

THE MAGIC COLLECTION OF RÜDIGER DEUTSCH

PART TWO • OCTOBER 31, 2020



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PUBLIC AUCTION #92

THE MAGIC COLLECTION OF RÜDIGER DEUTSCH

PART TWO

AUCTION

October 31, 2020
10:00am CST

INQUIRIES

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APPARATUS



FROM THE WORKSHOP OF RÜDIGER DEUSTCH

1. **Demon's Head or Satyr Head.** Flein: Rüdiger Deutsch, ca. 2000. Modeled on apparatus described in Hoffmann's *Modern Magic* (1876). The demon's head, resting atop the conjurer's table, opens and closes its mouth as its eyes scan the audience. Then, chosen cards appear from the figure's mouth, while three more selections appear at the top of its head between its horns. Finely constructed from papier-mache with well-executed hand-painted details, ringed with a plush collar and resting atop a brass column supported by a plush-covered pedestal concealing the three levers that operate the head. Height 28 ¼". The only example made by Deustch.

4,000/6,000

Every detail of this faux automaton was considered in the construction, including the vintage German newspapers used to finish the interior of the demon's head. The internal mechanism does not rely on clockwork, but rather a series of levers that operate spring-loaded works, providing a reliable, easy to operate, and faithful recreation of this classic conjuring device.



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2. The Awakening of the Flowers Watch Production. Flein: Rüdiger Deutsch, ca. 2000. A recreation of the Willmann original, in which a bouquet of feather flowers gradually blooms and opens, at its apex revealing a borrowed watch hanging from the centermost floral display. The flowers supported by a fine metal stand operated with sand power. Height (open) approx. 32". One of two manufactured by Deutsch (the other for Dr. Robert Albo).

800/1,600

3. Homing Bells. Flein: Rüdiger Deutsch, ca. 2000. Sleigh bells removed from a glass bowl vanish from the magician's hands (where they can be heard to ring), and reappear – visibly, and ringing – from ribbons suspended on a nickel-plated stand, one at-a-time. Stand height 21 1/2". With vintage ringing gimmick.

2,000/4,000

4. Blue Phantom. Flein: Rüdiger Deutsch, ca. 2000. The blue checker atop a stack of yellow checkers travels to the center or bottom of the stack when covered with a decorated metal tube. Height 17". One yellow checker splitting, else very good. One of but a handful made by Deutsch. Hallmarked "RD 4."

500/800

5. Hofzinsler Any-Card Called For Card Rise Box. Flein: Rüdiger Deutsch, ca. 1995. A piquet pack is dropped into the box, and any card of 32 is called for by the audience. At this command, the chosen card rises from the center of the box, followed by any other cards named by the audience. Handsome hardwood and metal case with ebony and inlaid silver designs, concealing a complex clockwork mechanism of great precision. Outer case 8 x 5 3/4 x 6 1/4". Modeled on the original box of Johan Nepomuk Hofzinsler. One of three units constructed.

5,000/8,000

A faithful recreation of the legendary card rise box of Dr. Hofzinsler, now in the collection of the Library of Congress, this example was crafted by Deutsch and a team of helpers over the course of a year. Some four hundred brass and metal parts were fabricated by hand to create the clockwork mechanism and all of its complementary components.

6. Willmann/Okito-Style Card Restoration. Flein: Rüdiger Deutsch, ca. 1995. A chosen card appears in a handsome metal frame resting atop a tall upright on the magician's table – piece by piece. Complex weight-driven mechanism based on a design built by both Willmann and Okito. Card appears in eight small pieces, and is finally revealed whole, and may then be removed from the frame. Height 22". Near fine.

2,000/4,000



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7. **Card in Balloon.** Flein: Rüdiger Deutsch, ca. 2000. A chosen card appears inside a metal cage containing a balloon, which pops on command to reveal the selection. Height 23 ¾". Modeled on a classic German design.

500/1,000

8. **Hofzinsler Card Mirror.** Flein: Rüdiger Deutsch, ca. 2000. Any card freely chosen from the pack instantly appears inside the mirror resting atop the small dressing table, at the command of the magician. Based on an effect suggested by Hofzinsler, and incorporating a mechanical index device in the tabletop. Operated with a 32-card piquet pack and used in Hofzinsler's era. Near fine condition. One of six manufactured. Height 45".

1,200/2,400

9. **Card Star.** Flein: Rüdiger Deutsch, ca. 2000. Handsome hand-painted five-pointed star on brass and aluminum base. Five chosen cards appear on the points of the star when the pack is thrown toward it. Height 25".

800 /1,200

10. **Patriotic Billiard Balls and Stand.** Flein: Rüdiger Deutsch, ca. 2000. Three red, white, and blue wooden billiard balls transpose locations from one bowl to the other on a fanciful display stand. Includes ungimmicked wooden stand with nicked uprights and nine billiard balls. Height of stand 20".

300/600

11. **Bland's Card Vase.** Flein: Rüdiger Deutsch, ca. 2000. Five cards are chosen, and the corner from one is torn away. Now four cards – which *do not* match the selections – appear on a bouquet resting in a handsome metal vase. A fifth, at the top, matches, but is missing its corner. At the performer's command, four cards visibly change to those chosen, and the missing corner of the uppermost card visibly restores itself. Complex spring-loaded mechanism of brass, controlled with a piston rising from the table. Includes decorated wooden base with triggering mechanism. Height (including flowers) 22". The only example made by Deutsch, modeled on a version sold by noted London magic dealer Joseph Bland, circa 1880.

2,000/4,000

12. **Visible Die Through Hat.** Flein: Rüdiger Deutsch, 1999. A large die penetrates the crown of a borrowed hat. The magician then offers to repeat the trick, but this time, visibly. The hat is balanced on top of the die. Now, slowly and visibly, the hat sinks down – bit by bit - through the die, as if one solid is melting through the other. A fine and elaborate brass and roller-shade mechanism incorporated into the table causes the visible penetration effect. One of six units manufactured based on an early twentieth century German design. 3" die. Height of table 39". One internal cord requires rethreading, else near fine. A mechanical masterpiece.

6,000/8,000



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13. **Die-Changing Tower.** Flein: Rüdiger Deutsch, ca. 1999. Three large dice, one red, one white, and one blue, are placed in separate compartments in a wooden tower. When covered and then revealed again, their order has changed. Each time the dice are covered, a different configuration is revealed. Clever combination of gimmicks. Height 16 ½", 3" dice. Very good. **300/600**

14. **Die Divination Box.** Flein: Rudiger Deustch, ca. 1988. The numbers on two large dice dropped in the brass tube at the top of the box are divined by the magician before the drawer in the base is opened revealing the cubes. Intricate brass mechanism housed in handsomely decorated wooden box. Base 10 x 10". **700/1,400**

15. **Cartesian Diver or Water Devil.** Flein: Rüdiger Deutsch, ca. 2000. A small hand-blown red glass devil, floating in a water-filled jar, rises and falls on the magician's command despite the fact that the figure and jar are isolated in a handsome decorative metal case. Handsome gold-plated case with cast floral ornaments conceals a simple and elegant mechanism. Height 17 ½". Near fine. Believed to be the only example manufactured by Deutsch. With an engraved plate bearing his name at the base. Includes three handmade glass devils. **800/1,200**

An ancient trick, The Cartesian Diver is based on Archimedes' Principle, was said to have been made as a toy by the famous mathematician Rene Descartes, and was reportedly first described in print in the 1700s, if not earlier. Many will recognize the principle as being the same at work in the millions of miniature diver toys given away as cereal box premiums.

16. **Glass Through Hat.** Flein: Rüdiger Deutsch, ca. 1995. Simple pedestal conceals a mechanism to allow a glass tumbler, covered with a handkerchief, to apparently pass through the crown of a hat resting atop it. Height 10". **150/300**

17. **Hofzinsler's Magic Greenhouse.** Flein: Rüdiger Deutsch, ca. 2000. A variegated bouquet at the center of a glass dial springs apart at the command of the magician, forming a flower-dotted glass dial. Three cards bearing images of flowers are then chosen, and the pointer at the center of the dial divines the chosen flowers. Finally, seeds from the chosen flowers are planted in a metal vase filled with loam. Moments later, roses bloom from the vase which may be distributed to the audience. Complete with battery-operated wand, flower cards, glass dial with gimmicked pointer, and clockwork blooming flower vase with imitation flowers. Height of dial on stand 23". One of six manufactured. Hallmarked. **2,000/4,000**

For a complete description of the routine, see "The Magic of J.N. Hofzinsler" (Hatch translation, at page 58).

18. **Egg Production Stand.** Flein: Rüdiger Deutsch, ca. 2000. Tall plated metal stand with seven cups arranged around a central hub on which the magician places eggs he produces from mid-air in his bare hands. Height 19". With seven vintage wooden eggs, one an oversized egg with metal hook, used as a finale production. **400/800**

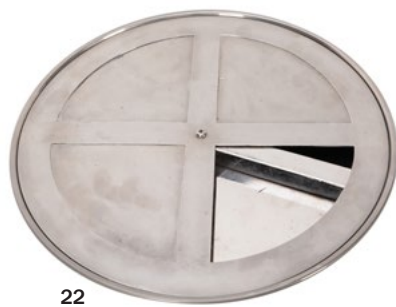
19. **Expanding Egg.** Flein: Rüdiger Deutsch (after Thayer), ca. 2000. A white hen's egg is placed in a large wooden frame with oval central opening. Visibly and instantly, the egg expands to twenty times its size. The large egg is removed from the frame and from inside it is produced a dove. Height 23 ½". Modeled on the rare Thayer prop, but spring-activated. **500/1,000**



20. **Appearing Fire Bowl.** Flein: Rüdiger Deutsch, ca. 2000. At the shot of a pistol, a gleaming metal globe appears atop the magician's table, flames leaping from the mouth. Precisely constructed from spun brass rings, chrome plated, and modeled on the Willmann design. Hand painted tabletop incorporating a roller blind that masks the presence of the bowl until just before the appearance is made. Height of table and bowl 49". Good working condition.
2,000/4,000

21. **Flag Table.** Flein: Rüdiger Deutsch, ca. 2000. A thin table is covered momentarily, then a gigantic spray of flags on metal ribs appears atop it, nearly as tall as the table itself. Masterful mechanical devices built in to table. Modeled on a Conradi design. Height 64", inclusive of flags. One of six made by Deutsch. A mechanical masterpiece. Lacks one silk flag, else very good.
1,000/2,000

22. **Flower Production Plate.** Flein: Rüdiger Deutsch, ca. 2000. Nickel-plated plate or stand (approximating the size and look of a cake stand) which produces three large bouquets of spring flowers in succession. Simple yet elegant rotating release mechanism. Diameter 12", height 4 3/4". With flowers.
300/600



23. **Bell Ladder and Homing Bells Combination.** Flein: Rüdiger Deutsch, ca. 2000. The performer produces a quantity of metal sleigh bells at his fingertips, dropping them into a glass bowl resting atop the ladder. On command, the bells then penetrate the bowl, cascading down the ladder one at a time, falling into a matching bowl below. For a finale, the magician vanishes four bells at his fingertips, which appear hanging from ribbons affixed to the upper platform of the ladder. Height 54". Engraved brass maker's plate at rear of upper platform. Very good working condition.
2,500/5,000

An unusual variant of the Coin Ladder. The clockwork mechanism concealed in the upper platform activates each aspect of the device, from dropping the bells individually to releasing the bells onto the ribbons.



24. **Living Head Illusion.** Flein: Rüdiger Deutsch, ca. 2000. Classic sideshow illusion in which a wooden box placed atop a table is opened to reveal a living, moving, talking head. Despite the fact that spectators can see beneath the table, the head looks about, interacts, and answers questions of the audience. Sturdy wooden construction with hand-painted green felt top trimmed in gilt. Height of table 34". Minor chips, but very good condition overall. With a separate imitation head for exhibition purposes.
800/1,600



25. **Humboldt and the Globe.** Flein: Rüdiger Deutsch, ca. 2000. A bust statue of explorer Alexander von Humboldt and a miniature globe, when covered with matching decorated covers transpose from one to the other and back again, ad infinitum. Hand-painted faux marble bases concealing spring-loaded mechanisms (which lock), height of each canister 17". One of only three or four sets manufactured. Similar to Schiller and the Bell (see lot 29). Minor wear to one cover.
2,000/4,000



26. **Jack in the Box or The Learned Judge.** Flein: Rüdiger Deutsch, ca. 2000. Deustch's version of the Robert-Houdin/Okito effect in which a chosen card, placed in the drawer at the bottom of a handsomely lacquered box filled with dry tea leaves, is suddenly and instantly revealed by a Mandarin figure that springs from the box when the lid is re-opened. The tea has vanished, and in the figures hands is the spectator's chosen card. Height (closed) 9". Believed to be the only example made by Deustch.
1,500/3,000



27. **New Magic Mindreading Machine.** Flein: Rüdiger Deutsch, ca. 1988. From a handsome wooden cabinet, a small spyglass and booklet are removed. A spectator selects a town he wishes to visit from lists in the book. The magician looks through the spyglass, "sees" the town, and opens the corresponding lid in the cabinet (one of 81 possible choices) to reveal the thought-of destination. Outer box 17 x 8 x 3 1/2". Fine. See Albo, *Classic Magic Apparatus Supplement II*, page 34.
700/1,400



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28. **Pillar of the Magi.** Flein: Rüdiger Deutsch, ca. 2000. A chosen card flies from the pack and into the waiting mouth of the cast eagle atop a turned metal post above the box where the deck has been placed. Clockwork mechanism, with switching device for pack built into base. Height 22 ½".

2,000/4,000

29. **Schiller and the Bell.** Flein: Rüdiger Deutsch, ca. 1990. A small porcelain statuette of Schiller and a spun metal bell transpose underneath two green cones. Spring loaded mechanisms. One of a limited number manufactured. With the original wooden packing case. Hallmarked by the maker, and stamped with the numeral "7".

800/1,200

30. **Magician's Servante Chair.** Flein: Rüdiger Deutsch, ca. 1990. Seemingly ordinary wooden chair with stencil-painted seat conceals a folding servante at its rear. Turned wooden legs, gilt accents to finish. Height 38 ½". Very good.

200/400

31. **Shower of Gold.** Flein: Rüdiger Deutsch, ca. 1988. A large quantity of coins appears on command inside a handsome metal vase, making an audible appearance in large batches even though the performer stands some distance from the vase. Complex clockwork mechanism modeled on a similar vase by Klingl concealed in the lid of the vase. Height 10". Hallmarked "RD 3." Requires new key, else very good.

1,000/1,500

32. **Automatic Silk on Candle.** Flein: Rüdiger Deutsch, ca. 1995. A vanished handkerchief appears tied around a burning candle in an elaborate candle holder while the magician stands some distance away. Can be used in combination with a handkerchief gun. Clockwork mechanism in base. Height 20 ½". As new.

300/600

33. **The Soothsayer.** Flein: Rüdiger Deutsch, ca. 1988. Spectators select a colored ball bearing a hand-painted number, and think of a word from one of four printed lists. The ball is dropped into the soothsayer's open mouth, and when the performer returns to the room, he instantly knows the thought-of word. Complete with lists, balls, and resetting pins. Hand painted cabinet 10 x 7 x 7". The builder's own example, and one of fewer than ten manufactured. Near fine. See Albo, *Classic Magic Apparatus Supplement II*, page 31.

800/1,200

34. **The Learned Swan.** Flein: Rüdiger Deutsch, ca. 2000. One of six questions in an ebony capsule is chosen and placed in an ebony egg-shaped container atop a wooden stand. The brass pan on the stand is filled with water, and a blown glass swan then swims about, stopping before one of six ebony urns around the perimeter of the pan. Inside the urn is the answer to the freely chosen question. One of a handful made by Deutsch based on a design first published in Guyot's classic treatise, *Nouvelles Recreations Physiques* (Paris, 1769). Stand 14 x 14". With two extra swans. Engraved brass maker's plate on base. Near fine.

1,500/2,500

35. **Synchronized Magic Timepiece.** Flein: Rüdiger Deutsch, ca. 1988. A wooden clock with wooden cover rests on a base holding a drawer containing another timepiece. Whatever time the clock in the drawer is set to is instantly set on the larger clock. Height 16". From a limited edition. A few chips to dial of larger clock, else very good. Described in *Classic Magic Apparatus Supplement II* (Albo), at page 36.

1,000/2,000



36

36. **Tower of Bottles Production.** Flein: Rüdiger Deutsch, ca. 1970s. From an empty cloth thrown over the magician's shoulder three trays, stacked pyramid-fashion with beer bottles, are produced and set on the table before him. Nineteen bottles. Simple mechanism in table; overall height (open) 57". One of two examples.

800/1,600

RING MY BELL

37. **The Turk and the Bell.** Flein: Rüdiger Deutsch, ca. 2000. Hand-carved wooden automaton figure representing a Turkish man in traditional garb, with a bell in one hand and a striker in the other. In response to the performer, the figure looks about, nods his head, and rings the bell in answer to questions, or to reveal numbers, the identities of cards, or other information. Finely finished in bright colors. Height 20". Piston operated. Good working condition. The only model made by Deutsch.

800/1,600

Modeled on a nineteenth century false automaton held in a museum in the Dutch city of Haarlem, this diminutive figure can interact with the audience and magician as if sentient. With the cooperation of museum curators, Deutsch produced a faithful recreation of what is truly a rare and unusual object.



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38. **Watch Mirror.** Flein: Rüdiger Deutsch, ca. 2000. A borrowed pocket watch, rammed into the funnel attached to the end of the magician's pistol, is shot at a dressing mirror. The glass breaks; hanging from the mirror is the borrowed watch. Spring-loaded mechanism operated by offstage assistant. Height 20". Minor wear; very good overall.

800/1,200

39. **Wine and Water Separation.** Flein: Rüdiger Deutsch, ca. 2000. Red and white wine are poured from separate glasses into a decanter resting on the centermost of three stands supported by claw feet. The glasses and decanter are then concealed by three finely made metal pyramid-like covers. When revealed again, the wines have vanished from the decanter and reappeared – separated – in the glasses from which they were first poured. Height of tallest piece 12 3/4". One of six manufactured. Near fine.

4,000/8,000

Modeled on a French design and exquisitely screen and hand painted, the craftsmanship and quality of the apparatus offered here – from base to acorn finials - cannot be overstated.



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CLASSIC MAGIC APPARATUS

40. **Cagliostro's Ivory Skull Cane.** Circa 1780. Outstanding carved ivory-handled cane or wand, said to be owned by the famous charlatan and magician Cagliostro. The handle and upper portion exquisitely and deeply carved in the shape of a human skull resting atop a staff encircled by a fork-tongued serpent, the lowermost section of the handle terminating in a floral pattern. Ebony shaft below, terminating in an ivory ferrule. Overall length 30". Handle threads slightly askew, old crack repaired, but very good condition overall. Expertly carved; a handsome and significant relic related to the life of one of the most colorful characters in the history of conjuring.

5,000/10,000

Cagliostro (1743-1795) was the alias of Sicilian occultist, charlatan, forger, Freemason, and conjurer Giuseppe Balsamo. He studied chemistry and religion, sold amulets and paintings, rubbed shoulders with royalty, and was perhaps most famously implicated in the famous Affair of the Diamond Necklace. After nine months of imprisonment he was released when no evidence of his involvement could be found. He died in prison in Rome in 1795, after initially being sentenced to death by the Inquisition.

According to Rudiger Deutsch, this cane (sometimes referred to as a wand) was purchased at auction in London in 1920 by German amateur magician and collector Dr. Theumer, a close friend of the illusionist Kalanag. Later, the cane passed into the possession of Herbert Paufler of Dresden. Paufler was a close friend of Deutsch, and Deutsch obtained the cane after Paufler's passing. According to Deutsch's research, a silver ring that once separated the upper and lower portions of the cane is absent; in its place now sits a finely engraved brass ring.



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41. **Aerial Fishing Pole.** European, ca. 1910. Long bamboo pole gimmicked to assist the magician in producing four live fish from the end of the line when it is swung over the heads of the audience. Machined brass handle and bamboo pole with brass fittings, length 72". Minor paint wear; good.

500/1,000

42. **Vanishing Alarm Clock.** Colon: Abbott's Magic Novelty Co., 1940s. A clock, covered by a cloth and removed from a tray, vanishes in mid-air. With original fringed cloth. Tray 11 x 11". Unusual design.

200/400

43. **Aquarium.** New Haven: Petrie and Lewis (P&L), ca. 1949. A small rectangular aquarium filled with water instantly fills with goldfish. 7 1/2 x 4 x 6". Hallmarked.

250/350



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44. **Musical Conjurer Automaton.** Spain: Zdenka, late 20th century. Single air cylinder musical movement causes the miniature magician to wave his wand, lift the box in his other hand and the cards on the table change three times, finally vanishing. Bisque head, embroidered jacket, pleated sleeves. Velvet-covered base. 12 ½" tall. Figure a bit loose. Good.

1,000/2,000

45. **Obedient Ball.** German, ca. 1930. Large metal ball threaded on a long length of cord moves up and down on command. With nickel-plated stand. Internal pulley method. Diameter of ball 5". Very good.

200/400

46. **Billiard Ball Stand.** Prague: Magic Studio GARD, ca. 2010. T-shaped stand with four gimmicked cups for the production of billiard balls. Height 12". Minor oxidation to crossbar, else very good.

400/800

47. **Billiard Ball Stand.** German, ca. 1920. Mechanical stand with one ungimmicked cup and six gimmicked holders to facilitate the production of white billiard balls from the empty hands of the magician. Unusual design with flat frames surrounding each cup, mechanisms with spring-loaded half-balls rotating on a vertical axis and switches for their release. Height 18". Wear to white paint, else very good.

800/1,600

48. **Automatic Billiard Ball Stand.** Vienna: Klingl, ca. 1910. Magnificently constructed ball stand facilitates the production of six billiard balls in the magician's hand; then they vanish from the stand automatically, as the performer stands some distance away. Fine silver-plated finish with cast ornaments to base. Height 20 ½". Possibly a marriage of parts. Regardless, an outstanding and attractive example of this classic prop.

1,000/2,000

49. **Stage-Size Automatic Billiard Ball Stand.** Berlin: Conradi, 1920s. Handsome nickel-plated T-shaped stand with cups for eight billiard balls. The magician produces white balls from his bare hands and sets them in the cups for display. Then, on command, and with the performer standing some distance apart from the stand, the balls vanish visibly one at a time. Breaks apart for packing. Concealed clockwork motor at center point. Height 59". One loose solder joint, a few spring clips lacking, but good overall. Uncommon. Owned and used by the Czech magician Balzar, and accompanied by a photograph of the performer using the apparatus.

1,000/1,500

50. **Ball Vase and Hammer.** Circa 1890. Finely turned vase with matching hammer. Ball is removed from the vase, reappears inside. When hit with the hammer it vanishes instantly, then reappears in the magician's pocket. Length of hammer 6 ½". A fine example.

250/500

51. **Morison Pill Box.** John McKinven [?], ca. 1995. Finely turned hardwood vase from which a solid ball is removed. The ball vanishes, then reappears inside; unlike the standard Ball Box, the ball that reappears inside is a complete sphere. Height 8 ¼", ball diameter 2 ⅛". A few scratches and minor holes in lower shell; good. Not hallmarked, but numbered in ink under the base.

400/800

52. **Giant Color-Changing Ball Vase.** After Martinka & Co., ca. 1890. Fine boxwood vase with lid that changes the color of a solid wooden ball placed inside. Height 8 ½"; ball diameter 2 ¾". Solid ball a replacement, a few scuff marks, but overall very good condition. Rare in this size.

1,000/2,000

53. **Passe Passe Ball Vases.** Nuremberg: Carl Quhel, ca. 1930. Turned wooden vases with spring plunger gimmicks allow the red and blue balls inside to visibly transpose locations from one vase to the other and back again, on command. Height 7" each. Solid balls unpainted; shells with chipped paint.

300/400



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54. **Millet Bell.** Circa 1920. Finely turned wooden bell secretly and silently produces a quantity of millet seed underneath it, even though it has been previously shown empty. Spring-loaded gimmick, height 4 1/8".

200/400

55. **Passe Passe Skittle Trick.** Circa 1910. A large and small turned boxwood skittle mysteriously transpose locations; or, a large skittle shrinks by magic. With two solid small skittles, one large shell skittle, and one large solid skittle. Height of largest 5". Finely made.

200/400

56. **Wooden Skittle Trick.** Circa 1900. A turned wooden skittle vanishes, reappears, or transposes locations when covered with a cloth or tube of paper. Unusual set, with shell, solid skittle, and second skittle with heavy metal insert in base that allows for a production of millet when lifted. Height 6 3/4". Finely made.

200/400

57. **Eight Turned Wooden Ball and Egg Vases.** Nuremberg: Carl Quhel, ca. 1930. Turned wooden ball and egg vases for the classic pocket trick in which the solid ball or egg, removed from the vase, reappears inside, or vice-versa. Yellow painted finishes, with red or blue balls/eggs. The tallest 4 1/2". Several with chips, or lacking the solid balls. Sold as-is.

200/400

58. **Nest of Boxes.** German, ca. 1910. A borrowed coin vanishes, then reappears in the smallest of four round, turned, nested wooden boxes. Largest diameter 1 3/4". Near fine example.

150/300

59. **Rattling Coin Bank.** Circa 1910. Turned wooden bank with built-in rattle gimmick; a coin, dropped inside, is heard to rattle about, yet vanishes moments later and reappears in a nest of boxes or elsewhere. Turned from boxwood, height 5 1/8".

200/400

60. **Miniature Blue Phantom.** German, 1930s. Miniature example of the classic parlor trick, this model incorporating a gimmicked cigar box and a tube and rod arrangement that allows a red or black checker in a stack of white checkers to move about when covered with a nicked tube. Unusual mechanism. 9 x 4 x 8". Very good. Scarce.

250/500

61. **Inexhaustible Bottle or Any Drink Called For.** Vienna: S. Klingl, ca. 1925. Green wine bottle pours what appears to be any drink called for by the audience. Spun metal with internal gimmick. Five air holes. Hallmarked. Height 11 3/4". Very minor paint wear; very good. Rare.

400/800

62. **Glass Inexhaustible Bottle.** European, ca. 1920. At the command of an audience member, the magician pours what is apparently any requested beverage from the glass wine bottle he holds. Unusual glass internal stoppers/releases for three liquid chambers, the exterior bottle also made of glass, with a vintage Greek spirit label (Insel-Samos). Height 11". The first example we have seen made from real glass and with this mechanism.

250/500

63. **Bottle to Bouquet.** Circa 1920. Faux wine bottle springs apart, transforming into a feather flower bouquet. Height (closed) 12 1/2".

100/200

64. **Collection of Magicians' Gimmicked Bottles.** European, 1910s - 60s. Metal, glass, and wooden imitation bottles, including half-bottles for production, nesting bottles, bottles for Passe Passe routines, Silk Production Bottles, one ersatz Guinness bottle with a Foo Can-like construction in its base, and others of unusual design. Several well-made, including one hallmarked by Klingl. The tallest 14" high.

200/400



63



64



65. **Inexhaustible Barrel; or Any Drink Called For.** German, ca. 1920. A small keg hanging from the center of a tall nickel-plated stand is shown empty, capped with paper on each end, and a spigot is inserted. When the tap is turned on, beer, wine, and other drinks – seemingly any libation called for – is poured from inside. Faux wooden barrel 12 ½” long; stand 60” high. Scarce.

1,500/3,000

66. **Passe Passe Bottles.** Los Angeles: F.G. Thayer, 1930s. A bottle and glass covered by two lacquered tubes change places ad-infinitum, from one tube to the other. Classic Thayer scarab design on tubes; California Port labels on sham bottles. Height of tubes 12”. Paint chipped.

200/400



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67. **Large Bran Vase.** Circa 1920. Nickel plated vase transforms dry rice, bran, or confetti into any other article that fits inside, including a live dove or guinea pig. Finely spun from brass, height 12”.

250/500

68. **Botania. Flower Growth.** Bartl-Willmann [?], ca. 1925. An empty cone set in a metal pot is lifted to reveal a giant growth of feather flowers. Hand painted cone with decals, and hand painted pot with dragon motif; well-preserved vintage flowers showing wear. Locking mechanism in pot. Height of bouquet 34”. Finish worn.

250/500

69. **Bow Tie Transposition.** Circa 1940. One of four bow ties in a case is chosen; it vanishes, reappearing tied to a collar in a matching collar box previously shown to be without adornment. Length of larger box 14”.

100/200



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70. **Appearing Canary in Cage.** Circa 1920. Brass cage in which a live canary appears when an egg is cracked, a la Richiardi. Roller-blind method, one end of load chamber open. Height 14 ½”.

250/500

71. **Round-Top Vanishing Birdcage.** German, ca. 1920. Fine brass cage visibly vanishes from between the magician’s hands. Clever locking/release mechanism in hanging ring at top allows the cage to stand rigid. Height 14”. Similar to the Martin version, but the first example in this form we have seen.

800/1,200

72. **Canary Cage Transposition.** Hamburg: Carl Willmann, ca. 1915. One nickel plated stand contains a metal canary cage, the other is empty. The visible cage vanishes, then reappears in the empty stand visibly – with the live bird singing and flying about inside. Ornamental cast feet. Height 19”. Minor visible wear from age, but very good condition overall. Rare.

2,000/4,000



74

73. **Flyto Bird Cage.** London: J. Bland (attr.), ca. 1890. A metal bird cage vanishes from a handsome metal box, reappearing in a short stand, or vice-versa, at the will of the performer. Toleware props with floral decorations, height of stand 11”. Minor paint chipping and wear, but good condition overall.

800/1,600

74. **Vanishing Bird Cage.** Hamburg: Janos Bartl, 1930s [?]. Nickel-plated birdcage vanishes without cover from between the magician’s hands. Similar in design to the Martin model. Wooden perch. Height 6” (open). Near fine.

250/500



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75. **Cage Transformation Canister.** European, ca. 1900. A large metal canister filled with silks, flowers, or other objects is closed; when reopened, the items have transformed into two brass bird cages with live, singing inhabitants. Height 12 ¼". With outer sliding sleeve. Repainted; paint chipping.

300/600

76. **Production Bird Cage.** Circa 1910. Metal cage folds flat, then springs into shape for production from a small space. Includes hand-painted faux metal canary on a perch. Open size 7 ¼ x 6 x 6". Worn, but working.

50/150

77. **Nesting Production Cages.** European, 1910s. Finely made set of three nickel-plated nesting cages, suitable for hat production. Largest a 4 ½" cube. With perches and room for small birds. Scarce.

200/400

78. **Canarillos Canary Catching (Birds from Nowhere).** Hamburg: Janos Bartl, ca. 1925. An empty net swept through the air catches a live canary, which is deposited in a brass cage where it flies about. Three other birds are caught in a similar manner. Cage 12 x 9 x 12 ¾". Bird gimmick worn, but good condition overall. Rare.

500/1,000

79. **Appearing Candle.** German, ca. 1910. Handsome nickel-plated candlestick in which a lit candle appears instantly. Spring-loaded. Height of candlestick 10". Working well. A substantial, well-made prop.

250/500

80. **Velamilagra Floating Candle.** Hamburg: Janos Bartl, ca. 1930. Red candle with reflective shade rises from its metal candlestick, floats about, then returns to rest in the holder. Brass construction. Height 11 ½". Chipped paint. Uncommon.

150/250

81. **Candle Tube.** Dresden: Manfredo, 1950s. A lit candle placed in the chromed metal tube vanishes or changes into a handkerchief. Length 9 ⅛".

100/200

82. **Double-Ended Candle Tube with Handle.** Germany: Mago, 1950s. A burning candle vanishes from a chromed metal tube. Caps from both ends of the tube are removed to show the candle is gone. Length 9 ¼". Scarce in this form.

100/200

83. **Five Vintage Candle Tubes.** European, 1930s - 50s. Group of vanishing candle tubes of varying designs, all generally unusual examples, including a small and jumbo model, a double-ended tube with sham end that vanishes via a pull, and another unusual double-ended model with red caps. The longest 12 ½".

250/500

84. **Cane to Umbrella.** Munich: Gustave Fischer, 1920s. Metal walking stick visibly and instantly transforms into a silk-covered parasol which pops open in the magician's bare hands. Length 32". Original mailing tube and wrapping. Unused. Uncommon.

150/300

85. **Giant Changing Canister (Niffen Tube).** Circa 1900. Nickel-plated canister changes, vanishes, or produces items inside. Load chambers of two different sizes. Very large example, height 7", diameter 4 ¼". Early model with seamed construction.

200/400

86. **Jumbo Card in Balloon.** Hamburg: Bartl, 1930s. A balloon in a wire holder atop a decorated stand pops, revealing a selected jumbo card inside. Height 13". Art deco hand painted base.

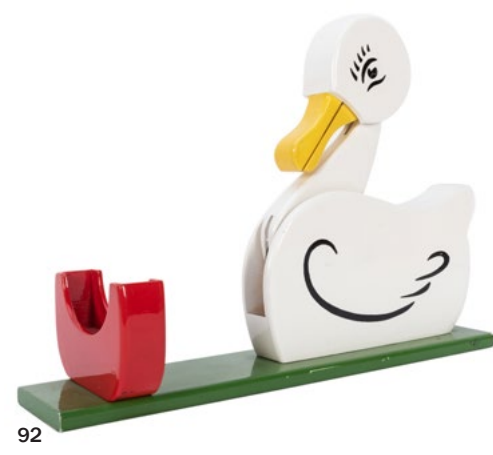
150/300

87. **Card Finding Dog.** Hamburg: Janos Bartl, ca. 1935. A miniature dog jumps out of his house when the selected card (or any other object, or at any time) passes by the front door. Wooden house with paper-patterned roof. Dog squeaks when jumping. Mechanical and electromagnetic mechanisms (the latter not tested). Height 6 ¼". Bartl label inside roof. Hand painted art deco design.

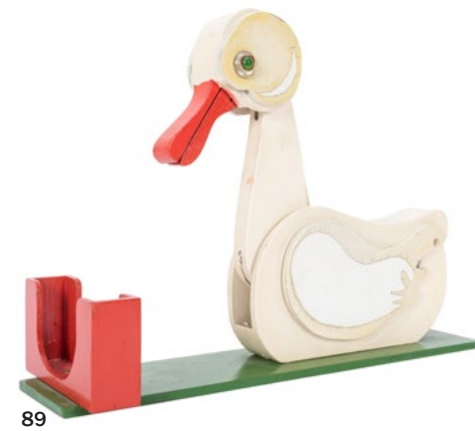
200/400



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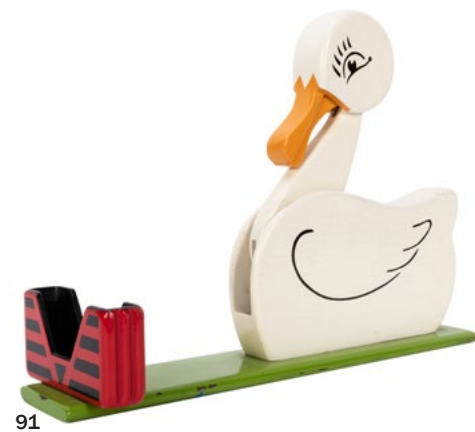
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95

88. **Card Duck.** Circa 1940. Wooden duck picks chosen cards from the feed box in front of it. Heavy wooden construction, solid construction underneath. String-operated. Length 15". With the logo "BL" painted under the base. Chipped paint.
150/250

89. **Card Duck.** Circa 1960. Wooden duck picks cards from the feed box on the platform before him. Hand-painted in white, green, orange, and red. Glass eyes. Length 13 1/2". Paint worn.
100/200

90. **Card Duck.** Circa 1960. Ersatz duck selects a spectator's chosen card from the box in front of it. With fancy cut-out feather design in neck and stenciled wing and eye design in black. Length 13 1/2".
100/200

91. **Jo-Anne Improved Card Duck.** Tampa: Warren Hamilton, ca. 1950. Painted wooden duck with spring mechanism controlling movement of neck and bill, to pick chosen cards from the deck. 9 1/2 x 13 x 2 3/4". A few areas of minor paint loss.
200/400

92. **Card Duck.** Circa 1960. Wooden duck picks chosen cards from a feed box on the platform before him by ducking his beak into the box. Bright hard lacquer finish similar to Hamilton's, but unmarked. Felt-covered base. Length 13". Minor chips to paint.
100/200

93. **Card Duck.** European, ca. 1950. Hand painted wooden duck selects cards from a red feed box on the platform in front of him. Unusual design with skinny neck and large divided feed box. Length 19 1/4". Loose on platform, but working.
150/300

94. **Mini Card Duck.** Circa 1990. Well-made miniature version of the card-finding duck prop. Hardwood base finished with brass studs, length 8". Hand painted.
100/200

95. **Otto the Automaton Duck.** Chicago: Ireland Magic Co., 1930s. The original wooden card-finding duck. Metal beak and feed box, wooden body. Length 17 1/2". Very good condition. Uncommon.
250/500

The original card-finding duck, invented by L.L. Ireland. Most elements were manufactured in Ireland's Chicago workshops, but the beaks were repurposed tea strainers and the heads were made of painted sports balls.

96. **See-Through Rising Card Box.** Willmann [?], ca. 1920. Chosen cards rise from the pack after it has been dropped in a hardwood box. The lid pops open, then the cards ascend. Glass panel on bottom allows a clear view through. Clockwork mechanism, original key. Height of box 4 1/2". Similar to the Martinka model, but with an interior panel allowing access to the mechanism for resetting, making it easier to operate and reset.
250/500

250/500



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97. **Watchwork Card Rise.** Hamburg: Willmann, ca. 1910 [?]. Faux pack conceals a wind-up mechanism that allows chosen cards to rise from it when the cards are isolated inside a glass well away from the performer. Good working condition. With a vintage glass.
200/400

Many elements of this card rise predate the Jon Martin models prized by professionals, including the tension plate and time delay between each card that rises.

98. **Jumbo Automatic Card Rise.** Hamburg: Bartl, 1930s. Cards chosen from a giant pack rise from the nickel-plated holder atop a fine metal base. Spring-driven, similar to Abbott's "Nu-Power Rising Cards." Height 17". Good working condition.
250/500

250/500



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99. **Sybil One-Hand Card Rise.** Vienna: S. Klingl, 1930s. Chosen cards rise from inside a nickel-plated houlette, while secured between two sheets of glass. The houlette is clipped in the fingers of one hand while the cards rise. Hallmarked. Finely made.

200/400

100. **Cards Across / Card Switching Stand.** European, 1930s. Scrollwork-type metal stand with three houlettes for packs of cards. The centermost holder divided in two and with a ribbon that allows for an automatic switch of decks or packets; possibly used for a cards across routine. Length 17".

150/300

101. **Card Changing Box.** Circa 1920. Wooden box changes billets, cards, or bills placed inside when the lid is closed and reopened. Height 3 1/2". Finish rubbed.

150/300

102. **Circular Flap Card Box.** German, ca. 1920. Nickered canister which changes, vanishes, or produces bills, cards, or billets. Scarce in this design. With two flaps. Finely made.

250/500

103. **Locking Card Box.** Germany: Mago, 1940s. Nickel-plated box approximating the look of a cigarette case which vanishes, produces, or changes cards or billets inside. Examinable. Hallmarked.

100/200

104. **Enameled Locking Card Box.** German, 1930s. Cards, billets, or bills are changed, vanished, or produced inside the nickelered box. Unusual design with enameled red paint in lid; lid deeply recessed.

150/250



105



106

105. **Card Pedestal.** Circa 1920. Spun metal pedestal with cover changes, vanishes, or produces cards or billets placed atop it when the cover is removed. Lacquered brass. Height 7". Finish tarnished.

250/500

106. **Card Pedestal.** Vienna: S. Klingl, ca. 1925. Handsome spun nickel-plated pedestal with lid that changes, vanishes, or produces flat paper items (cards, billets, or bills) when covered and uncovered. Ebonized finial, base weighted with sand. Hallmarked. Height 6 1/2". Rust spots. Finely made.

250/500

107. **Card Sword.** European, ca. 1930. Handsome nickel-plated sword. The magician pierces the selected card on the blade when the pack is sprung in the air. Length 32 1/2". Requires new elastic (easily replaced).

200/400

108. **Card Sword.** Circa 1940. Chosen cards are speared on the blade of a sword when the pack is thrown in the air. Nickel-plated. Length 33". Similar to the Conley/Abbott design.

200/400



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109. **Card Sword.** Hamburg: Bartl, ca. 1920. A selected card is speared on the end of this large nickel-plated sword as the pack is thrown in the air. Length 36". Heavy and attractive, sound mechanically, with considerable tarnish and wear to all elements.

400/800

110. **Card Sword.** German, ca. 1950s. Mechanical sword allows the magician to spear a selected card when the deck is thrown in the air. Unusual gimmicked handle. Length 29". Plating worn, requires new elastic (easily replaced).

150/300

111. **Three Giant Appearing Cards.** Vienna: S. Klingl, ca. 1930. Hand-painted giant cloth cards with integral spring-loaded mechanisms allowing for quick production, likely on a spectator's back. Two with metal construction and weights, and hallmarked, the other requiring new elastic. 14 1/2 x 9 3/4". Uncommon.

100/200



112



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112. **Mechanical Deck Changing Tray.** Hamburg: Carl Willmann, ca. 1900. Metal tray with hand-painted accents exchanges one pack of cards for another at the push of a button, using an internal spring-loaded carriage mechanism that swiftly switches the cards. Hand painted with faux mother-of-pearl inlay pattern. 13 ¼ x 7 ¼ x 1 ¼". A mechanical masterpiece. Rare.

800/1,600

113. **Giant Change Bag.** German, ca. 1920. Plush bag supported by a wooden handle and nickel-plated rim which changes, produces or vanishes items inside. A giant example, diameter of the rim 9". The handle marked "Bluemel's Motorbike" and the rim marked "Ford Brown." Very good working condition.

250/500

114. **Square Wooden Change Bag.** Dutch, ca. 1880. Unusual model of the venerable magic prop that changes, vanishes, or produces items inside it; the bag supported by a square wooden structure with tin ornaments, attached to a wooden handle with porcelain knob. A crystal ornament hangs from the bottom of the bag. Length 14". Working.

250/500

115. **Two Cigarette Catching Pails.** European, ca. 1930. Nickel-plated pails each gimmicked differently to facilitate the production of cigarettes from the apparently empty hands of the magician. The larger 4 ¾" high.

100/200

116. **Nelson's Ultra-Perfect Clipboard.** Columbus: Nelson Enterprises, ca. 1950. Mentalist's secret device used to covertly collect information from audience members. 12 ¾ x 8 ¼". With scarce original instruction booklet. Minor wear.

100/200

117. **Giant Clock Divination.** Circa 1950. The mentalist instantly knows the hour chosen by an audience member on a giant clock even though the dial is covered and he stands a great distance from the timepiece. Finely constructed with simple yet clever electric mechanism. Height 11". No cover. Not tested with batteries; can be used without them.

150/300



118

118. **Ringling Alarm Clock Production.** Hamburg: Willmann, 1910s. Set of six nickel-plate shell clocks, for the production from a borrowed hat. Each clock with a ringing mechanism in its bell; unlike other models that require a ringing board. Diameter 4". Handsome set.

200/400

119. **Coffee Vase.** European, 1920s. Short model of this classic magician's prop which changes cotton to hot coffee in the blink of an eye. With original cardboard cover. Heavy nickel plating. Height 9".

200/400

120. **Coffee Vase.** European, ca. 1930. Nickel-plated brass vase transforms burning cotton into hot coffee by magic. Height 13".

200/300

121. **Mechanical Coffee Vase.** European, ca. 1900. Tall nickel-plated vase transforms burning cotton into hot coffee which may be served to the audience. Unusual design with internal mechanism to pick up load chamber with rotating bayonet catch system. Extremely heavy base. Height 14 ¼". A few chips, but good working condition. Uncommon.

300/600

122. **Coffee, Milk, and Sugar Trick.** European, 1930s. Aluminum coffee service that transforms paper shavings or confetti into coffee, milk, and sugar that may then be served and consumed. With the original tray (diameter 9 ½"). Coffee pot height 6 ½". Near fine.

400/800

123. **Coffee, Milk, and Sugar Trick.** Sweden: Harries Magic, ca. 1940. Cotton, silk, and confetti placed in the separate pieces of a metal coffee service transform into hot coffee, sugar, and cream. Handsome construction, the largest item 9" high. Includes specially prepared coffee pot, creamer, and sugar bowl with lid. Minor tarnishing. Very good.

500/1,000



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124. **Coin Cork.** European, ca. 1910. Oversized faux cork drops four coins into a bottle below it, one at a time, as the coins vanish from the magician's hands. Brass construction; thread operated. Height 2". Top loose.

400/800

125. **Coin Dropper.** European, 1910s. Nickel-plated dome with finial which rests top a cut glass tumbler. Coins vanish from the magician's hands, then appear inside the glass even though it is covered by the dome. Spring-loaded. Height 2 3/4". Small dents; good.

200/400

126. **Coin or Ring in Drumhead.** German, ca. 1920. Nickel-plated stand with u-shaped clip holds a paper drumhead, created before the audience and shown to be without guile. Moments later, a borrowed coin or ring, just vanished, bursts through the drumhead. Height 10 1/2". Other small objects may be used. Fine craftsmanship. Scarce.

250/500

127. **Tabletop Coin Ladder.** European, ca. 1910. Coins produced by the magician and placed in a glass atop the stand cascade down the ladder below, zig-zagging between brass pegs into the glass below. Plush-covered wooden stand with brass ornamentation and ebonized carved wooden bust of a woman at the apex of the ladder. Sand-activated mechanism of brass and tin. Height 26".

500/1,000

128. **Miser's Dream Coin Pail.** Dresden: Manfredo, ca. 1950. Nickel-plated champagne bucket with droppers concealed in the base aids the magician in the production of a seemingly endless supply of coins from his bare hands. Height 7 1/4", diameter 7". Hallmarked.

200/400

129. **Mysterious Glass Jar and Flying Coins.** Chicago: A. Roterberg, ca. 1910s. Five coins vanish and visibly reappear inside an empty glass jar, closed with a glass stopper. With gimmick. Height 8".

250/500



134



133

130. **Engraved Coin Tray.** Circa 1930. Metal tray with handsome engraved pattern secretly adds coins to a quantity counted on top when the change is poured into the waiting hand of a spectator. Oval shape, 8 1/4" at widest.

100/200

131. Cortini (Paul Korth). **Cortini's Coin-Producing Miser's Dream Pail.** Circa 1930. Heavy chromes champagne bucket with spinning internal brass mechanism that causes the coins dropped inside to multiply and spill over the top of the bucket at the conclusion of the magician's performance. Damage to rear of pail, but mechanism intact. Height 8". One of a variety of bespoke pails owned and used by Cortini in his Miser's Dream routine.

500/1,000

132. Cortini (Paul Korth). **Cortini's Coin-Shooting Miser's Dream Pail.** Circa 1930. Fancy hammered metal champagne bucket with internal mechanism that shoots a seemingly endless stream of coins from inside in a circular pattern. Owned and used by Cortini, who made a spectacle of the Miser's Dream, an effect in which he produced coins from mid-air. Height 8 1/4". Apparently in good working condition. Believed to be unique.

500/1,000

At the conclusion of Cortini's Miser's Dream routine, a variety of champagne buckets nearly identical to this example, resting on metal stands on his stage, filled to overflowing of their own accord, while a backdrop made up of glittering coins dropped from the flies, and two buckets at either side of the stage launched lightweight aluminum coins into the air. This is one of the specially constructed pails used in this spectacular act.



135

133. **Confetti Cup.** European, 1920s. Coffee poured into the cup changes into dry confetti. Enameled metal cup and saucer, cleverly gimmicked. Hand painted with floral motif in four colors. Saucer diameter 6".

100/200

134. **Giant Confetti Glass.** Circa 1920. Hand-blown glass pitcher is filled with confetti and covered. When revealed again, it is filled with sweets, or even a live rabbit. Height 8 1/2". A handsome example of this classic prop.

200/400

135. **Crystal Casket.** Circa 1900. Metal casket with cut crystal sides allowing a clear view through it suddenly fills with handkerchiefs or other articles. 4" cube. Finish worn, but good working condition. Nice example.

300/600

127



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136. **Crystal Casket.** European, ca. 1910. A nickel-plated box with five glass sides is clearly empty, and hangs from the flies. On command, the casket visibly fills with colorful balls, handkerchiefs, or other articles, despite the fact that the performer stands some distance away. 11 ½ x 8 ¾ x 10". Spring-loaded mechanism; heavy construction. A fine example of this classic magician's prop favored by Hofzinsler among others.

400/800

137. **Cube-A-Libre.** Berlin: Conradi [?], 1930s. The order of six numbered blocks encased in an open-ended tube rearranges in sympathy to a matching set on the magician's table. 2 ¼" cubes covered in paper, paper-covered tube 15" high. Minor rubbing to finish, else good. Attractive set.

200/400

138. **Giant Cube-A-Libre trick.** Berlin: Conradi [?], ca. 1935. Oversize version of Selbit's Magic Bricks. Numbered blocks change their order while isolated in a tube, in sympathy with a matching set outside of the tube. In the original wooden carrying box covered and lined in black paper. Marbled paper-covered tube. Overall length 19 ¼". Handsome set. Near fine.

250/500

139. **Giant Curious Cubes.** German, ca. 1950. Twelve large paper-covered blocks bearing suit symbols are arranged in any order inside a two-door holder. At will, the order of the blocks changes – twice – to reveal the identity of two cards chosen at random. Height of case 13 ½". Minor wear to one door.

150/300

140. **Traditional Brass Cups.** European, ca. 1900. Set of three brass cups for the ancient Cups and Balls effect. Exceptionally fine and nearly invisible soldering. Deep saddles. Height 4", mouth diameter 3 ⅛". Minor scuffs and dents, but very good overall. Handsome set.

200/400

141. **Nickel-Plated Cups.** European, ca. 1920. Three well-made spun metal cups, nickel-plated, for the classic Cups and Balls trick. Deep saddles. Height 3 ¾", mouth diameter 3". Minor wear.

150/300



143



144



147

142. **Die and Cage Transposition.** Vienna: S. Klingl, 1930s. A square metal cage vanishes, taking the place of a solid wooden die secured in a small wooden jewelry chest. Hardwood box with inlaid design in lid and mirrored back; wooden die with inlaid spots. Cages 3 ¾" cubes. All elements finely made. Rare.

500/1,000

143. **Die Box and Chimney.** Vienna: S. Klingl, ca. 1930. Fine hardwood four-door die box and matching wooden chimney, both with inlaid detailing, for the vanish of a solid wooden die or transposition of the die between the open-ended wooden chimney and the box. With two gimmicked dice and one solid die, all with inlaid spots. Dice 2 ½" cubes. Hallmarked. Finely made.

400/800

144. **Sucker Die Box (Small).** Los Angeles: F.G. Thayer, 1920s. A solid wooden die vanishes from a mahogany four-door cabinet with brass hardware after a comedic exchange between the magician and the audience. Second-smallest model offered by Thayer, with a 2" die. One double door. Finish rubbed, but good overall. Attractive patina.

200/400

145. **Sliding Die Box.** Circa 1920. A solid die vanishes from a four-door hardwood cabinet after sucker "by-play." Decals on doors imitating inlaid design. With single-flap shell and solid die, both fabric-covered. Brass hardware and ball-catch doors. Bone door knobs. 3 ¼" die. Good.

250/500

146. **Wooden Die Box.** European, 1920s. Ebonized wooden box with four doors and brass hardware from which a solid wooden die vanishes after sucker "by-play" leads the audience to believe the cube is still in the box. It reappears in a formerly empty hat. 3" die, wooden shell. Well made; unusual design. Die and shell repainted.

200/400

147. **Visible Vanishing Die Casket.** German, ca. 1910. A solid die placed in an open-sided nickeled casket with a lid instantly and visibly vanishes from inside, reappearing elsewhere. Before the vanish, the die can be shown on four sides, unlike later versions allowing only a front view of the cube. 4" die. Three roller blinds. Outstanding workmanship. The first example we have seen; rare.

1,000/2,000

139



140



148

148. **Locking Divination Boxes.** Hamburg: Carl Willmann, 1910s. Four numbered blocks are locked in a small hardwood box, which is, in turn, locked in a larger hardwood box. Even so, the mentalist instantly knows the order of the blocks. Fine inlaid hardwood boxes with original brass hardware, locks, and key. Larger box 7 ¼ x 3 ¼ x 2”.

800/1,200

A relatively common prop as made by other manufacturers; this early example is finely made and finished, and is scarce in this form.



149

149. **Production Doll.** Italian, 1930s. Finely made jester doll with a papier-mache body and sculpted face, attractively painted and clothed, and constructed to hold other articles to be produced from a borrowed empty hat, and finally, the doll itself. Leather hands, weighted feet, brass adornments to clothes, old mark of the German Magic Circle on right cheek. Height 9”

150/300

150. **Dove Decapitation Coffers.** Circa 1900. Set of two finely made nickel plated receptacles. A white bird is placed in one, a black bird in the other. The heads of the birds are removed and switched; the animals are then shown to have mismatched heads when removed from the coffers. The process is reversed and the birds are as they were at the beginning. Oval coffers 11” at widest. Scarce.

600/1,200

Said to be one of the “oldest tricks in the book,” the decapitation of animals and the transposition of their heads is indeed an ancient feat, though recent scholarship has shown that the oldest known descriptions of such feats are most likely fables. Even so, the effect has been a popular one for centuries, and versions of it have been favored by no less than Bartolomeo Bosco, Servais LeRoy and his comic foil Bosco, David Copperfield, and David Blaine. Versions using the apparatus offered here were popular at the turn of the twentieth century.



150

151. **Dove Pan.** Circa 1940. Nickel-plated pan shown empty; the lid is clamped on, and when removed, a live dove is inside. Wooden handle and knob, on three short legs. Diameter 7”.

100/200

152. **Brass Dove Pan (Magician's Chafing Dish).** European, ca. 1900. Oversized brass pan with wooden handle which is shown empty, then covered, and when uncovered again, holds three or four live doves, or other articles. Diameter 12”. Detachable handle, faint dent to lid, else good. A handsome, large, and early model.

250/500



151



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156

153. **Four-Coin Drawer Box.** European, ca. 1910. Cloth-covered box with velvet-covered drawer containing four wells for coins. Money vanishes, appears, or changes when the drawer is closed and re-opened. 6 x 3 ½”.

100/200

154. **Drawer Box.** European, ca. 1910. Hardwood box trimmed in brass and covered in plus, with single sliding drawer. The empty drawer fills to overflowing as if by magic upon closing and reopening. Hold-back feature in base. Length 9 ½”.

250/500

155. **Hardwood Drawer Box.** Circa 1900. Empty box instantly fills to overflowing with silks or flowers. Velvet-covered base with hold-back tab, locking device in handle. 3 ¾ x 3 x 2 ½”.

200/400



153



157



158

156. **Giant Inlaid Drawer Box.** Circa 1880. Hardwood box is shown empty, then the drawer is closed. Upon reopening, the box is filled with livestock, flags, or flowers. Oversize example with inlaid design in side panels and fine marquetry in lid incorporating a floral pattern and burl veneer. 11 ½ x 8 x 6 ¼”. Hold-back button in base, locking clip in handle. Felt renewed underneath box, a few scratches to finish. A handsome early classic conjuring prop.

500/1,000

157. **Flying Egg Cups.** Hamburg: Janos Bartl, 1920s. A tray holds six eggs in metal egg cups. The eggs vanish from the cups, then the cups vanish themselves. The eggs and cups reappear visibly on a matching tray across the stage moments later. Mechanical cloth-covered trays 10 x 14”. Good working condition. Rare.

500/1,000

158. **Escape Stocks.** German, 1920s. Imposing set of floor standing stocks on tall wooden legs painted with faux Asian characters (the cross-piece bearing the word “JAPAN”), cleverly gimmicked to allow the magician a quick escape after being locked inside. Height 53 ½”. Worn, but working well.

400/800



159



164



167



166



160

159. **Escape Board and Bolts.** European, 1920s. Two heavy nickeled bolts holding sturdy carriage rings, attached to a stout wooden board. Though the magician is tied to the rings and board, he makes an escape instantly. Length of board 29".

300/500

160. **Fire Bowl.** European, 1960s. Spun aluminum bowl is produced, with flames leaping from it. Then are then extinguished on command. Unusual spring-flap release. Diameter 9 1/2". Near fine.

150/300

161. **Fire Bowl to Flowers.** German, ca. 1930. A bowl with flames leaping from it is produced from a handkerchief and set on a short stand. The lid is clamped on to extinguish the flames, and in their place appears a bouquet of flowers. Height 12". With flowers.

300/600

162. **Flag Vase.** Circa 1900. Finely spun nickel-plated vase transforms water into dry silk flags or other articles. Gimmick with hand-cut metal cap. Height 13 3/4".

200/400

163. **Flamette.** Colon: Abbott's Magic Novelty Co., 1940s. A handkerchief is pulled through the flame of a burning candle at length, yet the silk remains unharmed. Crackle finish base, height 7". Original instructions.

50/150

164. **Flower Production Tray.** Paris: Voisin [?], ca. 1900. Large bunches of flowers appear on a bright hand-painted metal tray finished in red, gold, and black. Spring-loaded mechanism. Diameter 12". Chips to paint.

400/800

165. **Blooming Flower Vase.** European, ca. 1920. Seeds are planted in a nickel-plated vase filled with earth. When covered, then uncovered again, flowers slowly grow inside. Pulley-driven mechanism operated by thread, height (including lid) 10 1/2". Unusual small size.

400/800



168



169

166. **Giant Blooming Flower Vase.** Hamburg: Willmann [?], ca. 1910. Nickel plated vase filled with soil is covered, and when the lid is removed, a growth of flowers slowly blooms, filling the cylinder to overflowing. Clockwork mechanism in base. Height 21" (without lid). Minor dents to exterior; good working condition. Lacks key. Rare, especially in this giant size.

1,500/2,500

168. **Jumbo One-Day Fly.** Berlin: Conradi, 1930s. Giant version of the prediction trick in which three cards, chosen by the performer, match three other cards chosen by spectators from an array offered on three nickel-plated wheels on a tall skeleton-like stand. The spectators choose each card by spinning a pointer before each of the clusters of giant cards. Height 62". Rare in this form.

2,000/4,000

167. **Florabella Production.** German, ca. 1930. A large nickel-plated tube is seen to be empty - the spectators are allowed a view clear through one end. Moments later, a veritable garden of flowers is produced from within, each bouquet being thrown to the stage where it stands upright. 12 flower dart bouquets. Height of tube 17 3/4". Feather flowers show wear.

300/600

169. **Mechanical Four-Ace Stand.** European, 1930s. Unauthorized copy of the P&L "Ultra Four Ace Stand," which delivers a packet of cards to the magician's waiting hand when the center post is turned. With a spring-loaded door concealing the gimmick compartment. Height 13 1/2". Paint worn.

200/400

The predecessor of Abbott's Florabella production. This model is slightly smaller, but is nearly-identical in construction.



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173

176. [Gimmicks - Coins] **Large Collection of Vintage Magician's Coin Gimmicks.** Including clips, holders, spiders, droppers, catchers, and related metal devices used for the production, vanish or changing of coins. With one large and unusual Kellar-type dropper. Primarily European, 1930s - 50s. Approximately 75 pieces.

250/500

177. [Gimmicks - Glassware] **Collection of Vintage Magician's Trick Glasses.** 1900s - 60s. Including a host of specially prepared, cut, and gimmicked glasses for a variety of effects, including silk productions and vanishes, various bottomless and double-walled glasses, mirror glasses, and related tricks with liquids. Makers represented include Mago, Abbott's (early model of the Pixie Glass), and Willmann. Several fine or unusual examples included. Height of largest 8". Generally good condition.

200/400



178

178. [Gimmick - Holdout] **Arm Pressure Holdout Device.** German, 1950s. Lazy-tong device strapped to the magician or card cheat's arm; pressure on a lever shoots device out of sleeve to retrieve or deliver cards, cigarettes, billiard balls, billets, or other small objects. With wide leather arm strap; constructed to allow a variety of thieves to be attached to its end. Includes several different thieves. Unusual design.

500/1,000

179. [Gimmicks - Production] **Collection of Vintage Magicians' Production Items.** 1920s - 60s. Over 60 items, either collapsible, folding, or spring-loaded, to be produced from various boxes, hats, or other props. Including spring dolls, spring food (giant carrot, banana, loaf of bread), spring production fish, latex teapot, imitation ear of corn, miniature ham hock with compartment for silk load, paper production garlands, dozens of Production Reticules (including many examples disguised as playing cards), miniature spring top hats, cloth-covered spring balls, production lanterns, sturdy metal miniature production trunk, strings of sausages, and more. An impressive gathering, filling one large carton (but apparently able to fill much more).

300/600



179



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175

170. [Gimmick - Balls] **Multiplying Billiard Ball Gimmick.** German, 1930s. Precision-made metal billiard balls in red, hinged together with attached thumb tip. Together with a second example, the balls painted in four different colors. Length (open) 8 1/4". Minor paint loss.

100/200

171. [Gimmicks - Cards] **Collection of Vintage Magician's Card Gimmicks.** Including Card Producers, Indexes (made of metal and celluloid, one stamped "SW"), Card Droppers (one hallmarked S. Klingl), card shooting devices, a watchwork card rising device intended for use in the breast pocket, and others. 1910s - 40s; primarily European. Approximately 25 pieces.

200/400

172. [Gimmick - Cheating] **Vintage Belly Servante/Cold Deck Device.** German, 1920s. Expandable metal half-belt with attached bag, to be worn under the pants or cummerbund of the crooked gambler, and used as an aid to switch or hold out decks of cards, dice, or to assist in the stealing of chips from the casino table. Nickel-plated brass. Length 14 3/4".

250/500

173. [Gimmicks - Candles] **Eleven Vintage Gimmicked Candles.** 1920s - 60s. Including production candles (with original lighters and caps), self-lighting candles, a chrome Candle Tube, and an unusual Topsy-Turvy Candle on which the flame travels from one end to the other when the candle is turned end-for-end. Longest 9 3/4".

200/400

174. [Gimmicks - Cigarettes and Cigars] **Enormous Collection of Vintage Magicians' Cigarette Gimmicks.** Over 200 examples of tanks, droppers, holders, lighters, vanishers, and related metal gimmicks used by magicians for tricks with lit and unlit cigarettes. Many with worn paint, but generally good condition. The largest such collection we have encountered. Should be seen.

250/500

175. [Gimmick - Coin Shooter] **Coin Shooting Gimmick.** Circa 1950. Aluminum and brass secret gimmick shoots one coin at a time into the magician's waiting hand when the cord is pulled. With two elastic arm straps. Spring-loaded mechanism in good working condition. Scarce.

400/800

180. [Gimmick - Pull] **Ring or Cage Pull.** Hamburg: Bartl, 1930s. Heavy metal pull device allows the magician to vanish a ring, cage, lamp, or other item from his hands. Unusual wire clip at end. Cord renewed; good working condition.

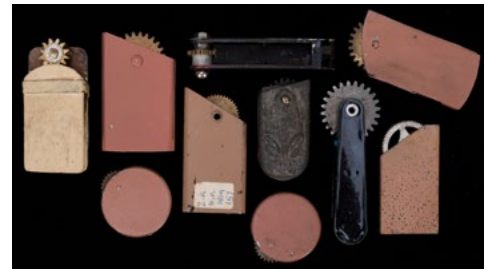
300/600



180



181



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185



184

181. [Gimmicks - Servantes] **Collection of Magicians' Servantes and Secret Devices.** 1910s - 50s. Approximately 25 different sub-rosa devices, primarily folding table servantes, as favored by magicians of the Edwardian era and earlier, manufactured of metal and cloth, and with various mechanisms for attaching them to the conjurer's table. Included are several silk holders, ball droppers, unusual card clips/holders, and other secret devices. Many fold flat; sizes vary. Most in very good working condition. Nice grouping.

200/400

182. [Gimmicks - Watch Winders] **Ten Vintage Magician's Watch Winders.** 1900s - 50s. Metal winding gimmicks used to create a cranking sound from any object. Several unusual examples, one with a cast metal case bearing the picture of a frog on both sides. Largest 3" long.

150/250

183. **Giant Ever-Filling Glass.** Circa 1920. Hand-blown cocktail glass fills, empties, and refills on command. The largest version we have ever encountered; height 6 1/4", diameter 4". Fine condition; unused (contact point still sealed).

100/200

184. **Glass Penetration.** Vienna: S. Klingl, 1920s. A solid sheet of glass in a hardwood frame is pierced by a needle or pencil when its center is covered by a playing card. The card is removed, and the glass is shown to be solid. 12 1/2 x 10 1/4". Hallmarked. Inlaid frame of exceptionally fine craftsmanship.

300/600

185. **Glass Through Hat Table.** German, ca. 1900. All-metal thin tripod-type table concealing a mechanism that allows a glass of water, covered by a handkerchief, to pass through the crown of a hat resting atop it. With spun metal top concealing a locking mechanism and control for the gimmick's speed. Height 35 1/2". The first example we have seen.

400/800



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191

186. **Glass Through Hat Table.** Berlin: Conradi, ca. 1910. Glass-topped table with nickel-plated base, gimmicked to facilitate the penetration of a glass through the crown of a hat. Height 39 1/2". A finely made example.

400/800

187. **Handkerchief Box.** Vienna: Klingl [?], 1920s. Hardwood box with removable bottom is shown empty, yet handkerchiefs are produced or vanished from inside. Single flap model, with fine inlaid designs on box. Height 5 3/4". One small chip, else very good.

150/300

188. **Handkerchief Box.** Circa 1930. Wooden box with removable bottom shown empty, then handkerchiefs are produced from within. Can also change or vanish silks. Single flap non-locking model. Height 6".

100/200

189. **Handkerchief Burning Globe.** Circa 1900. Nickel-plated brass globe transforms a quantity of burning cotton into bright and unblemished silk handkerchiefs; can also dye white silks into other bright colors. Handheld model, possibly lacking lid. Diameter 3 3/4".

200/400

190. **Handkerchief Burning Globe.** London: Charles De Vere, ca. 1880. Lacquered brass globe with lid on spun brass base changes burning cotton into bright silk handkerchiefs, or switches/vanishes/produces silks inside. Height 7 1/4". With the rare maker's identifying plate affixed under the base. Faint dents, else good.

400/600

An early De Vere prop; from The Strand, London, he moved to Paris and established a large factory that produced thousands of conjuring devices, from the smallest of gimmicks to the largest of stage illusions. The entire De Vere family performed professionally, including his wife and daughter (who worked as Okita and Ionia, respectively).

191. **Handkerchief Burning Globe.** Circa 1910. Burning cotton in the spun metal globe transforms into silk handkerchiefs. Height 10". A fine example.

400/600



186



187



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189



192

192. Hofzinsler, Dr. Johan Nepomuk. **Hofzinsler's Own "Wonderful Wand."** Circa 1860. Silver-plated mechanical metal wand owned and used by Hofzinsler; in effect, a borrowed ring would vanish from the performer's hands, then reappear inside the small plunger-activated cup at the end of the wand, which splits in half when the end of the prop is pressed. Length 16". The original Hofzinsler wand used by Deutsch to create a limited number of recreations, themselves now prized collector's items.

5,000/10,000

Hofzinsler, the great Viennese parlor magician of the mid-19th century, is now known as the inventor of many fundamental sleight-of-hand maneuvers and, alongside Robert-Houdin, is widely regarded as one of the most significant conjurers of all time. His performances interwove elegant card tricks with effects relying on complex bespoke apparatus, built to an exceptionally high standard. Many of these original props are now part of the McManus-Young collection at the Library of Congress, donated in 1955. This is one of but a few objects owned by Hofzinsler to come to market in the last half-century.



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194

193. **Hot Ball.** German, ca. 1920. Nickel-plated. Device used to silence a heckler; the magician hands the ball to the impudent assistant and it instantly heats to burning hot in his hands, forcing him to drop the ball. Diameter 2", with pentacle design. Minor wear.

150/300

194. **Imagino or Ad Infinitum.** London: Jack Hughes, ca. 1950. An endless quantity of silk handkerchiefs are produced from an open box on a thin tray, and placed in another box. At the conclusion, all of the silks vanish and the tubes are folded flat. Sturdy wooden construction. Tray length 16".

150/300

This effect was invented by Robert Harbin.

195. **Ink Vase.** Hamburg: Carl Willmann, 1910s. Etched and cut crystal vase filled with ink resting on a handsome brass stand visibly transforms into water with goldfish swimming about. Height 13 5/8". Outer glass cracked, else very good. A rare example.

500/1,500



195



196



200

196. **Jewel Chest of Ching See.** St. Louis: O'Dowd, 1970s. Solid wooden block held in a wooden frame with a brass spike visibly penetrates the crown of a hat resting atop it. 2 3/4" block. Good working condition.

200/400

197. Kassner, Alois. **Kassner's Canary in Lightbulb Trick.** German, 1930s. Large nickel-plated desk lamp with suspended bulb burning brightly. The magician vanishes a live canary, which instantly and visibly appears inside the bulb, in full view of the audience. The bird is then removed and returned to its cage. Clockwork mechanism, bulbs included. Wired for 220V power. Height 25". Owned and used by Alois Kassner. The only example in this form we have encountered.

1,500/3,000



197

198. [Klingl] **Zauber-Klingl Bowl Stand, Wooden Bowl, and Wooden Spinning Chuck.** Vienna, 1920s - 50s. Three pieces from the famed Austrian conjuring depot, including the device used to spin metal and form bowls (with paper label and rubber stamp), and a turned wooden bowl with hat coil and turned wooden stand with Klingl label underneath, used for display. Diameter of largest 7 3/4".

100/200



198

199. **Kuma Tubes.** German, 1920s. Two empty tubes are nested, then a large production is made from within of silks, flowers, and even livestock. Finally, a large brass urn is produced, too large to fit back inside the tubes from which it was removed. Paper-covered tubes 12 3/4" high. Worn.

200/400

200. **Ink Ladle.** German, ca. 1900. Finely made nickel-plated ladle transforms water into ink or vice versa when used to scoop the liquid from a bowl. Spring-loaded valve at end of handle. Length 14 1/2".

300/600



199



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ARTISTRY IN LIGHT

201. **Lightbulb Catching Pail.** German, ca. 1950. Nickel plated pail facilitates the production of small lit bulbs in the magician's apparently empty hand; gimmicked interior provides the illusion of a quantity of bulbs filling the pail; together with an unusual spring-loaded lit bulb catching gimmick. Height of pail 7 1/2". Not tested with batteries.

250/500

A precursor to many currently popular tricks, and likely inspired by the act of Marvyn & Carol Roy, though this model incorporates smaller bulbs. The first example of a prop of this nature we have encountered.

202. **Silk in Lightbulb.** Dresden: Manfredo, 1950s. A silk handkerchief vanishes, then reappears inside a lightbulb that was, a moment before, burning brightly. With one gimmicked bulb. European wiring and plug. Height 13". Hallmarked. Uncommon.

400/800

203. **"Ganges" Lota Pitcher.** Hamburg: Bartl, 1930s. Metal pitcher lacquered in red fills, and refills, and refills again and again with water each time it is emptied. Height 6 3/4". Near fine.

100/200

204. **Ceramic Lota Pitcher.** German, 1920s. Earthenware jug with handle is emptied of its liquid contents, then refills itself - repeatedly - as is supplied by an unseen fountain. Height 10". Minor chips and rubbing to finish; very good. Uncommon.

150/300

205. **Modernistic Amputation.** European, ca. 1960. Unauthorized copy of the classic Abbott-made trick in which a spectator's arm, placed in the box, is split by two blades, and the center section of the arm is shown to have vanished by opening two doors. With detachable table stand and plaster replica of the cut section of an arm which may be removed from the box as a gag. Cabinet length 26 1/2".

200/400

206. **Corinda Money Box.** New York: Louis Tannen [?], 1970s. Wooden chest with ten coins held in numbered slots inside. The mentalist instantly knows which coin has been chosen by the spectator without approaching or touching the box.

200/400



209



211



212

207. **Nest of Brass Balls.** European, ca. 1920. A borrowed ring vanishes, then reappears inside the smallest of eleven nesting brass balls, simulacrum of a set of nesting Russian Matryoshka dolls. Each ball hinges open; largest diameter 3" with push-button closure.

250/500

208. **Nest of Boxes.** European, ca. 1910. A borrowed watch or coin vanishes, the reappears in the smallest of seven locked hardwood boxes. Working similar to the Thayer "No-Assistant" model, with self-locking mechanisms in each box. Handles recessed in lids of inner boxes. The largest box 8 5/8 x 7 x 5 1/2". A handsome set.

500/1,000

209. **Niffen Tube.** Circa 1980. Tall metal tube with screw-on cap changes one item for another as if by magic, changing water into dry silk handkerchiefs, for example. Height 7 1/2". Near fine.

100/200

210. **Organ Pipe Production.** French, ca. 1880. Six large metal tubes are shown empty one at a time by passing one through the other in sequence. Then a massive production is made from within the tubes, including a table setting and banquet service for the magician and several spectators. Hand painted tubes with images of cherubs applied to the center of each; with original internal moveable loads. Height 18 1/2". An early example of this classic magic prop.

500/1,000

211. **Passe Passe Bottles.** German, 1950s. A bottle and glass, covered by separate tubes, transpose locations ad infinitum. Finely spun faux bottles, one with liquid load feature. Height 11".

200/400

212. **Multiplying Passe Passe Bottles.** European, 1950s. A bottle and glass transpose from one tube to the other repeatedly. Then, multiple bottles are produced from the tubes, filling the tabletop - twelve in all. Bottles 10" high.

300/600



213



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217

213. **Miracle Phone.** New York: U.F. Grant, 1930s. A chosen card is revealed to the spectator who makes a call on the metal toy phone; clever mechanism incorporated into the dial reveals one of nine chosen cards to the user only, in "instant stoooge" fashion. Height 5". Scarce.

200/400

214. **Mirror Casket.** Circa 1920. Wooden box atop a short turned wooden stand changes, produces, or vanishes items inside. Height 9". Finish worn.

200/400

215. **Money Maker.** Hamburg: Carl Willmann, ca. 1895. Large tabletop model of the classic trick in which blank paper is cranked through the rollers, changing into real currency as it passes through. Ebonized hardwood construction with metal gears and ivory crank. Willmann catalog description affixed under base. Height 7 1/2". A few chips; very good. Rare.

1,000/2,000

216. **Mutilated Parasol.** German, 1920s. Handkerchiefs vanish, only to reappear on the ribs of a parasol held tightly in a nickel-plated case where its cover once was. Length 22 1/2". Several unusual elements incorporated into the design.

100/200

217. **Pleno Transparent Production Cabinet.** Hamburg: Janos Bartl, ca. 1930. Octagonal wooden cabinet with silk-covered doors is shown empty; the interior is lit and bulbs. The doors are closed, then a massive production of livestock, flowers, and handkerchiefs is made from within. Silk panels renewed, else very good. Approximately 19 1/2 x 19 1/2 x 19 1/2". Scarce.

500/1,000

218. **Nesting Production Lanterns.** European, ca. 1880s. Fine set of four nesting glass and brass lanterns, to be produced from an empty hat or box. Hanging rings attached to peaked brass roofs, each lantern holding a lit candle inside. Tallest 5". Two glass panels cracked (but easily replaced), else good. An outstanding early set.

250/500

219. **Production Tray.** German, ca. 1920. Handsome and well-constructed nickel-plated brass tray, with one internal sliding compartment divided into two sections, and another hump-backed compartment with locking door that allows the magician to transform or produce items from within. Moveable portion may be removed for loading or cleaning. On ball feet, 16 x 11 1/2 x 6". Finely made.

200/400

220. **Production Tubes.** European, 1930s. Two metal tubes are shown empty by passing one through the other, then a production is made from within the nested pair. Blue and red lacquered tubes with numbered exteriors. Height of larger tube 10 1/2". Very long specially prepared silk production garland included.

100/200

221. **Vanishing Radio.** Germany: Haug [?], 1960s. Tabletop mid-century radio is covered by a cloth, which is lifted in the air. The radio vanishes when the cloth is tossed aloft. Wooden construction, base 14 x 9 1/2".

150/300

222. **Vanishing Radio.** Los Angeles: F.G. Thayer, 1940s. A solid and sturdy wooden radio, its dial alight, with music playing, is covered by a cloth and lifted from the table. The cloth is flung in the air; the radio has vanished. With original cloth. Finely crafted from wood. Height of table (excluding radio) 29". Some scratches to finish as expected, but very good overall..

1,000/1,500



222



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227

223. **Rapping Hand.** German, 1920s. Composition hand raps out answers to questions, tapping once for “yes” and twice for “no” on a sheet of glass. Length 6 ¾”. Tiny chips to finish.

150/300

224. **Razor Blade Illusion.** Hamburg: Janos Bartl, ca. 1930. Loose razor blades and black thread are swallowed, then removed from the magician’s mouth with the blades now strung on the thread. With the gimmicked spool, threading stand, and blades. Sold together with a Bartl rubber stamp and bottle bearing a Bartl label identical to the label on the gimmicked thread reel.

100/200

225. **Ceramic Rice Bowls.** Circa 1940. Two handsome white ceramic bowls; when one is filled and the two are placed mouth to mouth, the rice doubles in quantity, then changes to water. With thick gimmick. Mouth diameter 5 ½”.

50/150

226. **Rice Vase.** Los Angeles: F.G. Thayer, ca. 1940. Rice or bran poured in the turned wooden vase vanish or transform into a lemon or orange. Uncommon crackle finish in green and black with gold accents and knob. Height 11”. Near fine.

250/500

227. **Ring, Ball, and Rod.** European, 1930s. A turned wooden ball threaded on a long nickel-plated rod is covered with a cloth. Three borrowed rings then transpose locations with the ball – becoming linked on the metal rod, while the ball is discovered in the performer’s hand. The end of the rod must be unscrewed to remove the rings. Finely made.

200/400

This effect was popular in the first half of the twentieth century. However, most versions were cheaply made of wood. This is the finest example we have encountered, and allows the trick to be performed with three rings instead of one.

opposite page:

228. **The Apotheosis of the Rose.** German, ca. 1910. Fine props for the effect devised by Hofzinsler in which a rose appears on the surface of a mirror, fades to white, then falls from the glass, and finally the mirror is shown whole at the conclusion. Together with the complimentary apparatus used to produce the rose in a cut glass vase, then change the color of the rose. This latter prop likely manufactured by Rudiger Deustch from vintage parts, and including a variety of gimmicked flowers for the final color change of the rosebud. Height of mirror 15”. With fitted case. Evidence of resoldering at top of handle, but in good working condition.

1,500/2,000

Hofzinsler’s complete routine for the Rose Mirror, as it is now commonly known, is described in The Magic of J.N. Hofzinsler translated by Richard Hatch, at page 56. The conclusion of the routine with the appearance of the flower in the crystal vase and its second color change is virtually unknown to modern performers, as is the apparatus offered here, which was modeled on Hofzinsler’s own props.



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229



230

229. **Rose Mirror.** Vienna: S. Klingl, 1930s. Hand mirror for the Hofzinsler-inspired effect in which a rose appears on the surface of the mirror, fades to white, then falls from the mirror’s surface. Wooden mirror with hand-painted rose graphics and internal mechanism. Height 13 ¼”. With original wooden packing box. Hallmarked.

600/1,200

230. **Sand Frame.** Vienna: S. Klingl, ca. 1920. Handsome hardwood frame with gilt trim in which a card or photograph vanishes or appears. Hallmarked. 6 x 4 ¾”. Finely constructed.

200/400

231. **Demon Second Sight Casket.** London: Davenport, 1940s. Small brass-bound hardwood box with lock into which a billet, photo, or other item is placed. Despite its locked condition, the mentalist instantly “sees” the contents. Subtle locking mechanism allows the casket to be examined. 7 x 4 ¾ x 1 ¾”.

200/400

232. **Shower of Gold Table.** German, ca. 1920. Handsome table on three finely made nickel-plated legs that facilitates the classic “Shower of Gold” trick in which quantities of coins audibly fall into an empty covered glass jar that is covered and resting atop the table. Fine veneer over brass on tabletop. Mechanisms in table intact but in need of adjustment. Table only; sold as-is.

1,000/2,000



232



233



238

233. **Silk Penetration/Transposition Panels.** European, 1920s. Orange and blue silk handkerchiefs, stretched tightly in wooden frames, transpose locations from one frame to the other when covered. Entirely mechanical and instantly repeatable. Clever mechanisms hidden in each frame. With a third matching frame and cover that allows a blue silk to be pierced by needles or vanish from the frame. Each set 9 3/4 x 9 3/4".

200/400

234. **Silk Pedestal.** Low nickel-plated pedestal secretly delivers a silk handkerchief into a (bottomless) glass resting atop it while the glass is covered. Handsomely spun. Height 5 1/2". With gimmicked glass.

150/300

235. **Silk Pedestal.** Berlin: Conradi, 1920s. A nickel-plated pedestal cleverly gimmicked to secretly deliver a silk handkerchief into a tumbler resting atop it. Manually operated. Large example; height 13 1/2".

200/400

236. **Visible Silk Production Glass.** Germany: Mago, 1950s. A heavy glass, clearly empty, suddenly fills with a silk handkerchief. Finely made metal gimmick, removable for loading. Hallmarked. Height 4". Near fine.

100/200

237. **Silk Through Mirror.** England: Wayne Mattox, ca. 2000. A handkerchief slowly, visibly, and of its own accord passes through a mirror held fast in a hardwood frame. Battery-operated mechanism with brass control for mirror gaff, height 9 1/4". Hallmarked.

200/400

238. **Card Vanishing Pistol.** Hamburg: Bartl, 1930s. A card perched atop the barrel of the small chromed pistol vanishes in a flash when the trigger is pulled. Modified toy Beldo gun. Length 4 1/2".

200/400



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239. **Ring Vanishing Pistol.** German, ca. 1910. Modified percussion pistol with large ramrod that causes a borrowed ring (or small silk handkerchief) to vanish from the barrel of the gun when the trigger is pulled, only to reappear elsewhere moments later. Unusual gimmicked ramrod with turned wooden handle and spring-loaded mechanism, pistol length 10 1/4". Rare.

600/1,200

240. **Silk Vanishing Pistol with Funnel.** German, ca. 1900. Percussion cap gun outfitted with a long funnel into which a silk handkerchief is stuffed; when the trigger is pulled, the silk vanishes. Overall length 16". Wear to plating.

250/500

241. **Silk Vanishing Pistol.** German, 1950s. A silk handkerchief draped over the barrel of the faux "Nevada" revolver vanishes when the trigger is pulled. Heavy chromed gimmick attached at one side of the gun. Length 11".

200/400

242. **Silk Vanishing Pistol.** German, 1950s. When the trigger is pulled, a silk handkerchief draped over the barrel of the gun vanishes visibly. Similar to the Manfredi model, but not hallmarked. Heavy chromed brass mechanism attached to a Voere pistol grip. Length 8 3/4".

250/500

243. **Silk Vanishing Pistol.** Hamburg: Bartl, ca. 1935. A handkerchief draped over the barrel of the small metal pistol vanishes in a flash when the trigger is pulled. Length 4 1/2". Minor chips to paint.

200/400

244. **Silk Vanishing Rifle.** German, ca. 1950. Faux rifle over which a silk handkerchief is draped; when the trigger is pulled, the handkerchief vanishes, reappearing elsewhere. Wooden stock, chromed barrel, metal components, with plastic trigger guard. Length 34 1/2". Rare.

400/800



247

245. **Watch Vanishing Pistol.** German, 1910s. Small nicked pistol with wooden grip which vanishes a pocket watch hanging from the end of the barrel when the trigger is pulled. The timepiece reappears in a locked nest of boxes. Length 7".

600/1,000



245

246. **"Moretti" Floating Skull.** Hamburg: Janos Bartl, ca. 1930. Papier mache skull rises in the air and floats about the stage. Hand painted, with reflective red eyes. Height 6". Minor wear and chipping. Very good.

150/250



246



248

247. **Skull Transposition Illusion.** Flein: Rudiger Deutsch, ca. 1990s. Designed after the original by Conradi which Deutsch owned, and incorporating some period parts. A faux skull, resting atop a nicked table, is covered by a cloth, then vanishes – only to reappear first on a miniature swing attached to a tall nickel-plated trestle. The skull on the swing then vanishes, only to reappear inside a clear glass box resting atop a tall nickel-plated stand. Tallest element Height 62". An imposing and impressive set of props. Rare.

3,000/5,000

An unusual combination of mechanical methods, and the first example of this effect we have encountered.

248. **Brass Snuff Vase.** Circa 1910. Finely spun metal vase changes, produces, or vanishes objects placed inside; typically, an article vanishes from elsewhere to reappear in the formerly empty vase. Height 5 ¾". Gimmick a tight fit.

400/600



249

249. **Spirit Bell.** German, 1950s. Chrome bell on a wooden stand covered by a heavy glass rings out answers to questions, once for "yes" and twice for "no." With clever mechanical gimmick. Height 5 ¼". Handsome example.

250/500

250. **Spirit Clock Dial and Bell Combination.** Hamburg: Willmann, 1910s. The pointer at the center of the reverse-painted glass clock dial suspended from the nickel-plated stand stops on any number called out by the audience, stops on one of the card pips to reveal the identity of a selection, or answers other questions. The cut crystal bell hanging above it rings out answers to questions, sounding once for "yes" and twice for "no." With the original stand. Height 75". Rare.

3,000/5,000



250

251. **Spooky Ookum.** Los Angeles: F.G. Thayer, ca. 1930. A billiard ball drops through the wooden tube, vanishing instantly. Uses any ball. Height 6".

200/300

252. **Sword Suspension Illusion.** Circa 1970s. Three swords are placed upright on a thin board. A woman is now laid on top of the swords, and two of them are removed, leaving her suspended from the tip of one sword touching her neck. The process is reversed, and the assistant steps to the ground to take a bow. With gimmick, three heavy cast swords, and board. Length of board 56 ½". Wear to all components, but overall a sturdy example of this classic stage illusion.

400/800



252



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254



255



256



257

253. **Magician's Side Table.** Hamburg: Carl Willmann, ca. 1905. All-metal table, nickel-plated, with a solid round metal top, diameter 14", height 33 1/2". Minor wear; very good.

250/500

254. **Case to Two Tables. Bartl "Male" Table.** Hamburg: Janos Bartl, ca. 1925. Wooden suitcase is split in half and transforms into a pair of matching tables with wooden legs on which the magician can then perform his act. Hand painted tops and legs, tops 25 1/4 x 14 1/2". Heavy construction. Said to have been the property of the Bartl family. Rare.

400/800

255. **Dove Vanishing Box.** One or two doves are placed in the wooden box, which is disassembled moments later. The birds are gone. Finely finished in blue, gold, and red lacquer. Collapsible cloth load chamber. Height 9 1/2". Well made.

150/300

256. **Take-Apart Dove Vanish.** European, ca. 1930. Two live doves, placed in the wooden chest, vanish without a trace, each piece of the box being taken apart and folded flat to show that the birds are gone. 15 x 15 x 12". Hand painted. Chipping at edges.

150/300

257. **Tambourine Production.** Vienna: S. Klingl, 1920s. An unfinished tambourine is capped with paper to complete its form, then the magician punches through the paper and produces a huge quantity of silk handkerchiefs. Hallmarked. Diameter 8". Scarce.

200/400

The first example of this classic prop we have encountered that looks as it should, with bells affixed to its exterior.



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258. **Phoenix Target and Cage.** Hamburg: Carl Willmann [?], ca. 1910. A canary stuffed into the end of a pistol with wide funnel on its barrel is fired at a target across the stage. The target instantly transforms into a large bird cage with domed roof, inside of which the canary flies about. Target 10 x 10". Minor repairs evident, but good working condition. Scarce.

1,000/1,500

A favorite trick of David Devant, and described by him in "Our Magic" (1911). This outfit uses no roller blind, and as such is more durable, and perhaps more reliable than other models we have encountered.

259. **Tempo Tempo Clock Transposition.** Hamburg: Janos Bartl, ca. 1932. Nickel plated stands effect the visible transposition of a ringing alarm clock and a pocket watch. As the front doors open and close, the watch and clock change places, the ringing of the alarm clock following the timepiece as it travels. Height 11 3/4" each.

1,500/3,000

260. **Thumb Cuffs.** German, ca. 1950. Heavy nickeled restraints used to hold the thumbs securely. Single screw raises the bar to fit snugly below thumbs; the magician can escape no matter how hard the screw is turned. Base stamped "DRGM."

100/200

261. **Tip-Over Box.** Hamburg: Janos Bartl, 1930s. Wooden box is opened and tipped forward. It is empty. Moments later, it is filled with silks, flowers, or other small objects. Hand painted art deco design. 7 x 4 3/4 x 4 3/4". Paint rubbed.

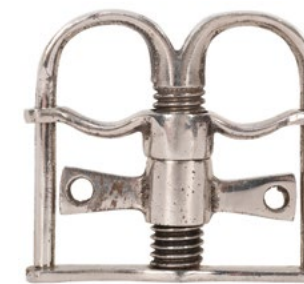
100/200

262. **Tip-Over Chest.** European, 1930s. Large wooden chest with brass hardware is shown empty by tipping it forward and opening its upper door and two side doors. Tipped back over, a massive production is made from within; food, flowers, silk handkerchiefs and other articles are removed from the box. Hand-painted front panel, with extra trap in load chamber allowing the performer to load items from table wells or other load chambers. 18 x 9 3/4 x 10 1/2". A truly fine example of this classic conjuring prop. Sold together with a large number of folding production reticules, nesting clocks, two chromed collapsible flagstuffs (one bearing a Union Jack, the other a German flag), other collapsible/nesting production articles, and a large and sturdy spray of flags. Used in Rudiger Deutsch's Bellachini XIII act.

800/1,200



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263. **Turntable Stand.** Los Angeles: F.G. Thayer, 1930s. Turned wooden stand atop of which rests a heavy fluted glass. Concealed mechanism secretly rotates the glass. With Holmes Mirror Glass. Diameter of stand 8". Thread loose, else very good.

250/350

264. **Two Thayer Crystal Ball Stands.** Los Angeles: F.G. Thayer, 1930s. One lacquered in gold, the other in black. With two later clear balls of different diameters. Height 4 1/2" each, one with flaking paint.

100/200

265. **Stage-Size Vanishing Box.** European, ca. 1935. Wooden chest decorated in black, gold, and red lacquer with a pentacle motif rests on a thin wooden trestle and checkerboard tray. Articles – including livestock – placed in the box disappear. When the magician lifts the chest from the tray, it springs open, showing it entirely empty. Overall height 38". Clever mechanisms in box and tray.

400/800

266. **Vase, Cone, Beans and Orange Trick.** Vienna: S. Klingl [?], 1920s. A transposition effect in which a solid wooden "skittle," an orange, and a quantity of dry beans or bran change places between a nicked vase and underneath a foil-covered paper cone. With fine turned wooden skittle and shell, wood-covered metal shell, cone, and nickel-plated vase. Height of latter 9". The finest example of this effect we have offered.

400/800

267. **Two Vintage Ventriloquist Figures.** American, 1950s/60s. Including a miniature Charlie McCarthy and a small Jerry Mahoney doll. Largest 26" high. Age consistent wear.

100/200

268. **Electromagnetic Ventriloquist Head.** German, ca. 1970. Disembodied head mounted to a framework constructed on an Asian theme, with internal electronics and electromagnet that allow the mouth to move without contact from the performer. Internal speaker and other components; electronics not tested. Height 13 3/4".

400/800



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GIMMICKED MAGIC WANDS

269. **Coin Wand.** American, last quarter nineteenth century. Gimmicked wand produces an endless supply at the tip of the wand. Incorporates an 1861 US Seated Liberty Half Dollar in its construction. Length 14 3/4".

200/400

270. **Coin Wand.** Vienna: S. Klingl, ca. 1930. Mechanical gimmicked wand produces coins at its tip ad infinitum. Length 14 1/8". Hallmarked. Very good.

200/400

271. **Heckler Stopping Magic Wand.** European, ca. 1920. When the magician hands the wand to an audience volunteer, it is immediately dropped as the assistant howls in pain; two spring-loaded pins pop out from the shaft. Length 13".

100/200

272. **Retractable Thread Reel Wand.** European, ca. 1920. Nickel-tipped magic wand conceals a spring-driven thread reel. Length 14". Rare.

200/400

273. **Catalin Silk Vanishing Wand.** Circa 1920. Handsome gimmicked wand allows the magician to vanish a silk handkerchief from a paper cone. Catalin tips, finely constructed. Length 15".

150/300

274. **Three Gimmicked Klingl Magic Wands.** Vienna: S. Klingl, 1930s. Including a Jumping Wand, Silk Vanishing Wand, and Card in Egg Wand. Longest 14 1/4". Hallmarked. Paint worn, but good working condition. Finely made. Uncommon.

200/400

275. **Mechanical Wand Release.** European, 1920s. A length of cord is wrapped around a nickel plated wand from end-to-end, yet on command it melts through the rod. Length 16". Similar to the Klingl model, but not hallmarked. Near fine.

150/300

276. **Vanishing Wand in Case.** Circa 1920. Nickel-tipped magic wand is placed in a long nickel plated case. The wand vanishes from inside, or changes into salt or a silk handkerchief. Tip locks into cap. Length 14".

150/250

277. **Magician's Wand with Silver Tips.** Circa 1920. Catalin or Bakelite over a wooden core, with two silver bands along its length, and silver plated tips. Length 13 1/4".

100/200

278. **Magician's Wand with Bone Tips.** Circa 1900. Solid wooden wand painted black, with bone tips, each carved with two pinstripes. Length 13 5/8".

100/200



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281. **Ticking Watch Box.** Vienna: Klingl [?], ca. 1900. A borrowed pocket watch is locked inside a small, handsome, hardwood box. It can be heard to tick inside. Yet when the box is opened moments later, it has vanished, only to reappear elsewhere. With fine inlaid design in lid, and internal ticking mechanism. Two original keys. 4 x 3 x 2 1/2". An outstanding example of this scarce conjuring device.

1,000/1,500

282. **Watch Drawer Box.** German, 1920s. A watch vanishes, appears, or changes inside the center compartment of the paper-covered box. Length 6". Very good.

50/150

283. **Watch Mirror.** German, ca. 1920. Heavy nicked stand supporting a small mirror. When fired upon by the magician, the mirror shatters and hanging from the backing is a borrowed watch which vanished only moments before. Thread-operated; good working condition. Height 15". Bend to rear portion of frame not affecting working.

700/1,400

284. **Watch Mortar.** European, ca. 1900. Turned wooden mortar and pestle set in which a borrowed watch is apparently ground to pieces, yet the construction allows for the getaway of the timepiece and the substitution of sham pieces. The borrowed watch then reappears elsewhere. Ungimmicked pestle, simple slot gaff to mortar. Height 6".

250/500

285. **Watch Mortar and Cover.** European, ca. 1910. Handsome turned oak mortar into which a spectator's watch is dropped, then ground to pieces. Later, the watch is found restored in any one of a number of improbable locations. With fabric cover for steal; inner shell method. Height 6". Near fine.

300/600

286. **Watch Stand.** Chicago: Ireland Magic Co., ca. 1939. Large version of this mechanical stand facilitates the production or vanish of six pocket watches. 17 3/4 x 12". Very good.

300/500

287. **Watch Vanishing Stand.** Circa 1920. Black plush-covered easel-like stand with hooks for three pocket watches. Facilitates the vanish of each watch without sleight-of-hand. 12 x 6 3/4". With three sham watches.

100/200

288. **Germain Water Jars.** German, ca. 1930s. Set of seven finely made metal jars, brightly plated. Four jars are shown empty unmistakably, yet moments later are filled to the brim with water. Three with "lifting rings," three bottomless, and one solid jar. Height 6 1/2".

300/600

289. **Giant Silk Wonder Box.** German, 1930s. Handsome nicked box with three doors is shown unmistakably empty, yet fills with silk handkerchiefs; it may also be used to vanish or change silks inside. Unusual and very large model with fine table stand. Height 5 1/2" including stand.

300/600

290. **Three Silk Wonder Boxes.** German, 1930s - 50s. Three versions of the nickel-plated box that produces, vanishes, or changes handkerchiefs inside. One stamped with the hallmark "Mago." One an unusual five-door model.

150/300



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291. **Bam-Berg (Okito) Zombie Cabinet.** Chicago: Okito/Berg, ca. 1946. Wooden cabinet with pagoda-like form in which the Karson Zombie ball appears, then rises up and floats about. With black art panel to facilitate the addition of the Zombie gimmick. Green and black lacquer with Okito decals, 9 ¼ x 9 ½ x 10". With "skull finale" and a vintage Zombie ball with stand and gimmick.

1,000/2,000

MICRO MAGIC

292. **Bell Transposition (Monkey Bar).** Klingl [?], ca. 1920. Short nickel-plated bar with three fine chains running through it; a small bell hangs from one chain. The bell "moves" from one end of the bar to the other, yet just when the audience thinks it knows the secret, the bell has jumped to the centermost chain. Length 6". Finely made.

50/150

293. **Miniature Blue Phantom.** European, ca. 1960. Hand-held version of the classic parlor trick in which a colored checker mysteriously moves through a stack of white checkers inside a decorated tube while all components are threaded on a solid rod. Length of tube 4 ½". Unusual variation without the usual gimmicked base; the first example we have encountered.

150/300

294. **Button Miracle.** Germany: Willi Wessel, 1990s. A button placed in a flat drawer is magically threaded when the drawer is pulled in and out of its sleeve. Inlaid hardwood design, length 4 ¾". Near fine.

150/300

295. **Chinese Change.** Middlesex: Alan Warner, ca. 1990. Similar to Maggie's Night Out. Faux Chinese coin vanishes in a small box, but at the end of the routine it has transformed into a British 10p coin. Hand-lacquered wooden cabinet 3 ½ x 1 x 1 ¾".

200/400

296. **Magic Mirror Color Divination.** Vienna: S. Klingl, ca. 1930. Handsome hardwood case into which one of four small plaques are placed, face down. The magician instantly knows the color of the plaque in the case by apparently gazing into a small "magic mirror" in the hinged lid of the box. 2 ¾ x 2 ¾". Hallmarked. Finely made. With carrying case.

200/400

An extremely clever mechanical device relying on magnetism and a simple mechanical device to instantly tell the performer which colored plaque is inside the box. This is the first use of this mechanism we have encountered in a magic prop of this vintage.



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300. **Four Vintage Clock Divinations.** German, 1920s - 30s. Including an "Astral" clock by Mago, and three others. The mind reader instantly knows the time chosen on any clock even though the lid has been clamped on. Nickel-plated brass devices, the largest 1 ⅞".

150/300

301. **Combination Coin Casket.** London: Hamley or Bland [?], ca. 1900. Small toleware tin box with two hinged lids with eight internal compartments holding gimmicked English pennies, and including a Coin Through Hat, Shell Coin, Hook Coin, Folding Coin, and other gimmicks. Length 2 ¾". Finish worn, with paper ornaments on one side tattered, but contents very good. Scarce.

400/600

In some ways, this box is a miniature magic set of gimmicked coins. The caskets were made by Martinka and a host of other dealers with a variety of finishes, but few have survived to the present day.

302. **Two Vintage Devil's Coin Banks.** German, 1950s. Coins dropped in the banks rattle about, then vanish. Including a handsome chrome model, and an unusual brass model with spring-loaded gimmick by Haug. The larger 2 ½" high. Both near fine.

100/200

297. **Davenport Cabinet.** Circa 1890. Small hardwood cabinet with a single drawer secretly delivers a borrowed ring or coin into the magician's hand when the drawer is closed. Height 3 ½".

150/250

298. **Miniature Card-Finding Hand.** Dresden: Paufler [?], 1960s. Miniature carved wooden hand mounted to a finely-machined brass stand and housed in a fabric-covered case. Three miniature cards appear in a fan in the empty hand, revealing the identity of selections made by the audience. Height 3 ½".

150/300

299. **Slat Card Frame.** Holland: Eddy Taytelbaum, ca. 1970. A poker-size card visibly appears, changes, or vanishes in the finely crafted wooden frame. Hand painted. With mechanical card. Poker size. Very good.

200/400



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303. **Rattling Coin Vase.** New York: Charles Kalish, 1970s. Precision-turned brass vase from which a stack of coins (up to half-dollar size) can be vanished. With locking rattle mechanism and insert. Lacks base plate. Height 3".

250/500

304. **Traveling Cube.** Flein: Rudiger Deutsch, ca. 1980. The spectator chooses one of three cubes by picking one of three plaques painted in colors to match them. The chosen cube vanishes under a cover, then reappears – threaded on a rod running through a small cabinet that was shown empty moments before. 2" cubes, wooden construction with hand-painted Egyptian motif. Likely the only model made by Deutsch.

200/400

305. **Dice Vase.** Circa 1910. The magician predicts the numbers on two dice thrown in the metal vase and shaken about. Unusual nickel-plated example. Height 3 1/2". Scarce in this form.

150/300

306. **Bieman's Die Penetration.** Holland: Franz Bieman, ca. 1970. Solid black wooden die is placed in a brass tube with window cut-outs. The tube is bisected by a brass divider, yet the die visibly penetrates it. Height of tube 2 1/8". Well made.

150/300

307. **Domino Set.** Holland, Eddy Taytelbaum, ca. 1970. Four handmade reverse-painted plastic laminate dominos, one gimmicked. Dominos transpose magically from place to place. With carrying case. Fine.

400/600

308. **Edler Box Divination Trick.** Vienna: Karl Edler/Anton Pallenberg, ca. 1935. One of two colored chips is locked in a small chest. The performer instantly knows which chip is in the box and which one is in the spectator's hand. Height of chest 1 5/8". Original paper packing box. Rare.

400/800

309. **Egyptian Cube.** Germany: Pauffer/Deutsch, 1970s. A version of the venerable Die Divination with an Egyptian motif. The magician instantly knows the identity of the spectator's chosen number on the die even though it is covered by a decorated box on a low platform. All elements attractively hand-painted, with carved elements and on lid. Die 2 1/4". Electronics not tested; will require new batteries.

200/400



315

310. **Hand of Cleopatra.** Dresden: Herman Pauffer, ca. 1960. A miniature carved wooden hand balanced atop a pyramid spins, stopping to point at a chosen card, billet, or any other object. Modeled on the Ken Brooke version. This model from carved wood, hand-painted, with a carved carrying case bearing a Sphinx figure atop it.

400/800

311. **Hansel and Gretel Trick.** German, 1970s. A small black forest cottage with removable roof is used for a transposition effect between Hansel, Gretel, and the witch living inside the structure. The children escape the house through the roof. Electronics not tested; new batteries required, but mechanical components in good working order. 9 x 9 x 7".

200/400

312. **Jewel Cupboard (Tresor).** German: Willi Wessel, ca. 1990. Three wooden blocks are locked in a small cupboard by two swords running through holes in the blocks, yet moments later, the blocks fall free of the swords. The blocks can be seen locked in place until the last moment. With a second set of blocks with imitation holes. Height 2 3/4".

200/400

313. **Three Klingl Pocket Tricks.** Vienna, 1930s. Including a Brass Cubio, Checker Release on cord (with Bakelite checkers), and an unknown effect with colored Bakelite rods (possibly a set of rattle bars). All three in original boxes with Klingl labels and in very good condition.

150/300

314. **Five Klingl Close-Up Tricks.** Vienna: 1930s. Including a set of four turned wooden thimbles, a gag measuring tape, Teufels-Stabe (miniature Devil's Pillars in nicked brass), a coin penetration effect, and a Brass Cubio. In original boxes, some stamped in gilt, others printed or with Klingl labels on them.

150/300

315. **Five Mago Close-Up Tricks and Gimmicks.** Germany: Mago, ca. 1950s. Group of attractively boxed pocket tricks by Mago, including a set of Bakelite Dice for a number divination (ala Heath); chromed Rattle Bars; two Brass Cubios; a gimmicked table knife for cutting and restoring paper; and another Die Divination effect with seven round-corner wooden dice. All with original boxes and in very good working condition.

200/400



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316. **Maggie's Night Out.** Circa 1920. Miniature version of the Die Box, using a borrowed coin, which vanishes from the handsome four-door wooden cabinet after considerable comedy "by-play." 4 x 2 ¼ x 1 ¼". With a vintage Willmann palming coin.

100/200

317. **The Mummy.** Holland: Eddy Taytelbaum, ca. 1970. A tiny mummy vanishes from one sarcophagus and reappears in another. Sarcophagi made of wood, in brown and blue, with gilt detailing and reverse-painted laminate decorations on lids and sides. Matching wooden case, fabric-lined.

1,500/2,500

Arguably the most collectible and finest effect in Taytelbaum's line of micro-magic, which has gone on to inspire countless other craftsmen to build similarly well-constructed close-up magic props.

318. **Mummy Divination.** European, ca. 1935. The mind reader instantly knows which of three small mummies are hidden in the sarcophagus - without touching or approaching the box. Sarcophagus height 4". Attractively hand-painted. Cracks to rear of two mummies.

200/400

319. **Mummy Divination Mystery.** Vienna: S. Klingl, ca. 1925. One of three carved mummies - "Taza," "Tetu," or "Henu," is placed in the small wooden coffin, and the other two are hidden. The magician instantly knows the identity of the mummy in the coffin. Finely carved elements in original silk-lined case with Klingl name in lid. Hallmarked. One mummy repaired, else very good.

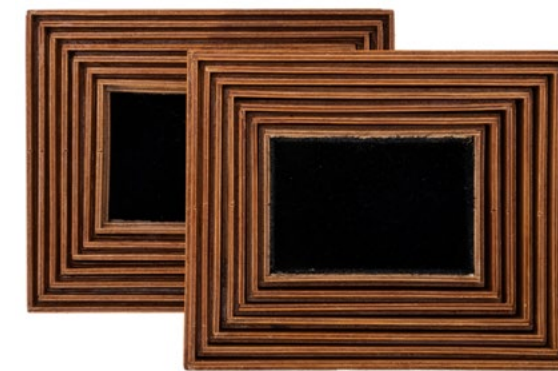
400/800



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320. **Mummy Divination Mystery.** Klingl [?], ca. 1930. One of three mummies is placed in a sarcophagus; the magician instantly knows its identity. All props finely carved and finished. In the original faux snakeskin silk-lined case.

500/1,000

321. **Rothstein's Mummy Garden.** Flein: Rüdiger Deutsch, 1970. Three miniature sarcophagi are hidden, two in matching tubes and one in a metal casket. The magician instantly divines the location of each of the mummies, their identities signified by small plaques placed in the miniature stage on which the effect is performed.

400/800

322. **Close-Up Nest of Boxes.** Circa 1950. Set of seven rectangular wooden boxes that nest tightly together. A borrowed coin vanishes, then reappears in the smallest of the boxes, even though the outermost box is held fast with rubber bands. The largest box 4 x 3 ¼ x 1 ½". The smallest box velvet-lined.

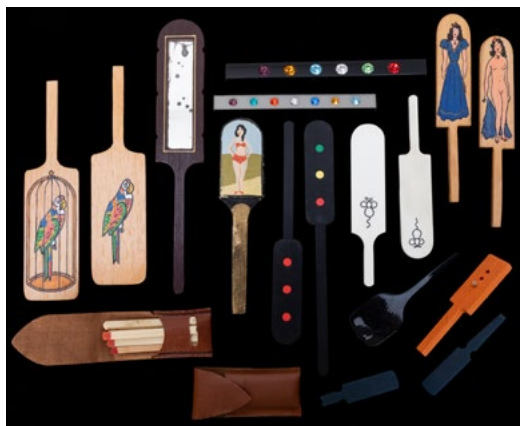
200/400

323. **Disrobing Paddle.** Germany: Karl Edler [?], ca. 1920. The image of a woman in a blue dress on a small white paddle suddenly becomes nude when the magician removes the dress from the picture as if by magic. With tiny blue cloth dress and paddle in custom pebbled carrying case lined with fabric. Length 4". Handle of paddle repaired.

100/200

324. **Hong Kong Paddle.** Germany: Willi Wessel, 1980s. Chips on the paddle change color or double in quantity on command. Chinese characters appear on both sides of the paddle at the conclusion of the routine. With coins, paddles, and two hand-decorated boxes to hold the props. Paddles 5" long. All finely made. Said to be one of only a handful produced. Scarce.

250/500



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325. [Paddle Tricks] **Collection of Vintage Paddle Tricks, Including Taytelbaum.** Sixteen paddles (including two two-paddle sets), crafted from wood and plastic, and including a Taytelbaum Mirror Paddle, two Taytelbaum Mouse Paddles, two versions of the matchstick paddle trick (with sleeves), a Disrobing Lady paddle set (hand painted), a paddle version of the Bathing Beauty (hand painted), and others. 1950s – 80s. The longest 6". Generally very good condition.

300/600

326. **Plug Box.** Vienna: S. Klingl, 1930s. Handsome nicked canister with lid that changes, vanishes, or produces items inside. Height 3 1/8". Hallmarked. Near fine.

150/300

327. **Canary Plug Box.** European, 1920s. Brass cylinder with snug-fitting insert that is shown empty, then produces a live canary. Height 3 3/4". With false bottom for outer cylinder, and air holes in the load chamber for the bird, as issued.

200/400

328. **Ring Switching or Vanishing Box.** Circa 1920. Round jewelry box lined in fabric used to switch, vanish, or even produce a ring. Sturdily and finely made of heavy board covered in green paper with hand-sewn lining. Diameter 2 3/4". Wear to finish.

100/200

329. **Mini Squeeze-Away Block.** Germany: Willi Wessel, ca. 1995. A yellow block held between two black blocks in a frame is magically "squeezed" away by pushing the two black blocks together. The vanished yellow block reappears elsewhere. Blocks 1 1/2" cubes. Near fine.

200/400

330. **Tablets of Knowledge.** Vienna: Vienna Magic Workshop (Anton Pallenberg), ca. 1940. Folding stand with hardwood plaques numbered 0 to 9. The magician instantly knows which plaque a spectator has chosen. Length 12 1/2". Maker's stamp under platform. Uncommon.

200/400

331. **Hofzinsler's "The Twenties" Coin Box Set.** Vienna: Klingl, 1920s. Two finely made coin boxes with tall finials on each lid, of different diameters. Used to transpose the location of a stack of "twenties" (coins) and a small die, or other similar routines. Largest diameter 1 1/2". Near fine. Scarce.

200/400

See Richard Hatch's translation of "The Magic of J.N. Hofzinsler," page 53, for a description of the props and a suggested routine therewith. This effect was said to be one of Hofzinsler's favorites, and a closely-guarded secret.

332. **Wonder Clock.** German, ca. 1930. Wooden case holds a metal clock face with a single dial and sliding door. The clock is set to any hour and the dial is covered with the door, yet the mind reader instantly divines the chosen hour. Hardwood case with curved top, height 6 1/8".

200/400

MAGIC SETS

333. **Conjuring Tricks Magic Set.** Bavaria: Spear, 1930s. Vintage magic set includes paper and wooden props, among them the Obedient Ball, Traveling Corks, Jumping Peg, Grandmother's Necklace, and others. Sturdy paper-covered box. 14 1/4 x 9 1/2 x 2 1/4" showing only minor wear.

200/400

334. **Zauber-Apparate Magic Set.** Bavaria: Spear, 1930s. Child's magic set includes wooden and paper props. Tricks in the box include the Egg Vase, Die Through Hat, Ice Pick, Devil's Pillars, a rudimentary Humber Wallet, and more. Paper box with silver lettering shows wear. 14 1/2 x 10 x 2".

200/400

335. **Zauber Kasten Magic Set.** Bavaria: Spear, 1920s. Small vintage magic set includes wand, Jumping Peg, changing wallet, metal thumb tip, and a variety of other tricks in paper and wood. Some with instructions. Sturdy box with colorful label (showing some wear and chipping). 12 x 8 1/4 x 2 1/4".

150/300



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336. **Spears Zauberkasten "Hokus Pokus" Magic Set.** Nurnberg: Spear, 1930s. Vintage magic set with tricks including the Obedient Ball, Nail Through Finger, Rice Cup, Grandmother's necklace, and two glass tumblers for a transposition effect, among other effects. German instruction booklet. Colorful label on paper-covered box. 15 x 10 1/2 x 2".

200/400

337. **Vintage Magic Set.** German, ca. 1920. Attractive child's magic set with wooden, paper, and metal tricks including the Die Through Hat, Rattling Coin Bank, Egg Vase, Nail Through Finger, Finger Through Hat, and a flip book featuring a magician. In a paper box with colorful label picturing a bearded wizard. 18 1/4 x 11 1/4 x 2 1/4". A few splits and minor wear to box.

200/400

338. **Vintage German Magic Set.** Germany, 1930s. Pre-war magic set includes wooden and paper props, many of which appear unused. Among them are the Ball Vase, Card to Matchbox, Jumping Peg, Marble Vase, miniature Stamp Album, and many more. With German instructions. Paper-covered box with minor wear and chipping, stamped "Max Muller" on upper label. 15 x 10 1/2 x 2".

200/400

339. **"Geschwindigkeit Is Keine Hexerie" Vintage German Magic Set.** Circa 1935. Includes wooden and paper props, among them the Age Cards, Marble Vase, Sure Shot (or Chinese) Dice Box, and more. 24-page instruction booklet. Colorful box label. Near fine.

200/400

340. **Ernest Sewell Cabinet of Card Tricks.** British, ca. 1930. Fine vintage magic set with six internal compartments holding gimmicked cards and a Wizard Stripper Deck manufactured from a pack of Delarue's Record Playing Cards. With instructions. Box 8 1/8 x 7 3/4 x 1". Very good. Uncommon.

100/200

341. **Physique Magic Set.** France, 1880s. Handsome and large vintage children's magic set with paper-covered wooden box decorated in gilt, the interior of the lid backed with mirrors, and with shelves to display the props, including the Bonus Genius vanishing doll, and a wooden Millet Bell, Ball Vase, coin bank, wand, paper Die Through Hat, metal Cups and Balls, and more. With instructions. Box 13 x 9 x 6". A handsome example.

600/1,200

342. **Caixa das Mágicas Vintage Magic Set.** Brazil: Brinquedos Guapore, ca. 1950. Portuguese magic set with illustrated packets and boxes containing eight internal packages with card and close-up tricks. Colorful box label.

150/300

343. **Der Kleine Zauberer Magic Set.** Germany: Wittus Witt, ca. 1990. Finely crafted reproduction of a 19th century magic set with turned wooden props, card tricks, magic wallet, instruction book and box. Near fine.

100/200

344. **Zauber-Apparate Magic Set.** Nuremberg: Spear, 1920s. Handsome vintage magic set with turned wooden props including a Dice Vase, Skittle Trick, Egg Cup, Coin Vase, and paper props including a Die Through Hat, Switching Wallet, Changing Tube, and more. Box rubbed and chipped, else good.

250/500

345. **Five Vintage German Puzzle Sets.** 1920s - 50s. Including examples by Spear and other makers, each in attractive and colorful boxes, and including traditional wire and metal puzzles, among them nail puzzles, ring and spring puzzles, and others. Two with instruction booklets. The largest 7 x 5 x 1 1/4".

150/300



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CARD PRESSES

346. **Black Forest Card Press Cabinet.** German, ca. 1890. Upright single-screw card press contained in a carved wooden cabinet, the front decorated with a floral needlepoint design; with a single drawer for game counters or chips below the press. Peaked roof, height 11". Handsome example.

250/500

347. **Oversized Inlaid Wooden Card Press.** European, ca. 1900. Handsome and large example of this device used to press playing cards. Scalloped platen design with two large metal screws and fine colored marquetry design of flowers in the upper plate. 10 x 6 1/2".

300/600

348. **Oval Card Press.** European, ca. 1900. Hardwood card press of two-screw design, with a beaded perimeter surrounding the ovoid base. A large example; 9 x 5 1/2". A few marks to upper platen, else very good.

200/400

349. **Card Press with Bone Detailing.** European, ca. 1900. Well-made hardwood card press of two-screw design with beaded decoration in a brass frame on the curved upper platen, and strips of bone decorating the upper and lower plates. 9 x 4".

200/400

350. **Brass Card Press.** Circa 1910. Single screw-type card press on square hardwood base, with suit symbols enameled in the upper platen. Base 5 x 5".

200/400

351. **Fancy Brass Card Press.** Germany: Musterchutz, ca. 1910. Single-deck, single-screw type card press with all elements cast. Hallmarked. Base 5 x 7". Very good.

200/400



355



357



356



358

352. **Fancy Brass Card Press.** European, ca. 1910. Single-screw card press with fancy cast brass sides and base, a shield on either side incorporating the suits of a deck of cards. Base 5 1/4 x 4".

200/400

353. **Fine Cast Bronze Card Press.** European, ca. 1890. Fine bronze card press with card suits cast around the perimeter of the base, and the heads of fish above and two knights dueling on the upper platen. Base 4 x 5".

250/500

354. **Fine Cast Bronze Card Press.** Circa 1900. Bronze press cast with the suit symbols at the four corners of its base, and an eagle incorporated into the design atop the handle. Base 7 x 4 1/4". With gilt detailing to the handle and base.

300/600

355. **Double-Deck Bronze Card Press.** Germany: Fr. Malchow, ca. 1900. Fine cast bronze double-deck card press with a single screw at the center of the platen and guides for two packs of cards below on the base. Malchow hallmark underneath. Very good.

250/500

356. **Equestrian Brass Card Press.** English [?], ca. 1900. Fancy cast brass card press with single screw, the handles in the form of two canes, gloves, and a riding helmet; horses cast into each side; and the upper span shaped in the form of a horseshoe. A dice motif in the upper platen. Height 7".

250/500

357. **Card Press with Beaded Decoration.** German, ca. 1920. Hardwood two-screw card press with colorful beaded pattern in upper platen depicting a fan of cards, with finely carved hardwood trim. Base 9 x 4 1/2". Scattered chips, else good.

100/200

358. **Cloisonne-Decorated Card Press.** Heavy brass press of an unusual design for one pack of cards; knobs on two sides raise and lower the internal press to flatten the cards. Decorated in bright cloisonné with suit symbols, parrots, and a scene of two women tearing at each other's hair on the upper panel. 4 1/2 x 3 1/2 x 3 1/4". Near fine.

300/600



359



364

359. **Vintage Hardwood Card Press.** European, ca. 1900. Two-screw card press with inlaid mother of pearl design on upper plate, including a fan of cards and floral patterns, with diamond-pattern MOP pattern around the perimeter. Base 9 x 4 1/2". Minor cracking; good.

200/400



360

360. **Two Vintage Wooden Card Presses.** Circa 1910. Pair of vintage wooden presses of single-screw design with nickel-plated hardware and contrasting finishes; base of largest 4 x 4 1/2". Very good.

200/400



361

361. **Two Vintage Card Presses.** European, 1910s. Two-screw type card presses with wide bases; used to press packs of playing cards. One of plain blonde wood, the other with a carved border likely of mahogany. Bases 9 3/4 x 4 3/4". Good condition.

200/400



362

362. **Fancy Wooden Card Press.** European, ca. 1900. Single-deck, single-screw card press, its sides ornamented with metal and wooden decorations, one side bearing a hand-painted figure of the King of Clubs under glass. Base 4 3/4 x 3 1/2". Minor chips and wear.

100/200



363

363. **Wooden Card Press and Game Counters.** German, ca. 1900. Large single-screw-type card press incorporated into the design of a game set with four wooden boxes surrounding it; each bears a different card suit and contains one of four differently-colored sets of bone game markers (red, yellow, purple, and green). Base 12 1/2 x 6 3/4".

300/600

364. **Tall Multi-Deck Card Press.** Circa 1900. Single-screw faro-type card press with patterned paper backing and dovetailed corner construction. A very tall example; height 13 1/2" (without screw). Chips and wear; good.

100/200



PRINTS EPHEMERA & POSTERS



365



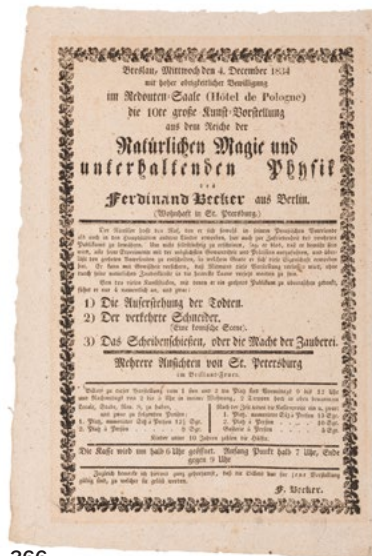
268



369



371



366

365. Abal & Asita Co. Photo Montage. Lubeck, 1925. Tinted photolithograph depicts the many illusions and sideshow stunts of this duo act, including three stages of the Basket Trick, walking on a ladder of swords, snake charmers, and the Cut and Restored Turban. 13 ¼ x 10 ¼". Tape to old folds at verso, hinged to an album page.

100/200

366. Becker, Ferdinand. Ferdinand Becker Conjuring Broadside. Breslau, 1834. Letterpress bill advertising the magic show of Becker, of Berlin, at the Hotel Pologne. Descriptive text in old German surrounded by a floral border. 12 7/8 x 8 ½".

400/800



370

367. Bellachini. Hofkünstler Bellachini Theater. Illusion. Magie. Hamburg: Adolph Friedlander, 1914. Attractive lithograph bears scenes from Bellachini's magic show, including his trunk and milk can escape, flower production, levitation, spirit cabinet, and more. Medallion portraits of the magician and (presumably) the theater manager flank the scene. 27 ¼ x 38". Old paper backing, with significant wear and chips and toning; B-. Sold as-is. Uncommon.

800/1,500

Rudiger Deutch used the stage name of Bellachini, and displayed this poster at the top of the stairs leading to his attic filled with the vintage magic apparatus he designed, restored, collected, and used in his act.

368. Bellachini-Schweizer, Franz. Trio of Bellachini Postcards. Germany, ca. 1910s/20s. Including a decapitation trick photograph; and two portrait postcards [one heavily skinned image]. Divided backs; not postally used.

100/200



367



372

369. Bernhardt, Caroline. Letterpress Broadside of Professor Caroline Bernhardt. Breslau: W. [?] Gunther, 1851. Oversize pictorial broadside bears a central woodblock portrait of Frau Bernhardt, in the "realm of magic," with a wand in hand, surrounded by descriptive text, all inside a repeating ornamental border. 17 ½ x 13 ¼". Old repair in upper right, minor tape reinforcements at verso, old folds and soiling but sturdy.

800/1,600

An early and important broadside, and the earliest advertisement we have offered for a female magician.

370. Bosco, Bartolomeo. Bosco Hotel Pologne Conjuring Broadside. Leipzig [?], 1827. Letterpress broadside advertising the shows of Bosco at the Hotel Pologne in July of 1827, with references to Cagliostro. The text within an ornamental border. Likely trimmed to 16 ½ x 14". Old folds, minor wear; very good. Rare.

800/1,200

371. Bosco, Bartolomeo. Bosco Conjuring Broadside. German, ca. 1829. Large letterpress broad sheet with considerable old German text heralding the performance of the famous sleight-of-hand magician, within an ornamental border. 18 x 14 ¾". Minor browning, old central fold with minor splitting; very good. Rare.

800/1,600

372. Cagliostro, Comte de. Bust Portrait of the Sorcerer and Charlatan Cagliostro. Paris: Chez Basset, ca. 1800. Aquatint bust of Cagliostro in an oval frame supported by a platform bearing his name (marred by old ink) and a poem on the block beneath it. 11 ¼ x 8 ½". Hinged to an album page.

600/900



375



376



377



373



374

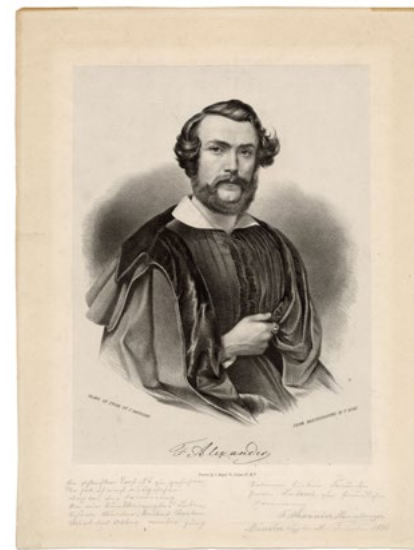
373. Chefalo (Raffaele Chefalo). **Twenty Photographs of Chefalo's Stage Show.** Circa 1940s/50s. Glossy black and white amateur snapshots from a performance by Chefalo late in his career, capturing the magician in various parts of his act, assistants, and the backdrop and setting. 4 ¼ x 5 7/8". 125/225

374. [Cups and Balls] David (Jules). **Tenez Messieurs, Voici Trois Muscades. (La Caricature no. 55).** Paris, 1831. Finely hand-colored lithograph depicts Louis Philippe as a conjuror, performing the Cups and Balls. Lengthy descriptive text in French. 11 x 14". Scattered soiling. 150/300

375. Döbler, Ludwig. **Letterpress Theater Broadside of Magician Ludwig Döbler.** Advertising a performance at the R. R. Priv. Theater on November 12, 1839, and listing the elements of Döbler's program and ticket prices, the text inside an ornamental border. 8 ½ x 7". 500/1,000

376. Döbler, Ludwig. **Letterpress Broadside Advertising Magician Ludwig Döbler.** Hamburg [?], 1839. Text-filled broadside heralding the successes of the Austrian conjuror in London, with the only English text proclaiming his demonstrations of "Hydro-Oxygen-Gas." 11 x 8 3/8". Old creases, minor soiling. 500/1,000

377. Döbler, Ludwig. **Lithographed Portrait of Magician Ludwig Döbler.** Berlin: Julius Kuhr, ca. 1831. Half-length portrait of the Austrian magician printed by Loeillot. 15 ¼ x 11 ¼". Edges reinforced at versos, minor abrasions in upper right. Rare. 800/1,200



378

378. Heimburger, Alexander. **Lithographed Portrait of Magician Herr Alexander.** New York: Louis Nagel, ca. 1840. Three-quarter length seated portrait of the magician in costume, the edge of his cape clutched in one hand. From a daguerreotype by P. Haas, "drawn on stone by F. Davignon." A facsimile of the German magician's signature below the portrait, and old penciled notations in the lower margins. 14 ½ x 11 ½". Very good. Rare. 500/1,000

Herr Alexander's reputation was sufficiently great as to secure him a mention in Herman Melville's seminal work, Moby Dick.

379. Hofzinsner, Johan Nepomuk. **Portrait of Hofzinsner by Prinzhofner.** Vienna, ca. 1846. Fine three-quarter length portrait of the famed parlor magician seated in an armchair, a facsimile of his signature underneath the image. 10 3/8 x 8". Matted. Minor edgewear; very good. Rare. 1,000/2,000

380. Jaks, Stanley. **Dr. Jaks / Gustl Schieb Correspondence.** 1940s. Nine letters, typewritten and handwritten by Dr. Stanley Jaks to his friend and the manufacturer of many fine pieces of micro-magic, Gustl Schieb, later known as constructing close-up tricks John McManus referred to as the "crown jewels of magic." One typed response by Schieb. Most with diagrams sketched by Jaks, outlining the construction or working of various props. 4to sheets and smaller. German text. Some three-hole punched, but generally good condition. 200/400

381. Kassner, Alois. **Two Kassner Banquet Portraits.** German, ca. 1925. Two large pictures of the German illusionist with family and friends in a well-appointed restaurant at a celebration, the identities of each person written in the negative. 8 7/8 x 11" each. 150/300



379



380



381



382



266

382. Kassner, Alois. **Kassner Variety Show Playbill**. Budapest: Arany Rezso, 1932. Handsome oversize playbill for Kassner's bill-topping performance at the Royal Orpheum Theatre in Budapest. Blue and gold ink on cream stock. 11 5/8 x 8 1/4". Minor soiling and folds.

100/200



383

383. Kassner, Alois. **Scrapbook of German Illusionist Alois Kassner**. 1950s. Primarily composed of newspaper and magazine clippings of Kassner's post-war career, with portraits of the magician performing his magic bar trick and other effects. With a letterpress poster, a small grouping of color programs, two Kassner postcards (one posing with a Rose Mirror), and unusual Kassner notepaper featuring a silhouette of his vanishing elephant, Toto, laid in. Approximately 4to.

300/600



384

384. **Ten Vintage Conjuring Prints**. German, late nineteenth century. Including engravings and lithographs of classic scenes of magicians in taverns (in one, producing frogs from a borrowed hat), barns, and on outdoor stages, a spurious method behind a packing box escape, another showing different uses for a Gyroscope, a color lithograph of playing cards, a woman street conjurer, a magician producing doves from an opera hat in an elegant salon, and more. Folio and smaller. Several matted; all in good to very good condition.

400/800



385

385. **Eleven Engraved Plates** titled "Figures de Magie Blanche." Paris, 1792. From Lacombe's *Amusemens des Sciences Mathematique et Physique*. The engravings depict many classic magic tricks and props, including nailing a card to a wall, cups and balls, card sleights, rope tricks, and dozens more. 9 1/2 x 12 1/2". Minor soiling and wear as expected.

400/800

These plates were published in the work that is said to have inspired Robert-Houdin to become a conjurer instead of a clockmaker.

386. Kassner, Alois. **Direktor Kassner der unvergleichliche Zauberkünstler Kommmf!** Hamburg: Adolph Friedländer, ca. 1930. Lithographed handbill depicts Kassner in a horse-drawn carriage. Mephistopheles rides the horse, a skeleton stands beside Kassner, and demons fly about. 7 1/4 x 10 3/4".

200/400



387



390

387. Kassner, Alois. **Zaubermeister Kassner**. Breslau: Lutzow, 1930s. Horizontal lithograph of the German illusionist, portrait at the center, flanked by silhouettes of his vanishing elephant, dice, cards, rabbits, and a depiction of his Inexhaustible Bottle trick. 16 1/4 x 23". Old folds, closed tear at right. A-. Unmounted. Scarce.

250/500

388. Kassner, Alois. **Kassner**. Hamburg: Adolph Friedländer, 1935. Portrait of Kassner, in white tie and tails, surrounded by animals from his show, including a goat and his vanishing elephant Toto, and flanked by demons who aid him in performing the Any Drink Called For routine. 19 x 55". Minor wear in lower quarter, a few old folds; A-. Unmounted.

800/1,200

389. Kassner, Alois. **Kassner der Grosse Zauberer**. Hamburg: Adolph Friedländer, ca. 1929. Handsome color lithograph of Kassner and his vanishing elephant, Toto, rearing up over the magician's head. 55 x 27". Clean split at old fold, tiny losses and stains; B. Unmounted.

500/1,000

390. [Posters] **Collection of Vintage and Modern German Magic Posters**. 1950s - 90s. Approximately 30 posters and heralds, including color offset and letterpress examples advertising the shows of Marvelli (a variety), Bellachini XIII, various magic conventions and congresses in Europe, one of a set produced by Ken Klosterman highlighting his magic collection, and dozens more. Most with German text. The largest approximately 40 x 28". Generally good condition.

150/300



388



389



391



395

391. Sorcar, P.C. **The Great Sorcar. World's Greatest Magician.** Madras: Aspy Litho, ca. 1950. Half-length portrait lithograph in color of the Indian illusionist in costume. 29 x 19". Old folds, tiny losses at intersecting folds and chips at edges. B+. Unmounted.

100/200



392

392. [Trade Cards] **Set of 12 Aecht Franck Magical Recreations Trade Cards.** Germany, ca. 1890s. A dozen chromolithograph trade cards issued by coffee company Aecht Franck, being the series "Zauberkunststücke," and featuring tricks and recreations with glasses, chemicals, matches, books, and other household items. 4 1/4 x 2 3/4". A few corner creases, otherwise very good. Sold with six shadowgraphy trade cards by Liebig.

100/200



393

393. **Zauberscherze Conjuring Trade Cards.** Munich, 1934. Complete set of 100 color lithographed cards, each explaining a magic trick, illusion, or stunt/gag. With the original envelopes and a lettered slipcase.

200/400

394. **Group of Magic Postcards and Photographs.** Principally German, early to late 20th century. Over 20 images, including a snapshot of Okito (1931) with various German magicians; (7) postcards including one RPPC of an unidentified group of magicians, Rudini, Chang-Hay-Fu, and others; Dr. Hellmuth Teumer advertising photograph on mount, with protective overlay; and others.

100/200

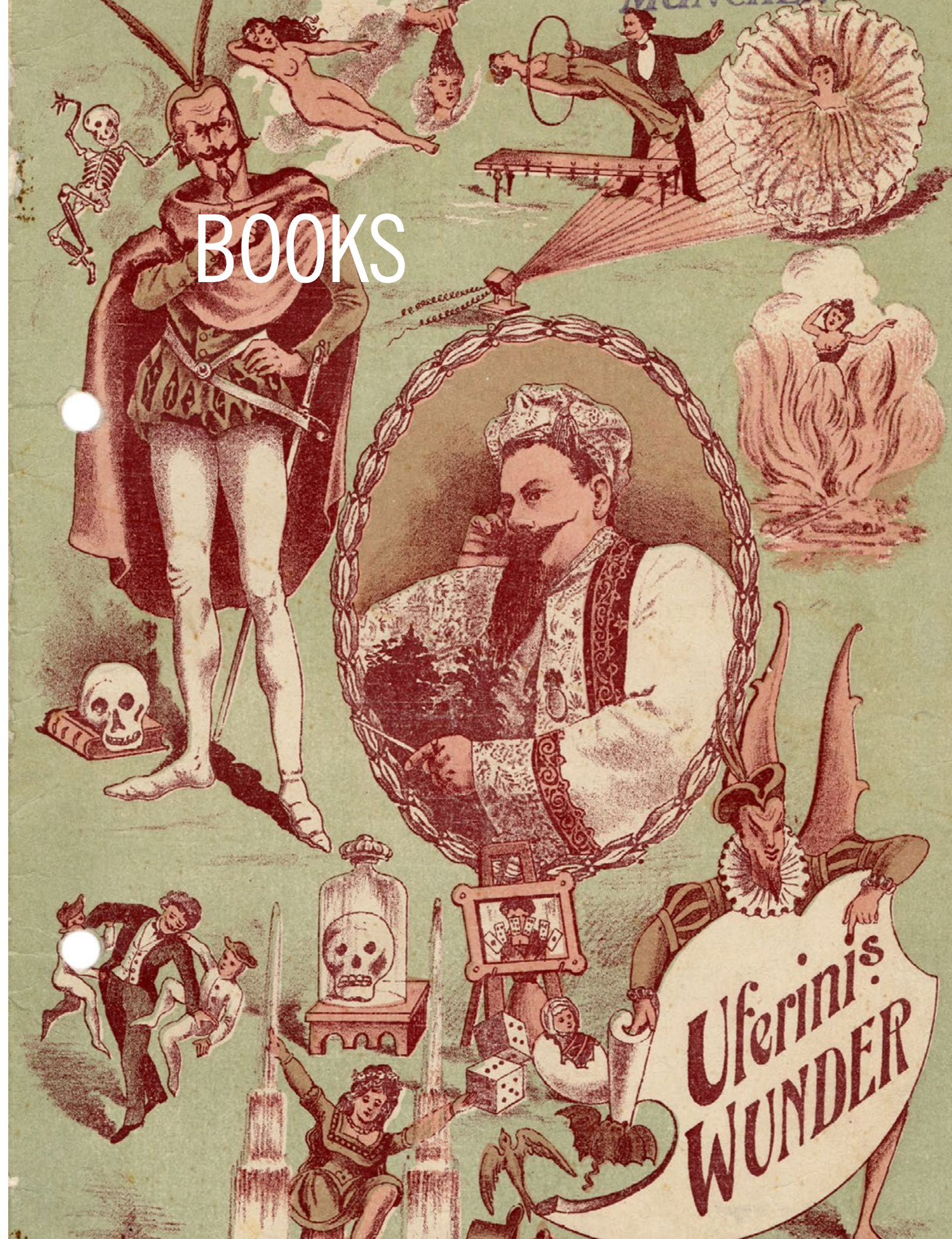


394

395. **Group of German Magic Programs and Ephemera.** 1910s/40s. Including an Ernesto Bellini 12-page illustrated program (1910); (7) clippings from programs and playbills for Bellini (1910s); and programs for Cantarelli, Bellachini, Dante, Kalanag, Marvelli (2), P.C. Sorcar (2), and Schenck.

125/225

BOOKS





396



400

396. Albo, Robert. **Group of Magic Publications** by Albo. Including *The Magic of Germany* (two copies; one with signed letter from Albo to Rudiger Deutsch laid in, and inscribed and signed by Albo on inside rear cover); *Science and Magic* (1981); *Zauber Klingl*; *The Magic of England* (title essay by Dawes); *Magic* (two different exhibit booklets); *Magic of Okito* (inscribed and signed by Albo to Deutsch); and *Magic Collecting* (inscribed and signed by Deutsch). Wrappers. Illustrated in color and black and white. 4tos. Very good.

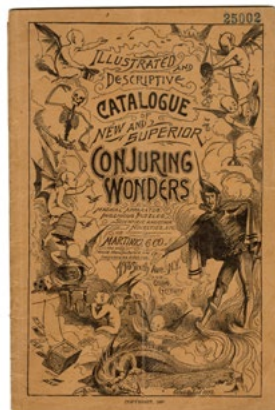
125/225



397

397. [Davenport] **Group of Davenport Magic Books and Catalogs**. Including *The Davenport Story* vols. 1-3 (2009-11), ed. Roy; *The House of Davenport 1898-1998* (centenary booklet); and six Davenport supply catalogs, including one volume which is a sammelband of several catalogs, and one which is signed with compliments of Gus Davenport (bookplate of Charly Eperny). Condition fair to very good.

200/300



398

398. [Martinka & Co.] **Illustrated and Descriptive Catalog of New and Superior Conjuring Wonders**. New York: Martinka & Co., 1898. Pictorial salmon wraps. Profusely illustrated. 8vo. 50pp. Central vertical crease, else very good overall.

100/200

399. [Stanyon & Co] **Two Stanyon & Co. Catalogues of Conjuring Tricks and Illusions**. London, ca. 1910s. Green and red wrappers [the latter trimmed and laid down on later covers]. 56/48pp., respectively. Illustrated, the latter catalog with halftones of contemporary conjurers including Chung Ling Soo, who takes out a wanted ad for books. 4tos. Green catalog has one product description clipped but pasted back in neatly. Also with a 12-page supplement of tricks and apparatus, stapled.

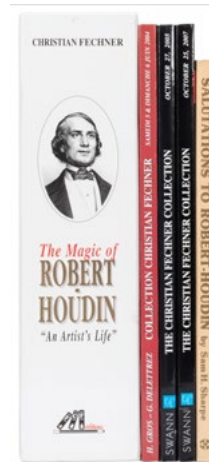
100/200



399

400. Goldston, Will. **Group of Books and Periodicals** by Goldston. Including *More Exclusive Magical Secrets* (ca. 1921; copy number 537 from unstated limitation, lacks lock bar and padlock); *Great Magicians' Tricks* (ca. 1927; copy 266); *Goldston's Magical Quarterly* Vols. 1-4 (of 6); *Will Goldston's Easy Road to Magic in Seven Lessons*; and *Will Goldston Ltd. Magical Catalogue* (supply catalog; 72pp., ex-Charly Eperny). 4tos. Bindings vary.

200/300



401



403

401. Fechner, Christian. **The Magic of Robert-Houdin: An Artist's Life**. Bolougne: F.C.F., 2002. From the limited English edition of 1000 copies. Two volumes in red cloth with jackets, copiously illustrated. Slipcased. 4to. Slight wear to slipcase, else fine. Together with: *Salutations to Robert-Houdin* (1983), Sharpe; and three auction catalogs of Fechner's collection.

250/350

402. Harbin, Robert. **The Magic of Robert Harbin**. [London: Author], 1970. Number 401 of 500 copies in the first and only edition. Pebbled dark green cloth stamped in gilt. Color frontispiece, profusion of illustrations and photographs. Numbered and signed by Harbin on the limitation page. Faint rubbing to corners, else very good.

1,200/1,800

403. Jansen, Harry August (Dante the Magician). **Halton, Jansen & LeRoy Co. Catalog and Magic Token**. Chicago, n.d., ca. 1910s. Printed wraps, stapled. Merchandise catalog of magic tricks and supplies including parlor apparatus, tables, wands, and more. [8vo]. 47pp. Sold with a Herr Jansen palming coin, which is advertised on the last page of the catalog. Heavy graphite markings to front cover.

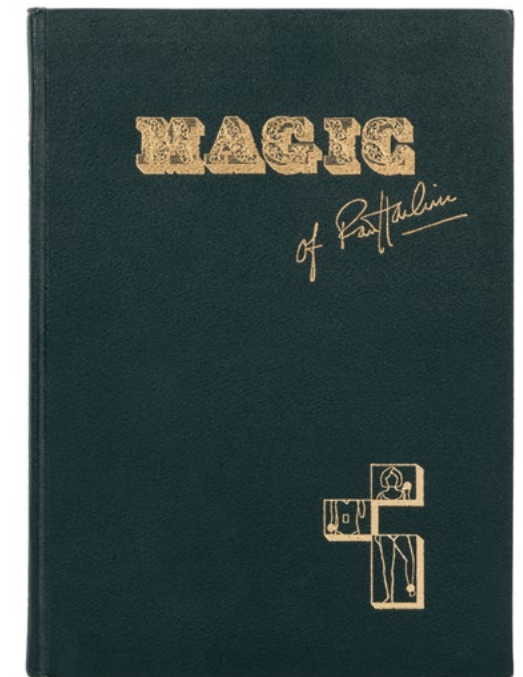
100/150

404. Jay, Ricky. **Cards as Weapons**. [Presentation Copy]. Warner Books, 1988. Inscribed and signed on the title page by Jay to Rudiger Deutsch. First printing of the Warner Books edition. Color softcovers. 8vo. Slight creases to covers, else fine.

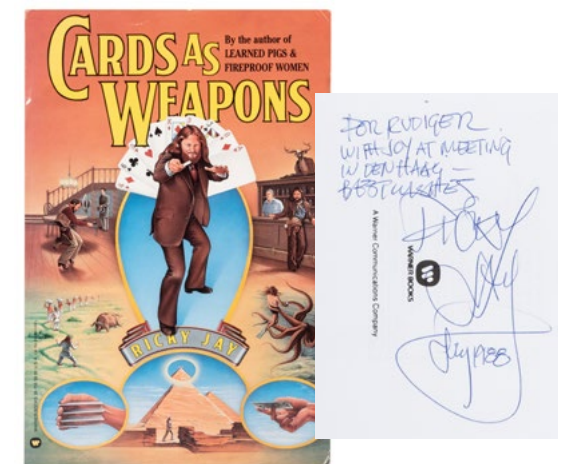
125/225

405. **Four Classic Works on Conjuring and Sleight of Hand**. Including *The Expert at the Card Table* (Chicago: Frederick Drake, 1902 [but ca. 1905]), re-bound in cloth with original cover and part of backstrip re-laid, ownership stamp and numerous notations in text by a Dr. Keck; *Twentieth Century Magic* (1904), Hopkins; *Magicians' Tricks and How They Are Done* (1919), Hatton and Plate; and *The Art of Modern Conjuring* (Ward, Lock & Co., ca. 1880s), Garenne, re-bound in half cloth, Charly Eperny's copy [bookplate]. 8vo/12mo. Condition generally very good.

150/250



402



404



405



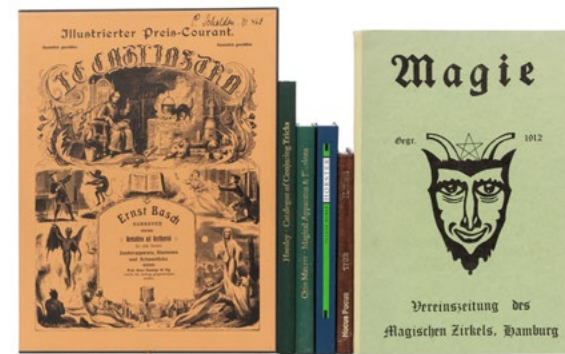
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410



411



412



407

406. Eight Classic Conjuring Works by Hoffmann, Willmann, and Goldston. Including *More Magic* (London, 1890), pictorial cloth, a.e.g; *King Koko* (London, 1904); *Moderne Salon Magie* (Leipzig, 1891), *Die Moderne Salon Magie* (1926); and four vols. by Goldston. Size 8vo/12mo. One re-bound in half cloth, others original cloth or wrappers.

200/300

407. [Supply Catalogs] Collection of Magic Supply Catalogs. Primarily American and English, early to mid-20th century. Suppliers include Thayer, Abbott's, Gamages, W.D. LeRoy, Lyle Douglas, Guy Bert, Nelson, Mysto, Donald Holmes, and others. Two lacking covers; several in the bindings and with bookplates of Charly Eperry, with his bookplates. Condition fair to very good.

125/225



408

408. [Supply Catalogs] Large Collection of Magic Supply House Catalogs. Early to mid-20th century German, French, Swiss, English, and American magic supply catalogs, approximately 40 volumes, from a number of manufacturers and dealers including Guy Bert, Zauberklingl, Mayette, A.W. Gamages, Davenport, Hamley, De Vere, Abbott's, Max Holden, Antonelli's, Margery, Harries, Goldston, Manfredo, Larette, Thayer, Servais LeRoy, and others. Sizes and bindings vary.

200/300

409. Seven Signed and Presentation Copies Owned by Rudiger Deutsch. Including *Sinfonie in Mnemo-Dur* (2005), inscribed by Tamariz; *The World's Greatest Magic* (1976; first printing), inscribed by Goshman; *Mark Wilson's Complete Course in Magic* (1988), inscribed by Wilson; *Typisch Alfred!* (2003), inscribed by Kellerhof; two vols. inscribed and signed by Hans Trunk; and a booklet signed by Rolf Andra. Generally very good condition.

125/225



409

410. Lot of 18 Books on Magic. Including *The Complete Jarrett* (2001), Jarrett and Steinmeyer; *Great Illusions of Magic* (1977; two vols.), Wels; *Who's Who In Magic* (1991), Whaley; *Howard Thurston's Illusion Show Work Book* (vol. II only); *Keep the Wheels Turning* (vol. II only); *Tricks with Coins* (ca. 1905), Downs, re-bound; and others by Milbourne Christopher, Ottokar Fischer, and others. Sizes and bindings vary; condition generally good or very good.

250/350

411. Collection of Magic Convention Programs, Auction Catalogs, and Magazines. Approximately 150 pieces, filling a large box, and including German, French, American, and English convention programs, periodicals, auction catalogs, and related publications. Predominantly late 20th century. Sizes and bindings vary; mostly glossy color wrappers.

100/200

412. Deluxe Magic Facsimiles by Volker Huber and Others. Six volumes, including facsimiles of catalogs by E. Basch, Hamley, and Otto Maurer by Huber (each from editions of 250); Walter Graham facsimile of *Hocus Pocus* (one of 200 copies); Huber's Horster bibliography; and a facsimile of the first volume of *Magie* (1912; reprinted 1973).

125/225



413

414

413. *Bosco der Kleine Taschenkünstler*. Reutlingen: Rob. Barbtenschlager, ca. 1880s. Hand-colored engraved wrapper [upper only] retained in cloth-backed marbled board covers. 8vo. Very good. Scarce.

150/250

414. [Conradi, Friedrich Wilhelm] *Der Zauberkünstler auf der Höhe der Kunst*. Berlin, 1906. Vol. VIII No. 4 – Vol. VIII N12 of "Der Zauberspiegel." p. [4] 5-190, [2, index]. One volume, bound in later cloth-backed boards. Retains pictorial blue wrappers to each issue. 8vo. Twelfth issue features photographic illustrations of Houdini. These are the original magazine issues of a work Conradi also published in book form. Volkmann 40.

125/225



415

415. [Conradi, Friedrich Wilhelm, et al.] *Der Zauberspiegel*. An approximate 20-year consecutive run of issues, bound in 11 orange cloth volumes, titles in gilt to front covers, spanning V2 N1 (Oct. 1896)–V13 N9/10 (Jun. 1929). 4to/8vo. Together with two volumes of *Magische Rundschau* (1925-25; 1926-27); and two vols. of *Der Magische Ring* (1932; 1933) in en suite blue and red cloth.

250/350

416. Conradi, Friedrich Wilhelm. *Der Moderne Kartenkünstler*. Dresden: Borwig und Horster, (1896). First edition of the author's first book, predating his expansive *Magische Bibliothek*. Re-bound in quarter cloth over buckram. Illustrated. 8vo. 232pp. Re-margined chip to title page, occasional pencil marks, renewed flyleaves. Volkmann 39.

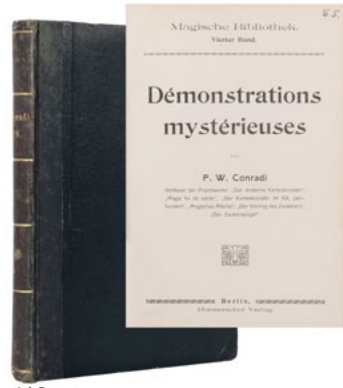
125/225



416



417



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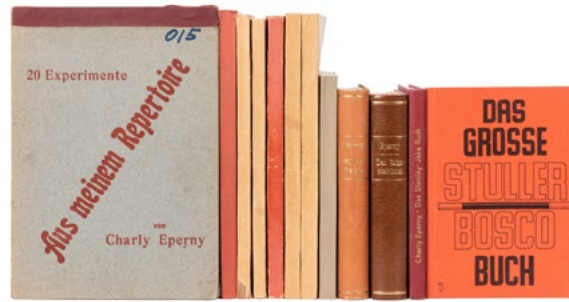
419



420



421



422

417. Conradi, Friedrich Wilhelm. **Magie Fin de Siecle**. Dresden: Horster, 1899. Magische Bibl. Bd. 1 (first volume in the author's decades-spanning series). Re-bound in later half cloth, original pictorial cover laid down. Halftone frontis. Illustrated. 12mo. Very good.

100/200

418. Conradi, Friedrich Wilhelm] **Demonstrations Mystérieuses**. Berlin: Horster, (1904). Magische Bibl. Bd. 4. Re-bound in quarter black cloth. Inscribed and signed in the year of publication by Conradi-Horster on the fep. Illustrated. 8vo. Occasional pencil marks in text, else very good. Volkmann 39.

150/250

419. Conradi, Friedrich Wilhelm. **Group of Conjuring Books by Conradi**. Germany, 1900s-1930s. Twenty-four volumes of works from Conradi's Magische Bibliothek. Many in original cloth or wrappers, some re-bound or bound together. Size generally 8vo/12mo. Condition generally good or very good.

300/500

420. [Magic-Judaica] Dammann, Gunther. **Die Juden in der Zauberkunst. [Presentation Copy]**. Berlin, 1933. Printed wrappers. Presentation copy, inscribed on the title page verso to Otakar Hlavac. 8vo. 101pp. Scattered small stains to covers; small tears to backstrip.

150/250

First edition of the author's first book, of three he authored. Dammann was deported to a Nazi concentration camp and murdered in 1942, just 32 years old. This is the only signed copy of a book by Dammann we have seen.

421. Dammann, Gunther. **Two Works on Magic by Dammann**. Including *Meister der Zauberkunst* (Vienna: Freidrich Scheibl, 1936); and *Zauberkunst und Zauberkünstler* (Vienna: Freidrich Scheibl, 1937). Halftone illustrations. 8vos. Creases to wrappers; one leaf with closed marginal tear. Scarce. Volkmann & Tummers, p. 51.

125/225

422. Epéry, Charly. **Group of Magic Books by Epéry**. Germany, 1930s/60s. Including *Encyclopadie der Mikro-Magie* (two vols., the first from an edition of 300, with a tipped-in signed photographic illustration of Epéry; *Magische Hilfsmittel* (two vols., vol. 1 being copy #303); *20 Experimente aus meinem Repertoire* (1939); *Das Rohnsteinbuch* (3 parts in one vol.); and others. Sizes and bindings vary.

200/300



423



424

423. Fischer, Ottokar. **Group of Books and Catalogs by Fischer**. Including *J.N. Hofzinger Kartenkünste* (Berlin, 1942; unnumbered copy from a limited edition); *Das Wunderbuch der Zauberkunst* (Stuttgart, 1929); *Die Wichtigsten Kunstgriffe des Kartenkünstlers* (Vienna, 1910); *Aus Eins mach Zehn..Ein Wiener Wunderbuch* (Vienna, 1938); and six price lists.

150/250

424. [Hofzinger, Johann Nepomuk] Magic Christian. **Non Plus Ultra**. Offenbach am Main, 1998/2004. Vols. III. From editions of 999 copies. Cloth. Heavily illustrated 4tos. With: *J.N. Hofzinger Kartenkünste* (Huber, 1972), one of 250 copies, 8vo. Near fine.

125/225



425

425. Suhr, H.F.C. **Group of 9 Magic Books**. Stuttgart/Berlin, ca. 1890s/1900s. Nine different volumes on parlor magic, hypnotism, and other forms of conjuring. Original wrappers, but one re-bound in quarter leather. Illustrated. 12mos. One defective backstrip, scattered tears and creases to covers, but very good overall. Volkmann 155-7.

125/225

426. [Magic] **Group of 13 Bellachini / Bosco German Magic Booklets**. Late 19th/early 20th century. Wrappers. Thirteen booklets on conjuring by Joachim Bellachini, Carl Bosco, Pietro Bellachini, and others using these popular surnames. Illustrated. 8vo/12mo. Some wrappers torn, one disbound, otherwise good or very good.

200/400



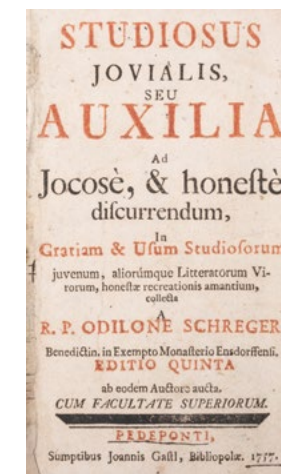
426

427. Schreger, Odilo. **Studiosus Jovialis, seu Auxilia ad Jocose, & Honestè discurrendum**. Pedeponti: Joannis Gastl, 1757. Contemporary decorative boards. Title page in red and black; a few woodcut head- and tail-pieces. Text in Latin and German. 8vo. p. [8], 744, [3, index]. Without flyleaves; terminal index leaf pasted down. Tears to covers and board edges, otherwise clean.

80/125

428. **Angenehme Gesellschafter, (Der). Eine Sammlung moistens ganz neuer Unterhaltungs-Sherz Pfanger, Karten, Wurfel,..** Graz, 1791. Modern plain boards, renewed endpapers. 8vo. p. [5] 6-298, [14, index]. Light spotting and foxing, a few pencil marks.

200/300



427



428



429



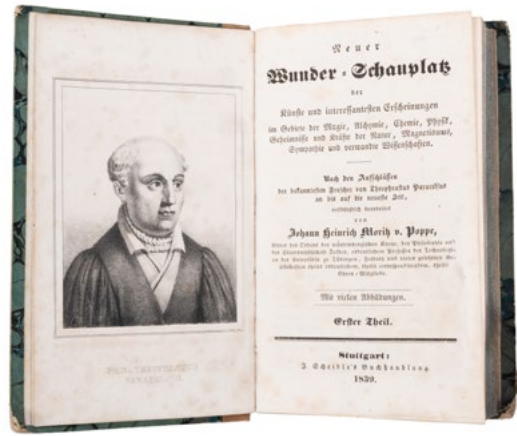
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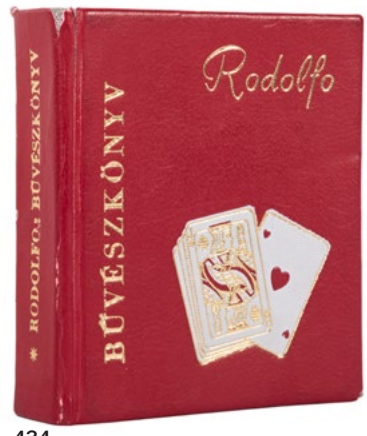
432



431



433



434

429. Auswahl belustigender kunststücke, zur Unterhaltung und leicht fasslichen Kenntniss mit und von den Zauberkraften der Natur. Stuttgart: [no publisher], 1806. Contemporary plain wraps. p. [iii] iv-viii, [3] 4-104. Scattered old ink notations, spotting; manuscript ex-libris to inner front wrap, dated 1842. Rare early compendium of magic tricks taken from works by Halle, Wiegleb, Rosenthal, and Eckarthausen. Predates editions recorded in Volmann & Tummers, and Clarke & Blind.

250/350

430. [E]ggs, Ch[ristian] v[on]. Magisch-Physikalisches Taschenbuch, oder naturliche Zaubereyen, nebst andern schonen Kunststücken. Leipzig and Frankfurt, 1804. Nineteenth century leather-backed marbled boards. p. [16], 239. Very good. Volkman 56.

150/250

431. Halle, Johann Samuel. Two Volumes on Natural Magic. Including *Magie, oder die Zauberkraft der Natur* (Vienna: Johann Thomas Edlen, 1787), contemporary calf, nine folding plates, engraved title vignette; and *Fortgesetzte Magie* (Berlin: Joachim Pauli, 1790), contemporary boards [backstrip splitting], six folding plate, engraved title vignette. 8vos. Volkman and Tummers, p. 85.

250/350

432. Magikon, oder die vorzuglichsten Zauberkunste der berühmtesten Taschenspieler Pinetti, Philadelphia, Enslin und Eckarthausen. Leipzig: Georg Wigand's, 1835. Contemporary boards, old paper title label. 8vo. p. 158. Light spotting and damp-soiling throughout. Rare. Clarke & Blind 49; Volkman 116.

250/350

433. Poppe, Johann Heinrich Morik von. Neuer Wunder-Schauplatz der Kunste und interessantesten Erscheinungen im Gebiete der Magie, Alchymie, Chemie, Physik,...Stuttgart: J. Scheible's, 1839. Nineteenth century cloth-backed marbled boards, gilt decorated spine, edges sprinkled in blue. Two parts in one, retaining both half-titles and separate title pages; engraved frontispiece of Paracelsus. 8vo. Fourteen folding plates.

150/250

434. [Wee Book] Rodolfo (Rezső Gács). Rodolfo Buvészkönyv. [Budapest, 1978]. Red leather stamped in gilt and white with a fan of cards on the front board. Illustrated. Hungarian text. Minor wear at spine and fore edges of pages. Good.

200/400

A miniature or "wee" book of magic tricks (2 x 2 1/4"), this being a deluxe edition of the publication sometimes encountered in colorful wrappers.



435

435. Wiegleb, Johann Christian. Die Naturliche Magie. Berlin and Stettin: Friedrich Nicolai, 1782-1801. Sixteen volumes (in thirteen). Contemporary half leather over boards, red edges. With a profusion of engraved plates, many folding. 8vos. Leather chipped and worn; Uckermann library stamps on most title pages. An important encyclopedic work on natural magic, covering card sleights, illusions by electrical, optical, and pneumatic means, and wonderful devices such as Von Kempelen's chess-player automaton, "The Turk."

1,000/2,000

436. Willmann, Carl. Handschatten-Spiele. Hamburg, ca. 1899. Publisher's green cloth stamped in black, front cover depicting a shadowgraph. Dedicated to Theo Bamberg, with a halftone photographic frontispiece of Bamberg. 12mo. 141pp., [3, ads.]. Shadowgraphy illustrations in text. Ownership stamps of Leo Dore; occasional pencil marks, very minor marginal soiling at rear.

100/200

437. Willmann, Carl. Der Gedachtniskunstler als Helseher. Leipzig: Otto Spamer, 1897. Original pictorial cloth cover re-laid over later quarter buckram. 8vo. p. iv, 85, [1, ads.]; two leaves bound out of order (pp. 79-82). Volkman & Tummers, p. 177.

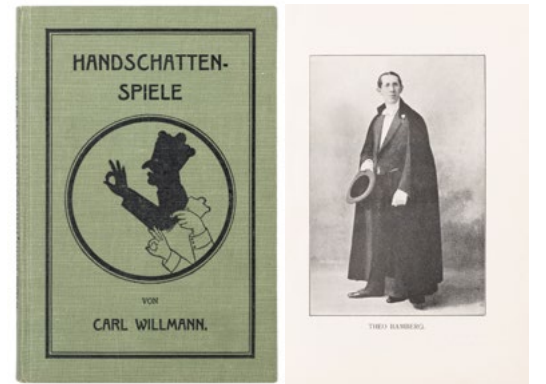
100/200

438. Willmann, Carl. Seven Volumes on Conjuring. Including *Moderne Wunder* (two edns.: Leipzig, 1886; first edition; and Leipzig, 1892, latter re-bound with original backstrip and front cover re-laid); *Moderne Salon Magie* (Leipzig, 1891; first edition); *Telepathische Unterrichtsbriefe* (Hamburg, ca. 1920); *Das Programm eines modernen Zauberkunstlers* (Hamburg, ca. 1921); and *Illustrierte Magische Bibliothek* (1900; 3 [of 6] volumes, bound in one). Volkman 176-77. Size 8vo/12mo.

200/400

439. Aladin. Bound Issues, 1946-1989. File of bound issues of the magazine published by the Magischen Club Wien. Bound in fourteen volumes, spanning 1946-52; 1955; 1960-61; 1963-64; 1968-79; 1982-89; plus a quantity of loose issues (v.d.); and a 1933 25th anniversary booklet for the club (unnumbered copy from a limited edition), with illustrations and blurbs on members, including Ottokar Fischer, David Bamberg, John Mulholland, and others.

200/400



436

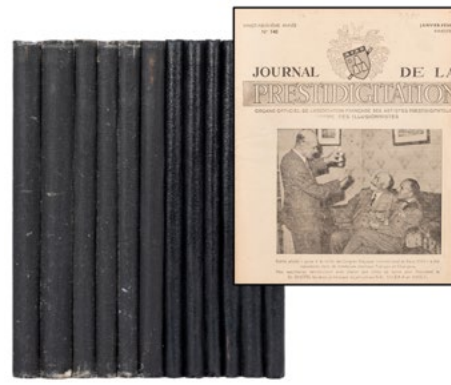


437

438



439



440



445

440. **Le Journal de la Prestidigitation.** Paris, 1947-74. Partial file of the French magic magazine, edited by Jules Dhotel and others, bound in 12 volumes, half-buckram over boards. Comprising: 1947-61; 1964-65; and 1968-74. 4to. Some issues retain wrappers.

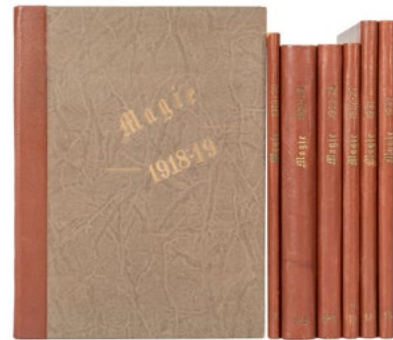
125/225



441

441. **Hokus Pokus. Bound Issues, 1944-1992.** Large file of bound issues of the Swiss magic magazine, the official journal of the Cercle Magique Suisse. Bound in 14 black vinyl hardcover volumes, including 1944-51; 1958-79; 1983-92; plus loose issues from 1993-94. 8vos. Retains wrappers to issues.

200/300



442

442. **Magie. Bound Issues, 1918-32.** Seven volumes of early and scarce pre-war issues of Germany's foremost magic periodical, bound uniformly in handsome modern leather-backed boards, gilt-lettered covers and spines. Comprising: 1918-19; 1919-20; 1920-23; 1923-25; 1926-27; ; 1931; and 1932. Size 4to/8vo.

200/400



443

443. **Zauberkunst / Methodischen Reihe Zauberkunst.** Germany, 1955-1992. Long run of the magazine, bound in 32 grey cloth volumes, running consecutively up to 1992 (but lacking one volume, for 1980). Plus another eight slipcases with issues from 1990s-2000s. Size 4to/8vo. Some issues retain wrappers.

400/600



444

444. **Magische Welt. Bound Run of Issues, 1954-1985.** Over 30 years of issues of the German magic magazine, bound in 22 brown hard vinyl hardcover volumes, starting at V1 N1 to V34 N4; then picking up again with later issues from 2001-07. Earlier part of file lacking the volume to 1980-81, but otherwise a consecutive file. Size 4to/8vo. Retains wrappers to issues.

200/300

445. **Wildon's Magisches Magazin.** Bielefeld, Germany: Joe Wildon, 1952-1962. An approximately ten-year run (V1 - V11) of the scarce magic magazine, believed to be a complete or near-complete file, bound in eleven cloth- and vinyl-backed volumes. Many issues retain original wrappers. 8vos. Uncommon. Together with: Wildon's Zauberkatalog (1959), illustrated merchandise catalog, original glossy wrappers.

200/300

446. **Carl Baudenbacher. Catalog of Magic Tricks, Toys, Jokes, Puzzles, and Novelties.** [Nuremberg], ca. 1900s. Original lithographed wrappers. 106pp. [8vo]. Illustrations of merchandise including magic sets, tricks, props, puzzles, toys, jokes, and novelties. Titled in graphite, notations on covers. Slight tears at spine, otherwise very good.

125/225



447

447. **Carl Willmann. Preis-Verzeichnis A / B.** Hamburg, ca. 1910s. Two catalogs bound together, in contemporary leather monogrammed J.W. lower right of front cover, very likely John Willmann's own, and filled with ink notations probably by Willmann. Illustrations and descriptions of Willmann props, the second catalog focused almost entirely on stage illusions. Photographic illustrations of Carl and John Willmann, the factory, showroom, and offices. 8vo. Katalog A: xx, 168p; Katalog B: xvi, 80pp. Rebacked with original spine re-laid; wrappers not retained.

250/350

448. **Reinhold Pfalz. Illustrierter Preis-Courant.** Leipzig: Eduard Schaufüller, ca. 1920. Beautifully engraved wrappers depicting the wizard Cagliostro surrounded by imps, skeletons, and other creatures; Pfalz's slip trimmed and pasted to front cover. 4to. Detailed quarter- and half-page illustrations of mechanically complex apparatus and illusions including automaton-like devices. p. 7-37 [lacking first two leaves, pp. 3-6]. Schuster 254 ("Catalog of Ernest Basch adapted by Pfalz who bought the shop of Basch in 1918"). Sold with Reinhold Pfalz Katalog A and Katalog B, original wrappers [worn, one lacking lower wrap], 8vos, illustrated.

125/225



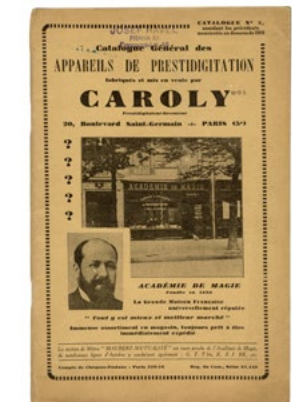
446



448

449. **Caroly. Catalogue General des Appareils de Prestidigitation. Catalogue No. 5.** Paris, 1910s. Original wrappers. Illustrated supply catalog. 8vo. A few tears to covers, else very good and clean.

50/150



449

450. **Massive German Magic Supply House Ephemera Collection.** Principally German, early to mid-20th century. Filling seven bins, a collection of possibly thousands of pieces of German magic supply house ephemera, the bulk made up of instruction slips, price lists, and catalogs issued by Janos Bartl, Bartl & Willmann, Conradi-Horster, Manfredo, and other German dealers and manufacturers, together with magazines, photos, booklets, and other ephemera accumulated by Rudiger Deutsch. Not individually examined; a massive amount of material that should be seen.

500/750



450



451



455



452



453



454

451. [Printing] **Collection of Magic Catalog Printing Plates.** Eighteen zinc and copper pictorial printing plates, most apparently from Janos Bartl (Germany, ca. 1930s/40s), including the Bartl catalog cover masthead, and others depicting magicians, apparatus, and related images. Size of largest 3 3/4 x 7 1/4". Also with a photograph glass negative of a Vanishing Bird Cage prop, in sleeve from a Hamburg photo studio.

100/200

452. **German Magic Supply House Catalogs and Price Lists.** Germany, ca. 1920s/50s. Impressive collection of catalogs and price lists from Germany's leading magic suppliers, including Klingl, Reinhold Pfalz, Willmann, Conradi-Horster and Bartl. Approximately 50 pieces together. Several scarce catalogs. A nice lot.

250/350

453. Uferini, Paolo. **Uferini's Wunder.** Freiwaldau: Emil Czech, ca. 1910s. Lithographed wrappers [lower lacking]. Twelve-page handbook with descriptions and explanations to several magic tricks with cards, rings, liquids, as well as predictions and mind-reading effects. [8vo]. With an acrostic, magic spell, and the story of Uferini's origin set to poetry. Hole-punched, cover creased, else very good.

100/150

454. **Five German Magic Bibliographies.** Including *Bibliographie de la Prestidigitation* (Brussels, 1952; one of 200 copies), tears to backstrip, Volkmann and Tummers; *Das Becherspiel* (1954), Volkmann; *Bibliographie der Zauberbücher von F.W. Conradi-Horster, Huber Horster, Willmann & Co.: Kataloge und Listen*, Schuster; and *Artistik Auswahl-Bibliographie* (1968). Size 4to/8vo. Condition good to very good.

125/225

455. **Lot of Modern German Magic Books.** Approximately 30 volumes, in German, including volumes by Punx, Robert Giobbi, Frank Garcia, H.M. Paufler, Jochen Zmeck, Robert Nelson, Potassy, and others. Sizes and bindings vary. Condition generally very good or near fine.

150/250



COINS, TOKENS, PLAYING CARDS AND AWARDS

456. **Herr Alexander Souvenir Medallion.** New York [?], 1847. Obverse bears a portrait of Herr Alexander and his name, reverse lettered: "Presented to Herr Alexander as a testimony of esteem from his friends in New York 1847." Gold plated copper. Thick example. Edges worn. MT007.

150/300

457. Askins, Joseph. **Mr. Joseph Askins / The Celebrated Ventriloquist.** 1796. England, 1796. Copper halfpenny size token, depicting Askins, with his wooden leg on the obverse, four lines of text on the reverse. Diam. 1 1/8". Kuethe MT018.

300/500

458. Bamberg, Theo (Okito). **Bamberg Magic & Novelty Co. Token.** New York, ca. 1908. German silver advertising token for the short-lived magic shop operated by Okito and Joe Klein. Horned devil's head on obverse, engraved with text on reverse. Kuethe MT023.

100/200

459. [Bartl, Janos] **Tray of Bartl Magic Tokens.** Germany, [n.d.]. Obverse: Devil waving wand over a flower pot. Reverse: Magic Coins lettered over a five-pointed star spelling "Bosco," "NB" in center. MT025 (several compositions and variants). In a Lindner tray.

100/200

460. **Bellachini Souvenir Medallion.** Circa 1880. Thick brass token bearing a portrait of Kaiser Wilhelm I on the obverse and reverse; the text "Erinnerung An Bellachini" on the obverse, and "Wilhem Deutscher Kaiser" on the reverse. Diameter 33mm. Uncommon.

200/400

461. **C. Milton Chase. Four Magic Shop Tokens.** Boston, ca. 1890. German silver. Obverse: Eagle, text "C. Milton Chase/Mechanician/Boston." Reverse: Full-length magician beside table, text "Pro Arte Magica/Ne Cede Malis." Two examples with the bulls eye on eagle's breast, two without. MT063.

80/125



459



460



461



462



467



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472



473

462. Comte the Magician. Two Tokens. Paris, n.d., ca. 1830s/40s. MT070/071.

80/150

463. Conradi-Horster, F.W. Two Trays of Magic Tokens. Germany, early 20th century. Over 70 tokens, various compositions and designs. One tray predominantly variations of Kaiser Wilhelm II, the other variations of Zauberthaler (Goddess of Magic). In two Lindner trays.

200/400

464. Downs, T. Nelson. Tray of Palming Coin Tokens. 1904. Lot of 33 Downs palming coins, MT114/115. Together with six plain palming coins. In a Lindner tray.

80/150

465. [Fortune] Tray of Good Luck, Fortune, and Astrological Tokens. Bulk early to mid-20th century. Tray of over 40 brass, copper, and other metal tokens conveying good luck and fortunes. Includes The Ushers (Venice, CA, 1936); The Fays; Madame Hendren; Samri S. Baldwin; set of four brass playing cards suit game markers; and various others with animals, symbols, and astrological signs.

200/300

466. [Houdini, Harry] Tray of Houdini / Robert-Houdin Tokens. Over 30 commemorative tokens, including bronze, aluminum, brass, copper and other compositions. Examples include "Magic's Immortals" (several different); Houdini Club of Wisconsin; 100th Anniversary of the Birth of Harry Houdini; Houdini the Great Escapist; Robert-Houdin The Father of Modern Conjuring; miniature handcuffs; and others. In a Lindner tray.

50/150

467. Three Kassner Advertising Tokens. German, 1930s. Three different examples of tokens used to advertise the show of the "Thurston of Germany," one featuring his vanishing elephant, Toto. See MT 186-191.

150/300

opposite page:

468. King, Professor. Professor King Prestidigitateur / Ventriloquist Tokens. American, 1875. Brass and copper tokens. Obverse: "Professor King is the Best Ventriloquist Living." Reverse: "King the Great Prestidigitateur and Modern Sampson." Diam. 3/4". MT196 (Kuethe records only these two compositions).

50/150

469. [Klingl] Tray of Klingl Magic Tokens. Austria, late 19th/early 20th century. Over 50 tokens advertising the Vienna-based magic supply house. Various dates and compositions, including brass, German silver, gilt, pot metal, and others. Two examples for R. Klingl, others S. Klingl or Zauberklingl. In a Lindner tray.

250/350

470. [Martinka] Tray of Martinka Magic Tokens. Circa 1900s/10s. Tray of 46 tokens, most depicting a magician on both sides with the Latin text, "Multus Vult Decipi: Decipiatur." One uncommon example with advertising text on obverse (MT237). Assorted composition, size, and thickness, including aluminum, Germans silver, brass, nickel, copper, and others. Includes four miniature size, and two George Washington dollar size. In a Lindner tray. MT237-41.

200/300

471. Mulholland, John. Three John Mulholland Magic Tokens. The first having rabbit in hat on obverse, plain reverse (aluminum), ca. 1925, MT254; the second a profile of Mulholland on obverse, rabbit in hat and text on reverse (bronze), MT255; the third a memorial token (bronze), MT257.

100/200

472. Schullien, Matt. Two Matt Schullien and Sons Magic Tokens. Brass tokens for Schullien and Sons at 2100 Irving Park (Chicago), 50 cent and \$1 denominations. MT 292 (the former not in Kuethe). Scarce.

100/200

473. [Tokens] Trio of Magic Tokens Reference Works. Including *Conjurers Coins and Medals* (Shanklin, 1964), Findlay, signed and number 150A of 150 copies; *Magic Coins of Czechoslovakia* (Shanklin, 1969), Findlay, inscribed and signed by Findlay to Charly Eperry; and *Magicians' Tokens and Related Items* (TAMS Journal V18 N5, Part Two, 1978), Kuethe.

100/200



474



478



479



480



482



475



476



477

474. Thurston, Howard. **Lot of Thurston Tokens.** Including (7) Thurston the Magician/Good Luck Charm, 1928, MT323 [two copper, four brass]; (4) Thurston Magician/Good Luck, 1929, MT324; Thurston-Kellar medallion (re-cast by David Price); Good Luck pinback (reproduction); and a throw card.

100/200

475. Yost, Thomas. **Yost Magic Shop Token.** Philadelphia, ca. 1890. German silver. Obverse: Bust facing left, text "The Father of Modern Conjuring/Robert-Houdin." Reverse: Magician producing rabbit, "Y" below. 1 3/16". MT357.

40/60

476. [Tokens] **Two Trays of Magic Supply House Tokens.** American, bulk early to mid-20th century. Approximately 75 tokens issued by magic manufacturers and supply houses, including Eagle Magic Factory, Golden Gate Magic, Springfield Magic House; the balance of the lot comprising variants and duplicates of tokens by Roterberg, Mysto, Adams, Hank Lee, Owen Magic, Annemann (Green River Whiskey), L.L. Ireland, Arthur Felsman, Holden, and Sherms. Several gaffed and gimmicked examples. In two Lindner trays.

150/250

477. [Tokens] **Four Trays of Magic Tokens.** Principally American and European, mid to late 20th century. Over 100 tokens for magicians, magic conventions, organizations, and various commemorative issues, including Ken Griffin, Ken Klosterman, Dai Vernon, Ross Bertram, John Gaughan/Yankee Gathering (.999 silver), Le Grand David, Dave Cresey, FISM, Society of American Magicians, Roberto Giobbi, Eddie Fechter/FFFF, John Booth, I.B.M., Chet Karkut, Keene, Harry Willard, Rhode Island Society of Magicians, Collectors Workshop, Fantasio, Chanin, Von Kempelen chess-player commemorative coin (2004; silver), Norm Nielsen, and many others. Organized in Lindner trays (one cracked). Various sizes and metal compositions, including wooden and cardboard examples. Nice lot.

300/500

478. **Wyman the Wizard Advertising Token.** American, ca. 1854. Counter-stamped American cent bearing the text Wyman/Wizard/& Ventriloquist. Copper. MT352. Rare.

700/1,500



481



483



484

479. [Stage Money] **Collection of Magicians' Stage Money.** Including a large framed "Ein Gulden" Escamoteur note (overall 26 1/2 x 18") dated Vienna, 1866; and a large stack of other pieces including from various magicians, mainly German and American, including George Jason, Prince Mendes, Mahatma, Nick Tomei, Tommy Windsor, Russell Swann, Sid Lorraine, Bert Allerton, Fred Kaps, and others. Over 100 pieces altogether, including duplication.

200/400

480. Bosco, Giovanni Bartolomeo. **Statuette of Bosco Performing the Cups and Balls.** Dresden [?], ca. 1996. Produced in a restricted unnumbered edition by the Dresden Magic Circle. Pewter. 3 x 1 1/2". With the original wooden box. Fine.

100/200

481. **Finnish Magic Circle Medallion.** 1997. Heavy cast brass medallion bearing a silhouette of Solmu Makela on the obverse, and the text "Taikapiiri" adjacent to an artistic design incorporating buildings and Makela's profile on the reverse." In a custom wooden case with presentation plaque of engraved brass on the exterior bearing the text "Maldino/18.6.1997/Taikapiiri/Finnish Magic Circle." Numbered 86/120 on the edge. Diameter 3 1/8". Near fine.

200/400

482. **German Magic Circle 100th Anniversary Medallion.** Gold plated medallion issued to commemorate the 100th anniversary of the oldest magic club in Germany. Logo on obverse, text stating "Verzaubert/wird die Phantasie/vom Wunder der Magie." Diameter 49mm. With clamshell case. Near fine.

100/200

483. **Magic Circle of Germany Award Medallion.** Circa 1980. Obverse bears an artistic rendering of Kalanag's levitation. Reverse blank (intended for engraving). Diameter 2 3/8". In original case.

400/800

484. **Magic Circle of Germany Competition Medallion.** Minted for a competition conducted in Heilbronn in 1977, and featuring a headless magician on the obverse, the reverse blank (intended for engraving). Diameter 2 3/4". Original case.

200/400



485



486



487



488



489



490



491



492



494



493



495

485. Herrmann the Great Encased Penny. 1901 Indian Head cent encased in aluminum. The obverse bears a relief portrait of Leon Herrmann and the text "Herrmann The Great Direction Thuramer & Gorman," the reverse images of a wishbone, horseshoe, four-leaf clover, and the text, "Good Luck/Keep Me and Prosper." Light wear. MT158.

250/500

486. Zauber-Klingl Token Die Stamp. Vienna, 1920s. Original steel stamping die for the obverse of the palming coins issued by this seminal European conjuring repository. MT2000. Mounted in a collet, diameter 3". Die intentionally cracked to cancel its usage.

300/600

487. Sherms, Inc. "Sholem the Token of Faith" with Hidden Compartment. Bridgeport, ca. 1950. Pressing on the letter "S" on one side of the coin reveals a small compartment in which a photo or message can be hidden. Gilt bronze. 31mm. MT 298.

80/125

These tokens were sold as good luck charms by Sherms, Inc., the magic manufacturing company based in Bridgeport, Connecticut.

488. [Cardini] Cardini's Gold Peau Doux Playing Cards. Chicago: Walgreen Co., ca. 1934. Mint cello-wrapped pack of the bridge-size fanning cards purchased by Cardini for use in his famous act, with original tax stamp and advertising card. Box stamped with the name "Cardini" in large letters. Box worn.

250/500

489. [Cardini] Cardini's Silver Peau Doux Playing Cards. Chicago: Walgreen Co., ca. 1934. Mint cello-wrapped pack of the bridge-size fanning cards purchased by Cardini for use in his famous act, with original tax stamp and advertising card. Box stamped with the name "Cardini" in small letters at rear. Cellophane starting, box worn.

250/500

490. Dali, Salvador. Draeger Playing Cards, Designed by Dali. [Paris], ca. 1969. Second edition. 52 + 2 jokers, title card, 1 blank faced card, original box. All edges gilt. Blue backs. Original Surrealist designs of the courts, aces, and backs by Dali. Light rubbing and soiling to box, otherwise near fine.

50/150

491. Janos Bartl Vintage Gimmicked Card Collection. Hamburg: 1920s - 40s. Group of specially printed decks, individual cards, and packets for a variety of tricks, many printed along the lines of the cards popularized and invented by Theodore DeLand. Many cards gilt-edged. Housed in three neatly-compartmentalized paper boxes.

300/600

492. Zauber-Klingl Gimmicked Card and Deck Collection. Vienna: 1920s - 60s. Including specially printed cards, forcing decks, double-faced cards and decks, and two trick decks in the original Klingl paper wrappers. Many decks printed by Piatnik. In three well-made compartmentalized cases.

150/300

493. Collection of Vintage Fanning Decks. 1920s - 60s. Over 30 decks, including examples by Mayette, Harry Stanley, Abbott's, eight Fredo Marvelli decks, The German Magic Circle, and others, all made to create differently-colored patterns when fanned. Housed in four neatly-constructed compartmentalized boxes.

150/300

494. Collection of Vintage Jumbo Trick Decks. Primarily German, 1920s - 60s. Including examples from Bartl, Conradi, and others, and including number and letter cards, specially-printed cards, and other uncommon examples of oversize cards used for a variety of magic tricks. Over 25 different examples, including full packs, housed in nine neatly-made compartmentalized paper boxes.

200/400

495. Carl Willmann Vintage Gimmicked Card Collection. Hamburg, ca. 1900. Group of specially prepared and printed cards from the famous German maker of magic tricks, including mechanical cards that restore torn corners, visibly morph clubs into spades (ala DeLand), and including double-faced, and double-ended court cards, several with hand-painted accents. Housed in a neatly-compartmentalized paper box.

200/400

CONDITIONS OF SALE

The lots listed in this catalogue (whether printed or posted online) will be offered at public auction by Potter and Potter Auctions, Inc., as agent for consignor(s) subject to the following terms and conditions. By bidding at auction you agree to be bound by these Conditions of Sale.

PRIOR TO THE SALE

Please examine lots. Prospective buyers are strongly advised to “in person” or by personally retained Agent, examine any property in which they are interested before the auction takes place. Condition reports may be provided if requested in a timely manner.

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AT THE SALE

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

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

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

Bidding Increments - **Expected bid increments are as follows:**

| Min Value | Max Value | Increment |
|-------------|-------------|--------------------|
| \$0.00 | \$29.00 | \$5.00 |
| \$30.00 | \$99.00 | \$10.00 |
| \$100.00 | \$499.00 | \$25.00 |
| \$500.00 | \$999.00 | \$50.00 |
| \$1000.00 | \$1,999.00 | \$100.00 |
| \$2,000.00 | \$4,999.00 | \$200.00 |
| \$5,000.00 | \$9,999.00 | \$500.00 |
| \$10,000.00 | \$19,999.00 | \$1,000.00 |
| \$20,000.00 | \$49,999.00 | \$2,000.00 |
| \$50,000.00 | and above | 10% of current bid |

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

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

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

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

AFTER THE SALE

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

Payment – The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier’s check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter aAuctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer’s invoice.

Shipping Terms - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders. Please allow 3–4 weeks for delivery.

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 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

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

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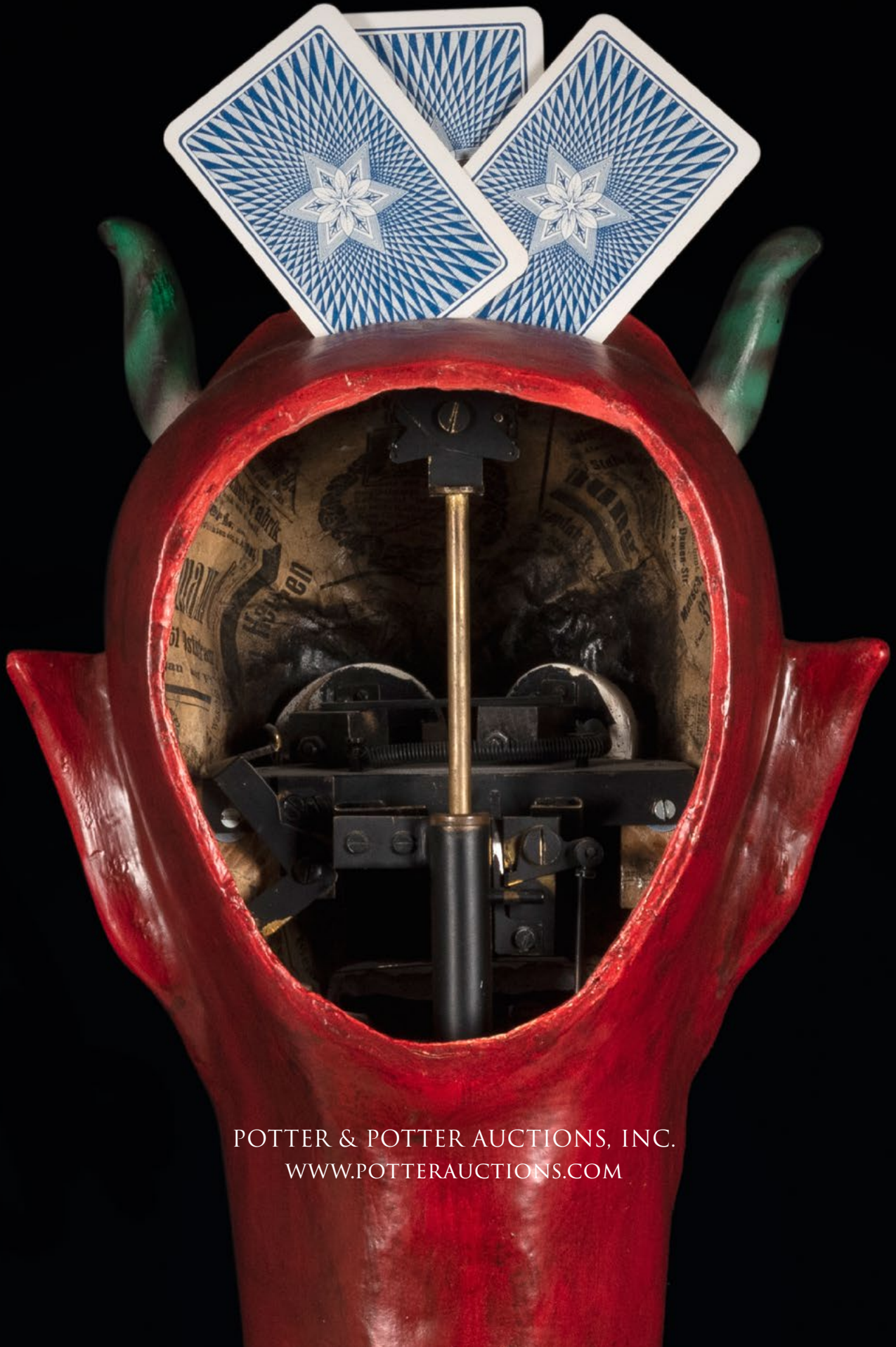
Text: Gabe Fajuri and Joe Slabaugh
Layout: Stina Henslee
Photography: Shelby Ragsdale

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 Steffen Walter and his team, Hap and Linda Korsen, Christa and Volker Huber, Rene Villalobos, Richard Hatch, and Bernd Heller. for their assistance in the preparation of this catalog.

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