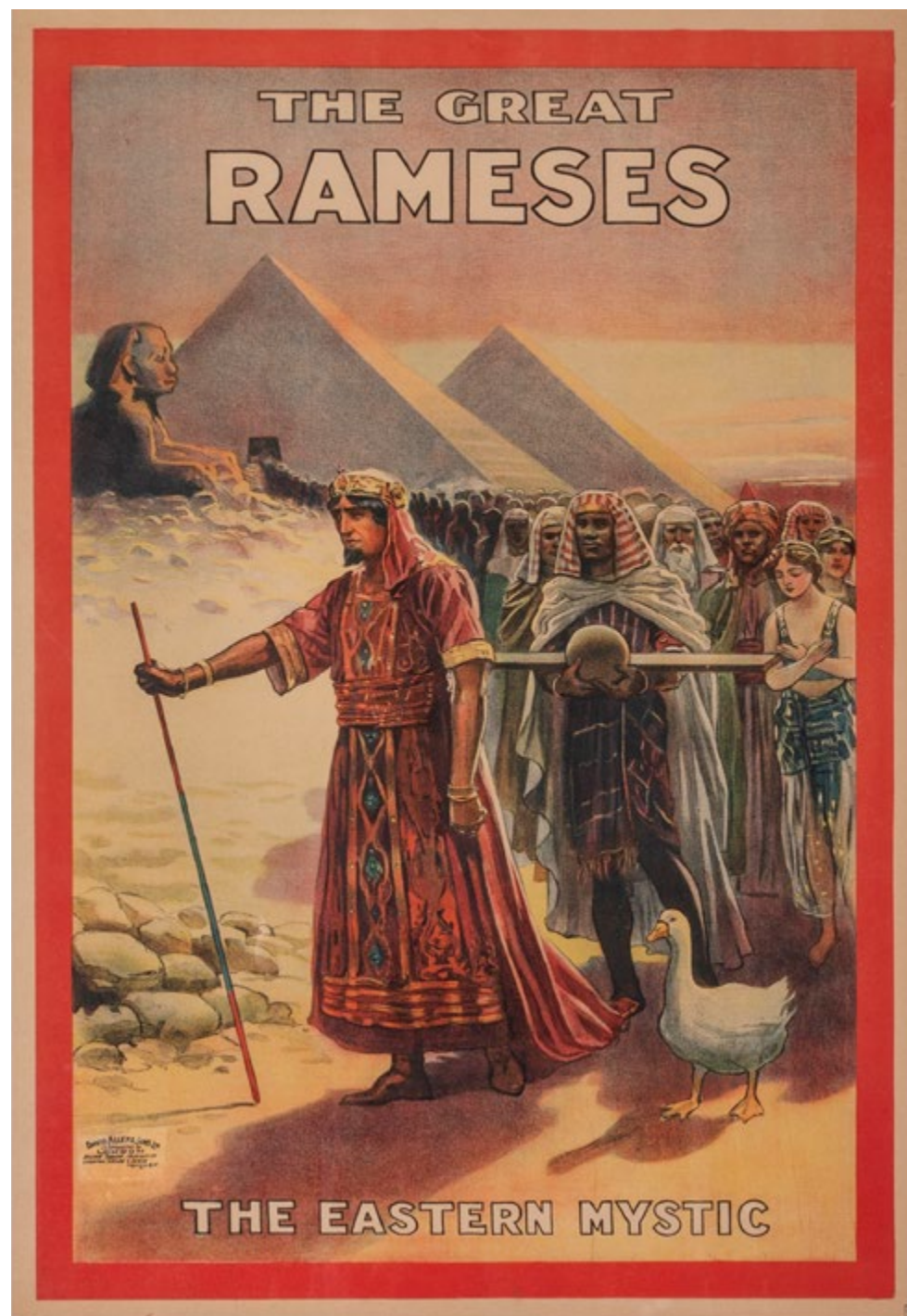
*LeRoy's Asrah was a giant step forward for an illusion that already captured the public's imagination. The illusion debuted at the Empire Theater in Johannesburg, South Africa. LeRoy first called the illusion the Mystery of Lhassa, and developed it based on a chance remark made by Leon Bosco, the comedy magician who worked with LeRoy and Talma. As the story goes, LeRoy was unenthusiastic about the illusion, so much so that he had Bosco waiting in the wings with a tray of crockery – prepared to rush on stage and drop it in a comedic manner – should the effect fall flat. In performance, a hypnotized lady laying on a couch was covered with a sheet. She then mysteriously rose in the air, almost out of reach of LeRoy. Grasping the sheet with the tips of his fingers, LeRoy then whisked it away. The floating woman had vanished, as Howard Thurston would later put it, "like a fading cloud." The only thing that fell upon LeRoy's performance of the illusion were the jaws of the spectators, who witnessed a near-miracle. So popular was the illusion that it quickly became a standard in the shows of many notable performers, which it remains today.*



269

268. NELSON, LAWRENCE.  
**THE MAN WHO SEES TOMORROW.**  
**ALLA RAGEH.**  
 American, ca. 1930. One-sheet color screenprint depicting a striking bust portrait of the brother of the mentalist who also operated Nelson Enterprises in Columbus, Ohio and authored countless books on mind reading and magic. 42 ¼ x 28 ½". Old fold in lower third; A-. Linen backed. 400/800

269. NESBITT, NEIL.  
**THE GREAT NESBITT MYSTERIES.**  
**THE FAIRY GROTTO.**  
 [Leeds: Alf Cooke], ca. 1920. Striking lithograph shows the silhouette of the magician producing a brightly-costumed dancer in a cabinet "created from an ordinary dining table." Designed by the artist Jim Affleck [?]. 19 ¾ 20 ½ x 19 ¾". One corner clipped, short tears, old folds. A-. Uncommon. 400/800



270. RAMESES (ALBERT MARCHINSKI).  
**THE GREAT RAMESES. THE EASTERN MYSTIC.**

London: David Allen & Sons, ca. 1915. Half-sheet color lithograph pictures Rameses leading a throng of followers through the desert, the pyramids and Sphinx in the background, and Rameses' trained goose in the foreground. Gilt frame, 34 x 24 1/2", not examined out of frame. Rare.

2,500/5,000



271. RAMESES (ALBERT MARCHINSKI).  
**THE GREAT RAMESES. IN HIS EGYPTIAN TEMPLE OF MYSTERIES.**

London: S.C. Allen & Company, ca. 1915. Half-sheet lithograph pictures the British illusionist conjuring a woman with butterfly wings from the air, and another from a flaming cauldron, with a gravity-defying clown in the foreground, all bounded by an Egyptian-themed frame replete with hieroglyphics. Gilt frame, 34 x 24 1/2", not examined out of frame. Rare.

4,000/8,000



272



273

**272. [ROBERT-HOUDIN]  
PRESTIDIGITEUR! MR. ROBERT HOUDIN.**

Boston [?], 1865. Letterpress broadside embellished with wood-engraved illustrations of the performance of this imitator of the "father of modern magic," and depicting three tricks: The Crystal Cash Box, Ethereal Suspension, and Invulnerable Boy (bullet catch), each vignette surrounded by small portraits and coats of arms, explanatory text captioning the images. Overprinting in the right margin heralds the show for "five nights only - commencing Thursday evening, December 14, 1865." 29 ¼ x 10 ¾". Minor soiling in lower left; A-. Linen backed.

2,500/5,000

*While this poster advertises many of the most famous feats from Robert-Houdin's repertoire, by 1865 the French magician was living in retirement in his elaborate home in Blois, outside of Paris. Many magicians of the era traded on the names and fame of their more successful contemporaries, an occurrence which Robert-Houdin was no less immune to than Philippe, Heller, or Signor Blitz.*

**273. ROUCLERE, HARRY.  
MILDRED AND ROUCLERE. WORLD'S GREATEST ENTERTAINERS.**

Lacrosse, WI: Life'ogravure, ca. 1920. Half-length portrait of the mind reading duo that performed feats of "mildredism." 27 ¾ x 20". Old folds prominent; B+. Linen backed. Uncommon.

800/1,600



**274. RUSSELL, WILLIAM.  
RUSSELL THE MAGICIAN. A NIGHT IN WONDERLAND.**

Erie: Walker Litho Printing Co., ca. 1906. Half-sheet color lithograph of William Russell presenting a levitation illusion, his assistant clad in a long blue robe floating before the performer and a dark green curtain. 29 ½ x 21". Minor wear at extremities; A. Linen backed. Rare.

2,500/5,000

*Russell performed primarily in the Northeast, working in both vaudeville and legitimate theaters, and later touring with a show called Russell's Magic Circus. An avid supporter of the International Brotherhood of Magicians and a host of two of its early conventions, today he is an underappreciated creator and builder of magic tricks. According to his friend Gene Gordon, it was Russell who invented the Paper Bag Escape for Houdini (and built Houdini's Milk Can escape), in addition to devising some of the choreography for Thurston's Floating Ball and building several illusions for the famed illusionist.*



276



275

**275. SARRAZIN (MARCEL VASSAL).  
SARRAZIN.**

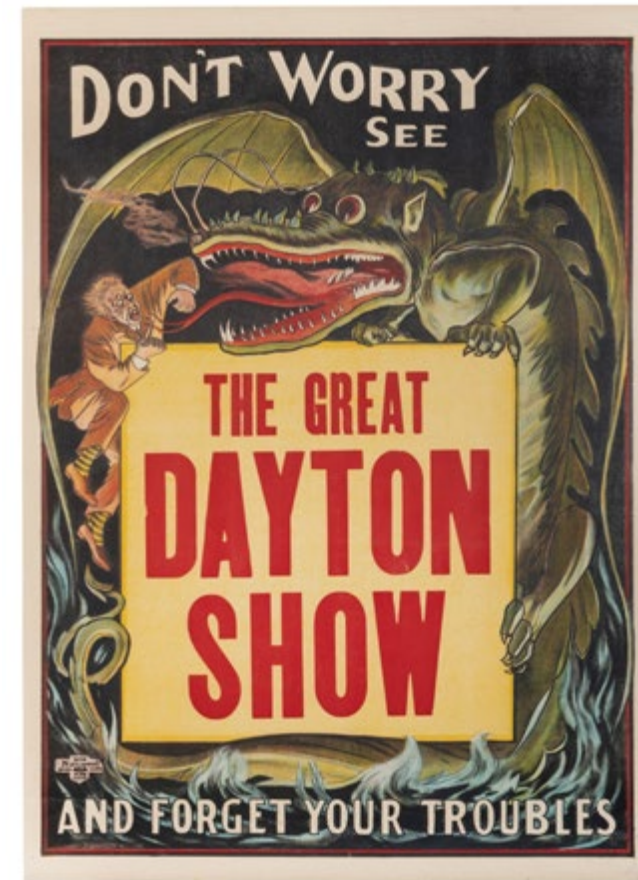
[France: Affiches Mondy], ca. 1920. Two-color lithograph advertising the French magician Sarrazin. The poster features a striking skull graphic, being a clever twist on the classic 1892 optical illusion illustration *All Is Vanity* by C. Allan Gilbert. 38 x 25". Minor soiling in right border; A. Linen backed.

500/1,000

**276. STOCK, GEORGE.  
STOCK'S MAGIC AND MUSIC. THE ENCHANTED GARDEN.**

Cincinnati: The Enquirer Job Printing Co., 1894. The magician stands amidst flowers and trees, firing a gun and causing three watches to appear hanging from an outstretched branch. Signed and dated by Stock, in ink, "Geo. W. Stock 4/18/39." Framed to 22 ½ x 30". Chips, losses, and folds visible; some restoration also evident; not examined out of frame. The only known example of this poster.

2,000/4,000



277

**277. [STOCK POSTER]  
DON'T WORRY SEE THE GREAT DAYTON  
SHOW AND FORGET YOUR TROUBLES.**

Chicago: National Printing and Engraving, ca. 1920. A snarling dragon surrounds the central yellow medallion filled with red text advertising Dayton's show. 27 ¾ x 19 ¾". Linen backed.

300/600



278

**278. TO-KATSO JAPANESE ILLUSIONIST.**

Paris: Affiches Faria, ca. 1925. Bright color lithograph pictures a Japanese magician standing on stage flanked by the tools of his trade, including a Crystal Clock Dial, silk flags, and a white dove in a large cage. The background is filled with a red rising sun pattern. 31 x 23 ½". Minor wear to extremities; A-. Linen backed.

400/800





**279. VALADON, PAUL. KELLAR'S MYSTERIES. THE 20TH CENTURY MARVEL. WELL, I'M \_\_\_ !!!"**

Cincinnati & New York: The Strobridge Litho. Co., 1904. Bright stone lithograph depicts Valadon, at one time the apparent successor to Kellar, performing his origination in which a woman standing atop a tall table was covered by a cloth, then vanished. 30 x 20". Old central fold and chips in border restored; A-/B+. Linen backed. Rare.

10,000/20,000

Valadon began working for Maskelyne in London in 1900, but soon thereafter was hired away by Harry Kellar and began touring America as the apparent successor to the famed illusionist. While the mantle of magic was never transferred from Kellar to Valadon (Howard Thurston would eventually ascend to the throne in his place), one of Valadon's illusions became part of the Kellar show, as this poster shows. First performed by Valadon himself, the illusion was eventually became part of Kellar's own repertoire – as did the real object of Kellar's desire, Maskelyne's fabled levitation illusion. This is the first example of this poster we have encountered.



281

**280. VONETTA (ETTA PAUL). THE INCOMPARABLE VONETTA.**

London: David Allen & Sons, ca. 1905. Hanging lithographed window card of the British music hall magician, a group of imps above her with varying expressions of surprise, dismay, and laughter. 15 x 10". Minor chips in border, A-. Date tag for an appearance at the Opera House, Dudley, pasted down as issued.

600/900

**281. ZANZIC (HARRY ROBENSTEIN?). THE GREAT ZANZIC. ZAN-ZIC'S MASTERPIECE. THE HINDOO MYSTERY "VOODOO".**

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

1,500/3,000

Zanzic had a checkered career filled with mishaps and ill-fortune. David Goodsell, writing in M-U-M (May, 2018) recounted one sordid affair at the 1893 Chicago World's Fair: "Calling himself Slater, he opened an elaborate séance parlor. His unlikely partner was Billy Robinson, formerly Alexander Herrmann's chief mechanic and the future famed Chung Ling Soo, the "Marvelous Chinese Conjurer." Robinson provided the creative means for hoodwinking a willing population, and Zanzic posed as the authentic, sincere spiritualist. The pair devised a number of excellent techniques for slate writing, voices from beyond, and ghostly images in darkened rooms. Their scam parlor came to a spectacular end suitable to Zanzic when they provided an opportunity for an older gentleman, a true believer, to have one hour with his materialized spirit wife. It was too much for the old fellow, who died of a heart attack. When they tried to dispose of the body by dumping him down the street they were caught and "invited" to leave town posthaste."



280

END OF SALE





**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.

**Purchased Lots** – If for any reason a purchased lot cannot be delivered in the same condition as at the time of sale, or should any purchased lot be stolen, mis-delivered or lost prior to delivery, Potter and Potter Auctions, Inc. shall not be liable for any amount in excess of that paid by the purchaser.

**Legal Ramifications** – The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in Illinois. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

**Discretion** - Any and all of the conditions may be waived or modified in the sole discretion of Potter and Potter Auctions, Inc.

Potter and Potter offers historically significant items which may include culturally insensitive material, including but not limited to racist and sexist content. The content and form of such items does not reflect the views or values of the auctioneers or staff.

Potter & Potter Auctions, Inc.  
(Illinois Lic. # 444.000388)  
5001 W. Belmont Ave.  
Chicago, IL 60641

Phone: (773) 472-1442  
Fax: (773) 260-1462  
www.potterauctions.com  
info@potterauctions.com

Gabe Fajuri, Managing Auctioneer  
Lic. #441.002150

Text: Gabe Fajuri and Joe Slabaugh  
Layout: Stina Henslee  
Photography: Shelby Ragsdale and Liz Vitlin  
Proofreader: Richard Hatch

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.

Potter & Potter wishes to thank Chip, Kim, and Jayme Klosterman, Glenna Hiles and Richard Hughes, Rob Hewitt, Pierre Mayer, Mike Caveney, Ethan Friedman-Brauner, Joe Slabaugh, and Nick Diffatte for their help with the preparation of this catalog.

Contents copyright © 2022 by Potter & Potter Auctions, Inc.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system now known or to be invented, without permission in writing from the copyright holders.



October 29, 2022

# SALON DE MAGIE

THE COLLECTION OF  
KEN KLOSTERMAN

PART III



Still Available:  
Deluxe Hardbound  
Catalogs

SALON DE MAGIE  
Part I

[WWW.POTTERAUCTIONS.COM](http://WWW.POTTERAUCTIONS.COM)





POTTER & POTTER AUCTIONS, INC.