

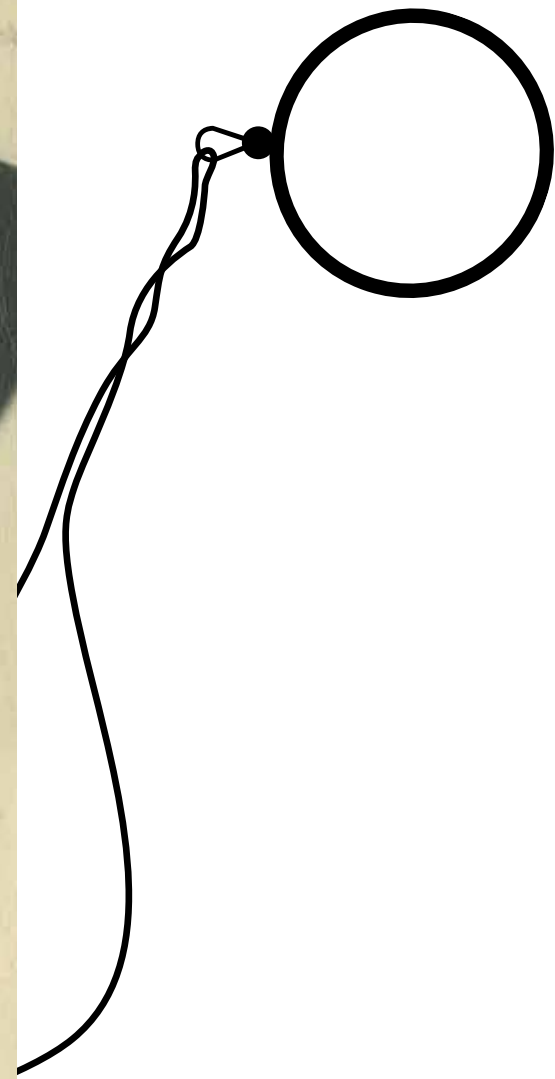


CARDINI
THE SUAVE DECEIVER

Potter & Potter Auctions • April 6, 2013



Public Auction #018



CARDINI

THE SUAVE DECEIVER
HIS PERSONAL PROPERTY AT AUCTION

EXHIBITION • April 2-5, 2013 • 10:00am–5:00pm
AUCTION • April 6, 2013 • 10:00am

INQUIRIES • 773-472-1442
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POTTER & POTTER AUCTIONS • 3759 North Ravenswood, Suite 121 • Chicago, IL 60613

Maurice Seymour
1914



PAGING MISTER CARDINI

How do we meet our heroes?

For most admirers of the bygone nightclub era, the halcyon days of vaudeville shows, and the Keith-Albee-Orpheum circuits, the answer is through the pages of a book, the typed-out lines of a fading letter, or a dramatic theatrical photograph. We meet them as they are now - as memories, as legends, and as the protagonists in stories of showbiz success - as headliners with their names in lights.

Few are those, today, who can recount personal moments in the presence of such stars. And in the case of Richard Valentine Pitchford - Cardini - those that remember him from in-person meetings, those that saw him work his singular brand of sorcery, number fewer and fewer each year. (But not all of them. One friend, as a younger man, took a date to see a show featuring the Cardinis. To this day - he is now 90 - he can recall the exact seat in the theater where he first saw the act, yet somehow he has forgotten the girl.)

Cardini was born on November 24, 1895 in Mumbles, Wales. He died on November 13, 1973 in Gardiner, New York. In the intervening 77 years, he rose from obscurity and a working-class upbringing, to serve his country in the Great War, and finally to the pinnacle of vaudeville fame. Pitchford became Val Raymond, who eventually became Cardini, unquestionably the most imitated magician of the twentieth century.

Whereas Alexander Herrmann was the archetypal magician of the nineteenth century, what with his waxed moustache and satanic countenance, Cardini was the model of the smart, modern magician: nattily attired in top hat and tails, a lit cigarette permanently planted between his lips. He was the handsome, the suave, the ideal.

With the most humble of objects - a few decks of cards, a pack of cigarettes, and a clutch of billiard balls - and impeccable

timing, he created an act for the ages. The tricks seemed to happen *to* him, as opposed to being caused *by* him. Cigarettes and cards plagued him, appearing at his fingertips again and again and yes even with gloves on, after being thrown away. But reappear they did, his trademark monocle popping out of his eye at the sight of yet another smoldering cigarette or another fan of cards.

And yet, despite his apparent shock at these unexplainable happenings, Cardini's technique was flawless - as was his character. His sleight-of-hand was so good as to be invisible. Here was a dapper gentleman, slightly tipsy, to whom the most amazing things happened. He was an actor and a finger-flinging master all at once.

That act, all twelve minutes of it, was honed by Cardini on world tours, and it took him to the stage of Radio City Music Hall, put him on the pages of *Vogue* and *The New Yorker*, and eventually before the cameras of the first major American television magic special ever broadcast. Cardini entertained royalty and Presidents, worked with stars of stage and screen, played Palace and Palladium - and even Indianapolis, once.

Decades after the footlights faded, I found myself outside a modest home in upstate New York, listening to the same voice that called out the line, "Paging Mr. Cardini!" thousands of times. But this time, it was calling out my own name. Swan Walker met Cardini in Chicago in the 1920s and after a whirlwind courtship, became his wife, as well as his ever-present, indispensable on and off-stage assistant. She also became his protector, and the steward of the Cardini name. That she was uncomfortable with magicians made it that much more of a luxury to spend time with her.

I continued visiting Swan, and over the course of 15 years,

heard her distinct voice many times. I sat with her, asking questions. She answered them, relating stories and anecdotes, handing over information to me, tidbits treasured alongside her friendship. She showed me physical fragments of their career, and hinted at others I never saw: steamer trunks she and Dick had toured the world with, and a box of memorabilia stored away in a closet. Our visits were many, and went by quickly, but we never seemed to get around to looking through that box. A couple years passed, and finally, Cardini's daughter, Carole, explained that she had saved her parents' personal effects. Elements of "the act" were in her care, along with hundreds of precious scraps of paper. Everything from news clippings to photographs, correspondence to contracts, was there. She'd saved it all. Yes, Swan had mentioned my name, and yes it would be all right for me to come out to Bakersfield and look through what she had.

I tried to downplay my interest, but doubt I managed to hide my enthusiasm.

I arrived in California on a Wednesday, and Carole opened her home — and its secrets — to me. Access to Aladdin's cave had been granted, including the very box I'd wondered about for all those years. Over the course of a day, images, paper, and stories flooded my mind. There, in my hands, were the trimmings of Cardini's act and its props — some used, some prototypes — all of them bearing evidence of the master's touch.

Having never met Cardini, those moments felt transcendent. I'd been taken back to World War I, then through the vaudeville era, and finally stopped my journey at the dawn of the television age. What I uncovered that day, and in that box, was the life story of one of the stage's most successful variety performers. The memory of that day looms large in my mind, engraved there permanently.

But in the years since those moments of discovery, I've often wondered what would happen to all of those things. Should the archive stay together? Should the family keep it all for future generations?

The decision has been made, as the pages that follow make clear. Now you can share in the story. These relics represent a lifetime in magic. They tell the tale of one of the art's most important practitioners. Some of these objects have traveled the world, and others, until now, were meant only for the eyes of the Suave Deceiver himself.

My hope is that you enjoy these things as I was able to, and learn from them, as I did. Through the tales they have to tell, you may also be able to meet Cardini, just as I did.

—Brad Ball



1



3



2

AWARDS AND MEMORABILIA

1. **Cardini's Card Stars of the U.S.A. plaque.** Oak Park Illinois, ca. 1955. Engraved brass plaque mounted to polished walnut, bearing the text, "Magic's most exclusive organization/limited to ten living members/Honors/Cardini/With life membership/Card Stars of the U.S.A." 9 x 6". Good.

400/500

An entire chapter of John Northern Hilliard's magnum opus, Greater Magic, was devoted to the ten living "card stars" of the United States — the most talented and inventive card conjurers of the generation. Nearly twenty years later, in 1955, Jay Marshall revived the idea in the pages of his magazine, The New Phoenix. At that time, four of the stars were deceased, so Marshall polled 50 well-known magicians to elect four new members to magic's "most exclusive organization." The end result was an impressive list: Cardini, Dai Vernon, Stuart Judah, Bill McCaffrey, John Scarne, S. Leo Horowitz, Francis Carlyle, Paul LePaul, Ed Marlo, and Charlie Miller. Dr. Jacob Daley was also elected posthumously. Eleven plaques were engraved, and one was presented to each living Card Star. The eleventh was presented to Daley's sister.

2. **Cardini's Inner Magic Circle presentation wand.** London, 1960. Silver plated presentation wand engraved with the message, "Presented to Cardini, M.I.M.C. 1960." Hallmarked by the maker. On a hardwood stand with inlaid Magic Circle zodiac logo. Wand considerably tarnished, otherwise very good.

400/600

3. **Cardini's Inner Magic Circle membership certificate.** London, 1960. Engraved certificate of Cardini's induction in to this most prestigious of magic societies, at its highest level, with Gold Star designation. Dated May 5, 1960 and signed by the President, Secretary, and Chairman of the Council of the Magic Circle and bearing the society's embossed seal. 17 x 15". Linen backed.

300/500



5



6



7



8



4

4. **Cardini's Magician's Guild trophy.** New York, ca. 1947. Marble and brass trophy presented to Cardini, who served as president of the Magician's Guild from 1944 - 46. Brass hand holding a fan of cards suspended over a marble representation of a planet. Engraved brass plaque affixed to base. 10" high.

200/300

The Magician's Guild of America was founded as an organization for professional conjurers - only 15% of its members were amateurs. The group's official magazine was the New Conjurer's Monthly (which later merged with Genii). In January of 1945, the Guild organized a magic show on Broadway, which featured Hardeen, Al Flosso, Jarow, and Cardini.

5. **Cardini's Star of Magic plaque.** Cast bronze mounted to wood. Text states, "The Star of Magic award from New York Ring No. 26 International Brotherhood of Magicians to Richard Cardini for his great contributions to the art of magic. Oct. 30, 1959." 12 x 10".

250/350

6. **Cardini's New England Magicians Convention plaque.** American, 1967. Polished hardwood plaque with engraved brass plate stating, "New England Magicians Convention/Cardini/World's Greatest Manipulator/1967." 9 1/2 x 7".

200/300

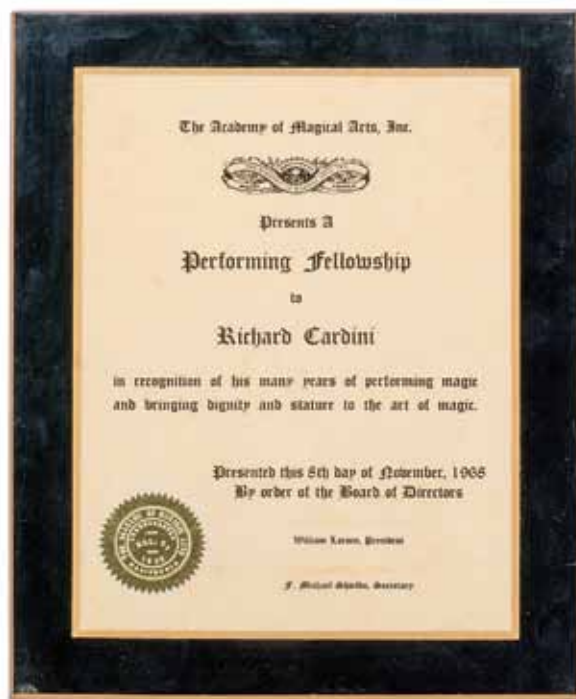
7. **Cardini's New Haven Magic Society Proclamation.** Connecticut, Paul Noffke, 1958. Hand-illuminated proclamation issued to Cardini by the New Haven Magical Society at its annual convention, September 13, 1958. Gilded accents and rubricated lettering. Signed by eight officers of the Society, including Tod Petrie. Framed and glazed; overall size of 13 3/4 x 17 1/4". Very good.

500/700

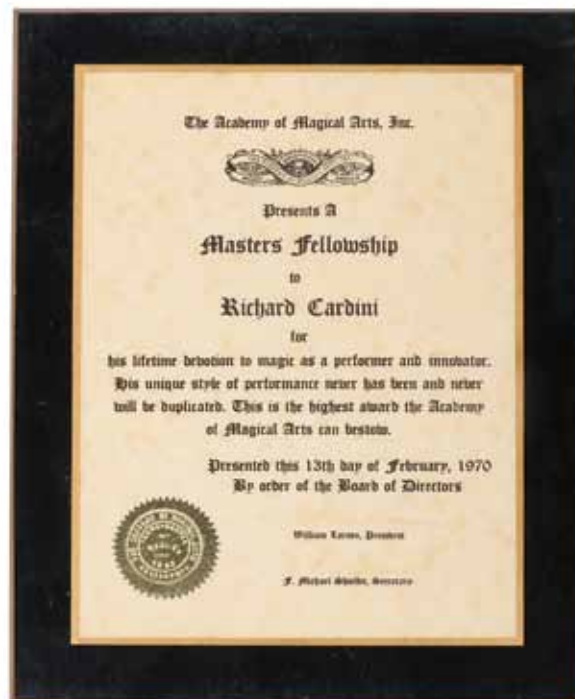
According to Cardini's descendants, this was his favorite award, and hung proudly in his home. The artist who designed and executed the proclamation, Paul Noffke, was a magician and member of the New Haven Magic Society.

8. **Cardini's Royal Command Performance Certificate.** London, 1933. Presentation certificate given to Cardini in thanks for his appearance before the King and Queen of England at the London Palladium on Monday, May 22, 1933 as part of the Royal Command Variety Performance. Signed by the general manager of the Palladium and the secretary of the Variety Artistes Benevolent Fund. Framed and glazed. Overall size of 14 3/4 x 18". Two closed tears and one stain visible; not examined out of frame.

700/800



9



10



11



12

9. **Cardini's Performing Fellowship award.** Hollywood, Perma Plaque, 1968. Awarded to him by The Academy of Magical Arts (The Magic Castle). Laminated wooden plaque. 11 ½ x 14 ½". Signatures faded; otherwise very good.

300/500

10. **Cardini's Masters Fellowship award.** Hollywood, Perma Plaque, 1970. Awarded to him by The Academy of Magical Arts (The Magic Castle). Laminated wooden plaque. 11 ½ x 14 ½". Signatures faded; otherwise very good. Accompanied by two TLSs from AMA president Bill Larsen to Cardini regarding the presentation of the award.

300/500

The Masters Fellowship is the AMA's highest honor. Dai Vernon was its first recipient. Cardini was its second.

11. **Cardini and Swan's Tannen Jubilee medallions.** Group of seven cast souvenir medallions commemorating this annual magic convention held in the Catskills and sponsored by Tannen's Magic Shop. Medallions date from 1971 - 85. Accompanied by a souvenir pen from the 16th Jubilee, and a letter opener from the 1979 Jubilee.

100/200

12. **Early portrait of Cardini printing plate.** Engraved zinc, bearing an early half-length portrait of Cardini in costume, a cigarette in his mouth. Unmounted. 4 ¼ x 5". Ca. 1926. Shows light wear.

150/200



14



15



13



15 (verso)

13. **Bust portrait of Cardini printing plate.** Engraved copper, mounted to wood. Photograph by Maurice Seymour, but unsigned on plate. 7 ½ x 9". Ca. 1939. Shows light wear.

150/300

14. **Life Cast of Cardini's hand.** Being a plaster cast of the magician's right hand. 8 ½" long. In a box bearing Swan Cardini's writing, stating, "Dick's Hand."

900/1,200

15. **Cardini's engraved 18k gold watch.** Jules Jurgensen automatic model with 18 karat gold case. The verso of the case is engraved, "Presented by the Society of America [sic] Magicians to past master most illustrious "CARDINI" in recognition of his outstanding contribution to elevate the art of MAGIC April 16 1966."

700/800

With: *M-U-M, Vol. 56, No. 1, which includes an illustrated story related to Cardini's receipt of this watch after his performance at the annual "Salute to Magic" show.*



17 (reverse)



17



18



16

16. **Cardini's gold ring.** 10 karat gold plated ring with imitation stone owned and worn by Cardini. Hallmarked with the text, "1/40/10K RGP/MH." Together with a jewelry box owned by Cardini.

150/250

17. **Cardini's Inner Magic Circle medallion.** British, 1960. Red ribbon adorned with the gold enameled Magic Circle medallion, decorated with the gold star. Reverse of medallion is engraved, "Cardini/1960." 3 1/2" long.

250/350



19

18. **Cardini's London Magicians' Club badge.** Enameled gold medallion given to Cardini as a member of the London Magicians' Club, an organization founded by Will Goldston and of which Houdini served as its first president. Ca. 1920s. Ribbon lacking.

100/150

19. **Cardini's S.A.M. Convention badge.** New York, 1939. Handsome engraved badge bearing an illustration by Gerald Lynton Kaufman for the 11th annual Society of American Magicians convention, held in New York City. Worn by Cardini. Slight tarnishing; good.

50/150

Cardini served as president of the S.A.M. from 1941 - 42.



22

20. **Cardini's S.A.M. Gold Medal.** 14-karat enameled gold medal presented to Cardini by the Parent Assembly No. 1 of the Society of American Magicians. The verso is engraved, "To CARDINI of whom the Parent Assembly of the Society of American Magicians is justly proud New York. Feb. 27th 1934." 5 3/4" long. Ribbon shows wear at extremities.

600/800

21. **Cardini's gold S.A.M. Past President Medal.** 10-karat enameled gold medal presented to Cardini as Past National President of the Society of American Magicians. The obverse bears the S.A.M. logo, the reverse is engraved with the text, "Richard Cardini/President/1941-42." Hallmarked "Dieges & Co. UST."

300/400

22. **Cardini's World War I ribbons and medals.** Seven medals, worn on his uniform during the "Great War." Including the 1914 - 15 Star, the British War Medal, the Victory Medal, Long Service & Good Conduct medal, Victory Ribbon, and two more. Significant wear visible.

200/300

Due to his injuries in the First World War, Cardini - then Richard Valentine Pitchford - found himself in hospital and bed-ridden. As legend has it, when he requested a pair of white leather gloves be brought to his bedside, and began manipulating cards while wearing them, doctors and nurses took special notice - but for the wrong reasons, doubting his sanity. Luckily, he used his convalescence to perfect the sleight-of-hand techniques he would go on to make famous on the world's grandest stages.



20



20 (reverse)



21



21 (reverse)



23



24



25

23. **Cardini's home movies.** Group of 12 reels of 8mm film shot and edited by Cardini on his travels and at home in upstate New York. Subject matter in the various movies includes sightseeing trips to South America and Europe, decks and crew members of various cruise ships, family scenes, and more. Magic-related content includes early and unknown footage of Dai Vernon and Sam Margules (in color) performing several tricks for Carole Cardini, and brief but previously unknown footage of the Cardinis on stage in a variety theater in Berlin, ca. 1937. Over two hours of footage. Twelve films, eleven with canisters, most bearing notations as to the films' contents. Accompanied by a broadcast-quality DVD transfer of the films.

1,000/1,200

24. **Cardini's double inkwell.** Metal and hardwood inkwell that sat on Cardini's workbench. One well for red ink, the other for black. 3 1/2 x 2 1/4". Hallmarked "France" on the wooden base.

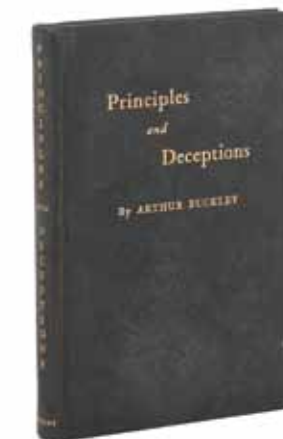
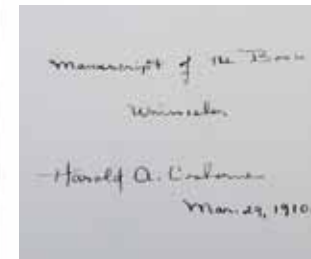
100/150

25. **Cardini's reel-making tools.** Ostensibly the tools used by a watchmaker, but in Cardini's home workshop, these devices were used to craft magic props, including his famous reels. Included are bits and files, a small arbor press, Swiss-made bushings and tools (in fitted wooden cases), drill press components, pieces of incomplete Cardini wristwatch reels, and more. Condition used but good.

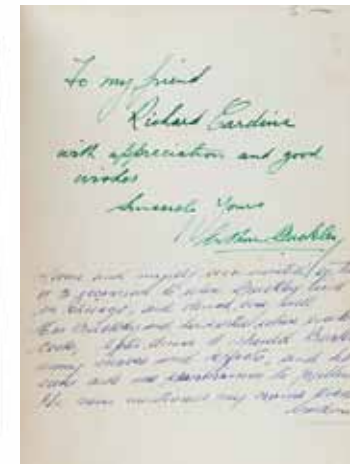
250/350



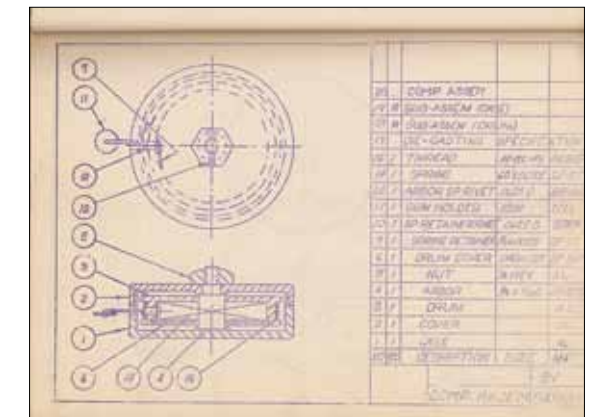
26



27



28



28 (detail)

BOOKS AND MANUSCRIPTS

26. Bailey, Sam and Harold Osborne. **Wrinkles.** Author's original manuscript. Ca. 1909. Typed sheets bound in pebbled green cloth, with holographic corrections on most pages. 4to. Good.

100/150

The manuscript would be published as a 62 page booklet by Bailey & Tripp in 1910.

27. Buckley, Arthur. **Principles and Deceptions.** Chicago: Author, 1948. Black pebbled cloth, gilt stamped. Illustrated with photographs. 8vo. Cloth soiled. INSCRIBED AND SIGNED, "TO MY FRIEND RICHARD CARDINI WITH APPRECIATION AND GOOD WISHES, SINCERELY YOURS, ARTHUR BUCKLEY." ALSO INSCRIBED BY CARDINI: "SWAN AND MYSELF WERE INVITED ON TWO OR 3 OCCASIONS TO WHERE BUCKLEY LIVE IN CHICAGO, AND DINED VERY WELL. MRS. BUCKLEY AND HER SISTER WERE EXCELLENT COOKS. AFTER DINNER I SHOWED BUCKLEY MANY MOVES AND EFFECTS, AND HE NEVER ASKED ME PERMISSION TO PUBLISH [sic]. HE NEVER MENTIONED MY NAME EVEN, CARDINI."

250/350

With: A photograph of the Cardinis and the Buckleys, ca. 1935, laid in; poor condition.

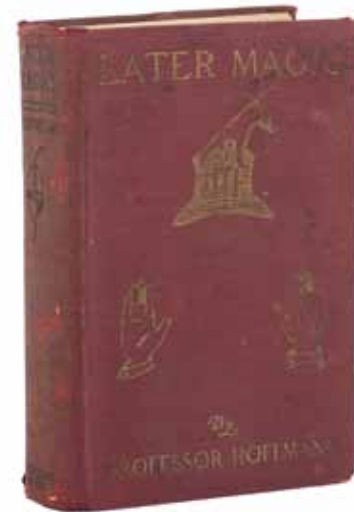
28. Cardini (Richard Valentine Pitchford). **The Design and Production Control of a Magician's Windlass.** A typewritten manuscript/instruction manual written by Cardini regarding every step in the production of his reels for magicians. Includes time studies for construction, schematic drawings, cost analyses, and more. Printed and typed 4to sheets, bound in wraps with paper label. Extremities chipped and worn.

200/300



29

dall
 TO MY GOOD FRIENDS SWAN & DICK CARDINI WITH KINDNESS & MUCH RESPECT, CLARKE CRANDALL, THE SENATOR, HOLLYWOOD, 2/17/70



31

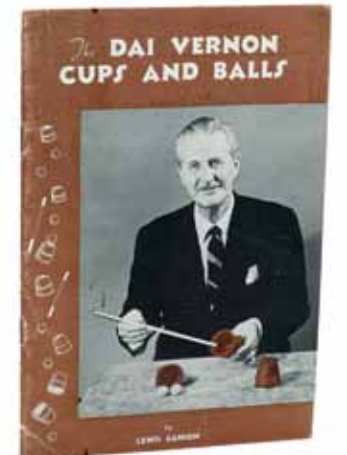


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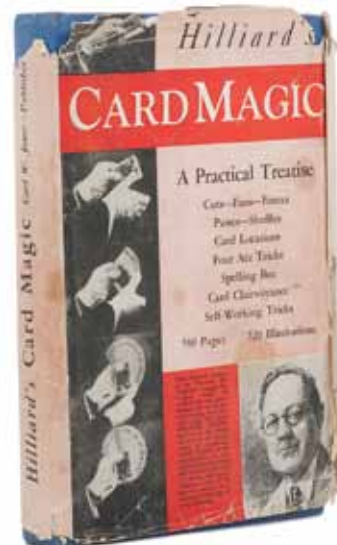


FIRST TIME AT PALLADIUM 6 WEEKS 1932
 LATER COMMAND PERFORMANCE
 THEN SOME MORE WEEKS
 THEN NINE MONTHS -
 DID ALL MENTION IN THIS BOOK
 1939- HE THOUGHT OF ALL MY ACT.

32 (detail)



33



30

29. Crandall, Clarke. **Now You Can Get the Best of Senator Crandall.** Colon: Abbott's Magic Co., 1969. Pictorial wraps. Illustrated. 4to. Cover shows wear; good. INSCRIBED AND SIGNED, "TO MY GOOD FRIENDS SWAN & DICK CARDINI WITH KINDNESS & MUCH RESPECT, CLARKE CRANDALL, THE SENATOR, HOLLYWOOD, 2/17/70."

50/150

30. Hilliard, John Northern. **Card Magic.** Minneapolis: Carl Waring Jones, 1945. Publisher's cloth with jacket, illustrated by Harlan Tarbell. 8vo. Jacket tattered; good. INSCRIBED AND SIGNED BY THE PUBLISHER TO "DICK CARDINI."

100/150

Cardini's methods for several card effects appear in this book in the chapter, "Card Stars of the U.S.A."

31. Hoffmann, Professor (Angelo Lewis). **Later Magic.** New York: E.P. Dutton, 1918. New and enlarged edition. Red cloth, gilt stamped. Illustrated. Thick 8vo. Bearing Cardini's pictorial rubber stamp (blurred), and bookplate of Gallatovich Ramonde. Cloth soiled, general wear; good.

100/200

Dick Cardini
 Best manufacturer
 gave me these
 original pictures
 of you ten years
 ago. It's a great
 feature.
 Best wishes
 Carl Jones
 Minneapolis
 New York
 1945

32. Ganson, Lewis. **The Expert Manipulation of Playing Cards.** Croydon: Arcas, ca. 1945. Blue cloth. Illustrated with photographs. Square 8vo. Front hinge starting, foxed. Bearing numerous critical notes in Cardini's hand regarding the techniques described. On the flap in Cardini's hand is written, "First time at Palladium 6 weeks 1932/Later command performance/then some more weeks/then nine months - /Did all mention in this book/1939-He thought of my act."

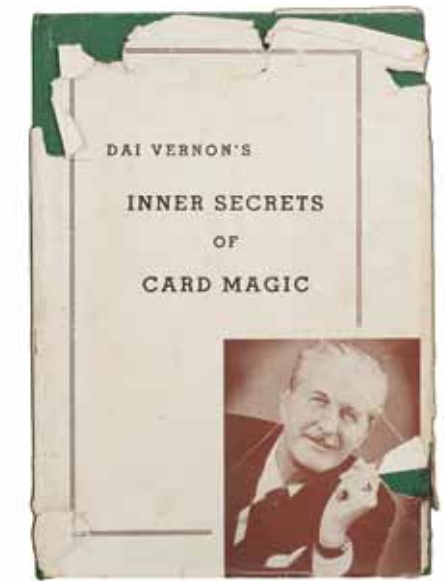
300/400

33. Ganson, Lewis. **The Dai Vernon Cups and Balls.** London: Harry Stanley, ca. 1958. FIRST EDITION. Pictorial wraps in two colors. Illustrated with photographs. 8vo. Extremities rubbed. From the library of Cardini.

50/100

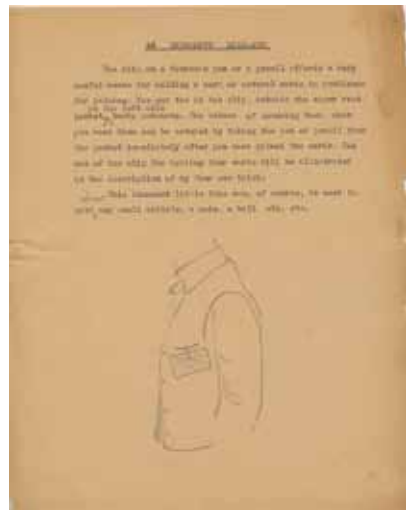
34. Ganson, Lewis. **Dai Vernon's Inner Secrets of Card Magic.** London: Harry Stanley, ca. 1959. Green cloth stamped in gold. Jacket. Illustrated with photos. 8vo. Jacket tattered and cloth soiled; good. INSCRIBED AND SIGNED ON THE FLAP: "TO MY FRIEND DICK, WHOSE SUPERLATIVE ACT - "CARDINI THE SUAVE DECEIVER" IS THE MOST ARTISTIC AND TRULY BEAUTIFUL ACT OF ALL TIME. THIS IS MY HONEST OPINION. MOST SINCERELY, DAI VERNON. NEEDLESS TO REMARK IT WAS GREATLY ENHANCED BY HIS PRETTY AND CAPABLE ASSISTANT - SWAN."

500/600

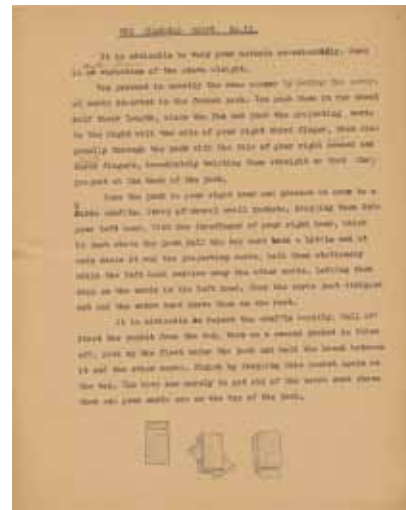
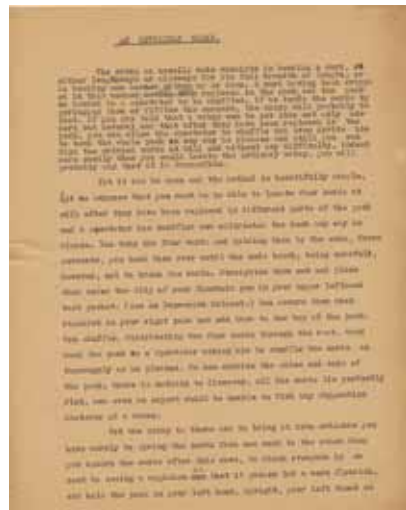


34

To my friend Dick
 whose superlative act -
 "Cardini the Suave Deceiver"
 is the most artistic and
 truly beautiful act of all time.
 This is my honest opinion.
 Most Sincerely
 Dai Vernon
 PROJECT TO GATHER
 THE GREAT MENTAL
 TRICKS OF THE GREAT
 MENTAL ARTISTS OF THE
 WORLD



36 (sample pages)



35. Green, Cliff. **Professional Card Magic**. New York: Louis Tannen, 1961. Pebbled cloth with color pictorial label on front board. Illustrated. 8vo. Good. INSCRIBED AND SIGNED, "TO MY GOOD FRIEND CARDINI THE SUPERLATIVE MAGICAL CRAFTSMAN WITH MY VERY BEST WISHES, SINCERELY, CLIFF GREEN."

150/250

WHAT COULD HAVE BEEN?

36. Hugard, Jean. **Cardini's unpublished card magic manuscript**. [New York, ca. 1930]. Being an 89-page typed manuscript describing card magic effects, flourishes, and sleight-of-hand techniques of Cardini's, prepared by Jean Hugard for eventual publication as part of a larger volume of Cardini's inventions. Described are various flourishes and arm spreads, hold-out techniques, a detailed four-ace routine, and more. Included is a two-page table of contents of the larger work-to-be, which lists tantalizing topics such as Cardini's Linking Ring routine, tricks with cigarettes, billiard balls, and more. Rough sketches accompany several entries, presumably by Hugard. Typed on 4to sheets, browned and tattered.

500/600

Hugard wrote many classic treatises on sleight-of-hand, which made him the ideal candidate to pen Cardini's book. Unfortunately, and for reasons unknown today, this manuscript, really only one chapter of the larger planned work, is the only portion of the project to have survived - and was likely the only section Hugard completed.

37. [Manipulation] **Four books about manipulative magic from Cardini's library**. Including *Cigarette Magic and Manipulation* by Devil Deveen (ca. 1929), *Magic Without Apparatus* by Camille Gaultier (English edition, 1945), *Manipulative Magic* by Chas. C. Eastman (ca. 1940), and *Producing Lighted Cigarettes* by Loyd (1936). Three in wraps, one in cloth with jacket. All four 8vo, illustrated, and in fair to good condition.

200/250



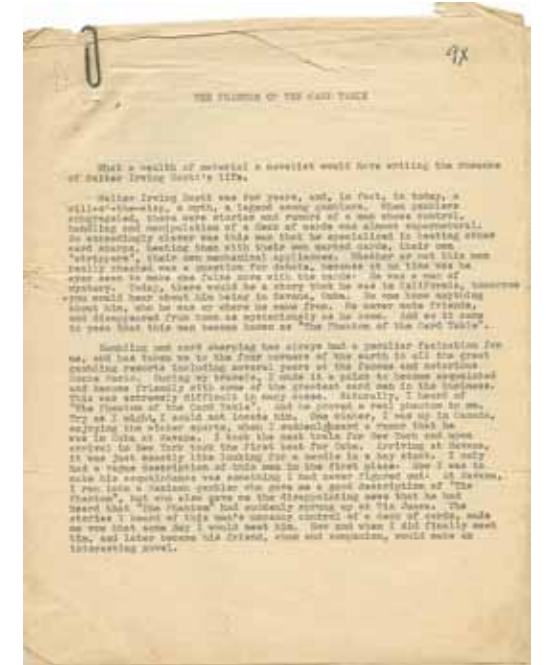
38



38. McGuire, Eddie. **The Phantom of the Card Table, original typed manuscript**. [Rhode Island, ca. 1932]. Being the original nine-part manuscript revealing Scott's method of second dealing, punch dealing, bottom deals, and the Blindfold Deal, slick ace formula, and work on the gamblers "bug." Nine parts, supplemented by three typed manuscripts related to Dai Vernon's interest in or inquiries in to Scott's sleight-of-hand techniques. Forty-six typed 4to sheets, with hand-drawn illustrations, as issued. Accompanied by eleven 5 x 3" original silver print negatives showing Walter Scott demonstrating the various techniques the manuscript describes. Closed tears and wear evident; three negatives visibly marred; overall good condition.

700/800

McGuire's manuscript was first issued on application in typed manuscript form - and at an exceedingly high price of as much as \$50, for the depression years - and it was not until the 1950s that it was published in book form. Even then, it was issued in extremely limited numbers. It was not until the 1960s that it received wider circulation thanks to the Gamblers Book Club of Las Vegas, which kept the Phantom in print for some 30 year. The manuscript offered here was typed by McGuire and presented to Cardini in the 1930s, and is one of the few originals to have survived the intervening years.



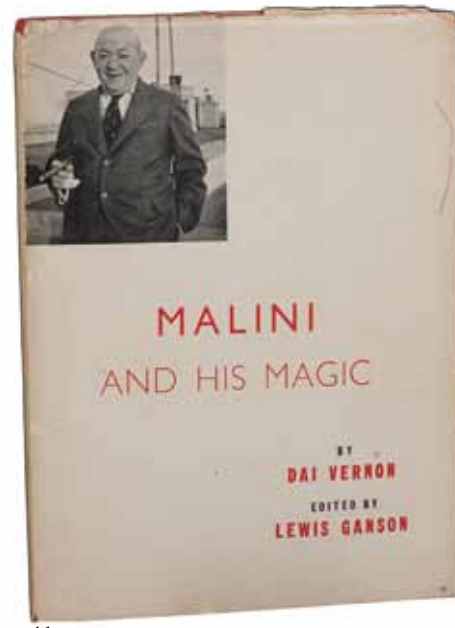
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39. [Miscellaneous] **Group of nine magic publications from Cardini's library**. Including *Magic Made Easy* (Ottenhemier, ca. 1920), *Vaudeville Mindreading and Vaudeville Magic* by Lustig (1929 and 1920), *Mayette Magie Moderne Album* (ca. 1933), *The Cardiste No. 6*, *Magic Card System* (Abbott's Magic, ca. 1940), *The Encyclopedia of Card Tricks* by Hugard (1937; lacks binding), *Magic Made Merry* by Palmer (n.d.; lacks wrappers), and *Card Manipulations Series No. 1* by Hugard (n.d.; bearing Cardini's note on the front wrapper). Sizes and bindings vary. Condition varies from poor to good. SHOULD BE SEEN.

100/200



39



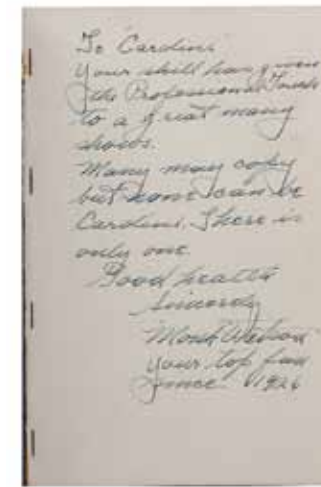
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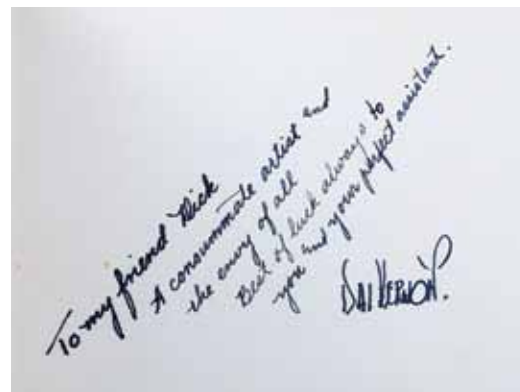
40



43



45



41

40. Starke, George (ed.). **The Itinerant Pasteboards**. New York: Stars of Magic, Inc., 1950. Wraps. Illustrated with photographs. Series 7, No. 2. 4to. Left lower corner dampstained. Good. INSCRIBED AND SIGNED, "TO DICK CARDINI - THE GREATEST AND MOST ARTISTIC CARD MANIPULATOR IN THE WORLD. JACOB DALEY MD."

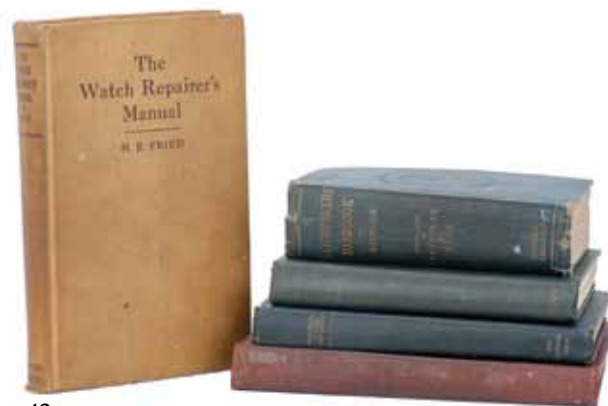
50/150

41. Vernon, Dai (David Frederick Wingfield Verner). **Malini and his Magic**. London: Harry Stanley, ca. 1959. Red cloth with jacket. Illustrated, including photos. Square 8vo. Good. INSCRIBED AND SIGNED: "TO MY FRIEND DICK A CONSUMMATE ARTIST AND THE ENVY OF ALL, BEST OF LUCK ALWAYS TO YOU AND YOUR PERFECT ASSISTANT. DAI VERNON."

400/500

42. [Watch Repair] **Group of five watch repair books from Cardini's library**. Including *Practical Watch Repairing* by De Carle (1946), *Practical Benchwork for Horologists* by Levin and Levin (1938), *The Modern Clock* by Goodrich (1950), *The Watch Repairer's Manual* by Fried (1949); inscribed and signed to Cardini by the author), and *The Watchmaker's Hand-Book* by Saunier (1930). All books include annotations in Cardini's hand or his name written on the flyleaf or front pastedown. All 8vo or smaller. Condition varies from poor to good.

150/250



42



44

43. Watson, Donald "Monk." **The Professional Touch**. Colon: Abbott's Magic Novelty Co., 1945. Blue printed wraps. Illustrated. 8vo. Good. INSCRIBED AND SIGNED, "TO CARDINI, YOUR SKILL HAS GIVEN THE PROFESSIONAL TOUCH TO A GREAT MANY SHOWS. MANY MAY COPY BUT NONE CAN BE CARDINI. THERE IS ONLY ONE. GOOD HEALTH, SINCERELY, MONK WATSON, YOUR TOP FAN SINCE 1926."

50/100

44. Zolotow, Maurice. **It Takes All Kinds**. New York: Random House, 1952. First printing. Cloth over yellow boards. 8vo. Well worn but sound; fair. Page 90 carries annotations in Swan Cardini's. With a Cardini business card laid in.

100/150

Zolotow's book profiles "eccentric" characters, including four magicians. Chapter Three, "Sleight of Heart," deals strictly with Cardini and his storied career. Swan's annotation corrects several dates in the chapter that are incorrect.



45

CORRESPONDENCE, EPHEMERA, BROADSIDES, AND PHOTOGRAPHS

45. ["The Act"] **Archive of typed descriptions of Cardini's act**. Including lengthy descriptions, some running to three pages, of each sequence of card, billiard ball, and cigarette manipulation performed by The Suave Deceiver. Descriptions show the evolution of the act from the mid 1920s to the 1930s. Some may have been typed by Sid Lorraine or other magicians. Also listed are requirements for the act, stage scenery, etc. Most on 4to sheets, one with Cardini's notations, several stamped with Cardini's logo on their versos. Accompanied by a two-page manuscript explaining Paul Freeman's card manipulation act with Swan Cardini's note "Note: only used six cards" in the margin. Condition varies from fair to very good.

150/300



47



48



49



46

46. [Awards and Certificates] Group of 10 awards and certificates presented to Cardini and Swan. Including examples from the S.A.M. Parent Assembly, the Magician's Guild (two different), Long Island Mystics (two), USNTC, and others. Sizes vary; condition varies from fair to good.

100/200

47. Lobby photo of Cardini at the Palace Theater. New York, 1930. Cardini manipulates billiard balls, the stage littered with playing cards. Signed "Arnold" in the margin. 11 x 14". Minor abrasions in margins, otherwise very good.

200/250

48. Full-length photograph of Cardini. Chicago, Bloom, ca. 1933. Striking lobby photo of the "Suave Deceiver," cane in one hand, pipe in the other. 11 x 14". One surface abrasion, otherwise very good.

300/400

49. Lobby portrait of Cardini. Chicago, Bloom, ca. 1933. Bust portrait of Cardini, monocle in one bare hand. 11 x 14". Light toning; very good.

250/300



50 (obverse)

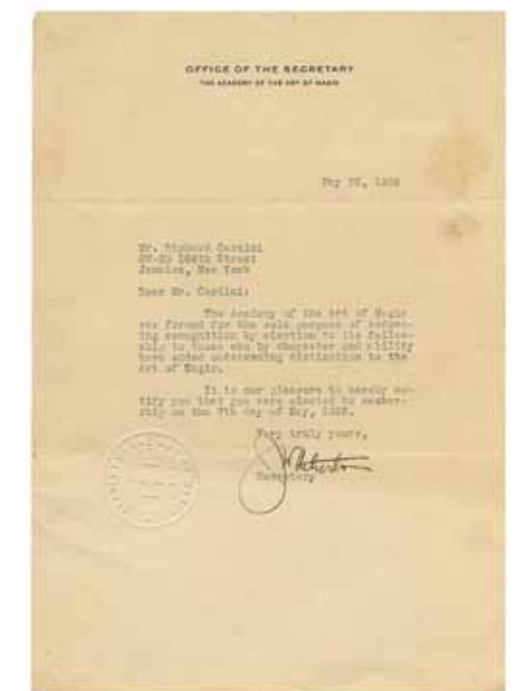


50 (reverse)

50. Cardini's Academy of the Art of Magic medallion. New York, 1936. Bronze token 1 1/8" in diameter. The obverse bears the raised logo of the Academy and its name; the reverse bears the text "Cardini/Elected/5-7-36." Very good condition. Accompanied by a TLS from the Academy's Secretary, informing Cardini of his induction. One of four known examples known. Rare.

3,500/4,000

The Academy of the Art of Magic was an exclusive society of magicians founded in New York in 1933. Members included Dai Vernon, Cardini, Paul Fox, David Bamberg, Malini, Nate Leipzig, S. Leo Horowitz, Garrick Spenser, Bill Atherton, Arthur Finley, and J. Warren Keane. Magicol No. 172 (August, 2009) lists this token as one of four that collectors will likely "never see." Each example of the medallion was unique, being engraved with the member's initials and date of election on the reverse.



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51



51



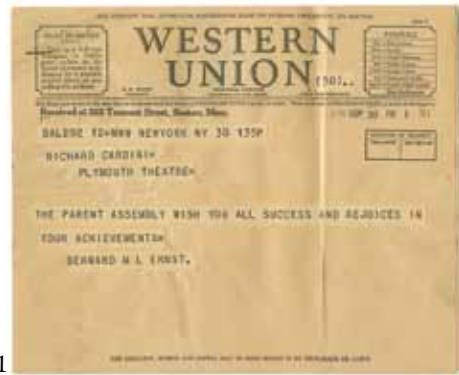
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53



53



51



51



52

THE ASCENDING DRAGON

51. **Archive of Ascending Dragon memorabilia.** Cardini played a leading role – a speaking part -- in this production, which opened in Boston in 1935. This archive includes Cardini's own script for the play, with his annotations; a second working script also annotated; telegrams of congratulations from Dai Vernon, William Morris, and others; photographs; a small scrapbook of press notices; Cardini's contract to appear in the play, signed; and more. A fascinating archive. Condition of articles varies from poor to very good. SHOULD BE SEEN.

400/600

The Ascending Dragon, by Frederick Jackson, opened with a performance of Cardini's vaudeville act. He performed other tricks, including a question-and-answer mind-reading routine with Swan at other points in the show. An entire chapter of John Fisher's 2007 biography of Cardini is devoted to The Ascending Dragon and Cardini's participation in the production. Fisher writes, in part, "The Ascending Dragon had provided the Welshman with the best opportunity he would ever have of being recognized by those able to offer him a ticket to Hollywood... One can only speculate whether he would have succeeded there had fortune been kinder." Incidentally, Porgy and Bess opened in Boston at the same time as this production.

52. **Cardini question-and-answer slips.** Printed slips used in the *Ascending Dragon* during the mind-reading sequence. Audience members would write questions on these slips, which Cardini would then answer from the stage, as if reading their minds. Twenty lined sheets, headed with the words, "If you desire to ask The Great Cardini a question, write it now on this sheet of paper and fold it twice." Folded from use; good.

100/200

53. **Cardini/Val Raymond post-war shipboard archive.** Including documents pertaining to Cardini's voyage to Australia and New Zealand in 1924: his health insurance card, unemployment books, certificate of discharge, a shipboard program from the T.S.S. Sophocles listing him as Signor ValRamondi the "Funjuro," an earlier program crediting him as Val Raymond (his professional name before becoming Cardini), an account of his wages as ship's steward, and a small photograph of Cardini performing on the deck of the ship with his vent figure. Several documents signed by Cardini as "R.V. Pitchford." Condition varies from fair to good. An important early archive of documents relating to Cardini's years before attaining success and notoriety.

300/400



54



54



54. **Cardini early Australian tour archive.** Four theatre programs and four photographs from Cardini's earliest tour of Australia. 1924 - 25. One photo shows Cardini with his vent figure, the others with two women noted as his "girlfriends." Condition varies from fair to good.

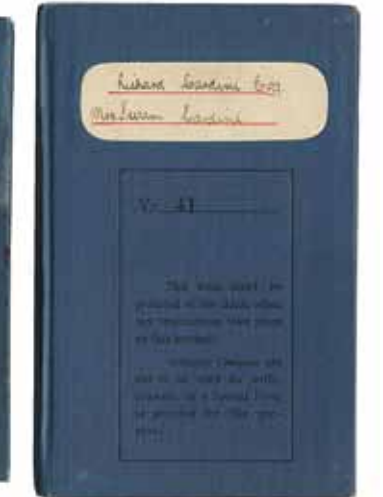
150/250

55. **Cardini's bank ledgers.** Two blue cloth covered bank ledgers from the National Provincial Bank, Leicester Square branch, kept by Cardini and Swan. Hundreds of holographic entries in Swan Cardini's hand, spanning the years 1932 - 1939. 16mo.

300/400



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59



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61



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58

56. **Cardini's Billboard date book.** For 1927-28, being a small notebook/date book kept by Cardini and full of handwritten memoranda and notes on his route, the various theaters he played ("Chicago - State & Lake," "Orpheum Theatre Kansas City"), and containing lists of various tricks and the addresses of various friends, suppliers and magicians (Thayer, Petrie & Lewis, Dai Vernon, Al Baker, etc.). Tall 16mo; lacks wrappers, contents sound.

200/300

57. **Cardini business card.** New York, ca. 1930. Letterpress printed in yellow and black, with the text "The Suave Deceiver."

75/150

58. **Cardini business card.** New York, ca. 1930. Black ink on white stock, with the text, "Cardini the Sauve [sic] Deceiver/R.K.O. Let's Go."

75/150

59. **Cardini's business card file.** Small vinyl booklet with window pages containing over 50 business cards, including those of W.W. Larsen, Al Robbins, Jay Marshall, Cardini (two different), Johnny Paul (with ANS on verso), and others. Condition varies; generally good.

100/150

60. **Cardini "cartoon" lobby photo.** Artist unknown (initials "D.E."), ca. 1934. Large-format photograph of a series of black-and-white drawings depicting scenes from Cardini's act. Embossed with Cardini's stamp and Swan's pen notation stating "Boston/Billy Roses Casino De Paree Review." 11 x 14". Corners worn and stained; good.

200/300

61. **Cardini photographic Christmas card.** Bearing a small handsome half-length portrait of Cardini matted into a folded card. Ca. 1930. 3 3/4 x 5 3/4". Exterior shows wear; good.

75/150

62. **Cardini 1937 Christmas card.** Being the famous Maurice Seymour photo of Cardini and Swan, each holding cards, with a holiday greeting/message printed over the cards in the negative. 4 1/2 x 6".

50/150

63. **Cardini "New Yorker" Christmas Card.** Real-photo-type Christmas card bearing a reproduction of the sketch of Cardini featured in *The New Yorker*. See next lot. Ca. 1928. 5 1/2 x 4 1/4". One closed tear at top margin, scrapbook remnants on verso.

75/150



62



63



64

64. **Cardini charcoal sketch from the New Yorker.** Artist unknown, 1927. Original charcoal sketch of Cardini and Swan in costume, performing their world-famous vaudeville act. Cards cascade from one of his hands, billiard balls fill the other, a smoldering cigarette sits in his lips. Swan stands at the ready with a folded newspaper, and the clapping hands of an appreciative audience fill the foreground. 15 x 19 1/2". Attractively framed and glazed; not examined out of frame.

2,500/3,000

A hand-written caption framed with the sketch states, "Drawing in the New Yorker Magazine after Cardini appeared at N.Y. Palace Theater - Feb. 1927." In actuality, Cardini first appeared at the Palace on March 21, 1927. The Palace, located on Broadway at 47th Street, was known as the most prestigious booking in vaudeville. Of all the magicians to play The Palace, the three that played there the most - seven times - were Houdini, Long Tack Sam, and Cardini.



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65. [Correspondence] **Lifetime archive of Cardini's personal correspondence.** An important and historically significant accumulation of letters written to Cardini by a wide array of correspondents, among them famous magicians, agents and promoters, theater owners, amateur magicians, and admiring theatergoers. Among the magicians represented are Sam Margules, Ellsworth Lyman, Brunel White, Glen Gravatt, Arnold Belais, Bernard Ernst (Houdini's lawyer), Graham Adams, and many more. Agents and agencies represented include Mark Leddy (agent for the Ed Sullivan show), Fosters Agency of London, and others.

Topics discussed in the letters, many of which have been composed on elaborate illustrated letterheads, include the working of tricks, bookings for Cardini and Swan, gossip regarding other well-known magicians, personal details about the Cardinis and their family, among other matters.

A small portion of the archive was accumulated after Cardini's death by his wife, Swan, and these letters are primarily from professional magicians and collectors of Cardini memorabilia, or friends writing sympathy cards and similar missives regarding Cardini's passing. Some discuss Cardini's personal effects and career, or articles to be published about Cardini.

Documents range in dates from the 1920s - 80s. Letters range in length from short notes to detailed multi-page documents. Condition overall is good, with expected wear and folds and extremities of documents from use and mailing. A once-in-a-lifetime opportunity to own, and thereby understand, the life and career of one of vaudeville's most envied, imitated, and important magic acts.

2,500/3,500

66. **Cardini's Suave Deceiver one-act play script.** New York, 1932. Five-page script outlining Cardini's act in play form, and submitted to the copyright office in an effort to protect the act from imitators. Attached is a canceled receipt from the US Copyright office dated March 28, 1932. Original fold lines; very good.

200/400

Houdini used the same strategy of producing a "play" in order to protect his Water Torture Cell feat. Vaudeville acts could not be copyrighted; plays could.



68



67



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72



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67. **Cardini's Dialectic Society certificate.** Engraved certificate presented to Cardini by the Dialectic Society of the United States Military Academy in 1941. Bearing his name and the signature of the president of the organization. 18 3/4 x 23". Linen backed.

100/200

68. **Swan Cardini's miniature diary/notebook.** Being a very early diary/notebook kept by Swan Walker in the 1920s, before she met and married Cardini. Bound in brass, and filled with addresses and quotations ("A woman is as bad as a man makes her, and a man is as bad as a woman lets him be"). The first page bears the text: "Miss S. Walker/3105 Calumet Ave." 2 1/8 x 1 1/2". Brass binding tarnished and pages worn.

150/250

69. **Cardini Flame Room lobby card.** Hand-lettered in three colors, advertising Cardini's appearance (twice nightly, except Sunday) at the well-known Minneapolis hotel nightclub. Ca. 1945. 5 3/4 x 8 3/4".

200/250

70. **Cardini Palace Theater broadside.** New York, 1935. Two-color letterpress broadside heralding Cardini at the top of a five act bill at the greatest vaudeville theater in America, New York's Palace. The live acts played in conjunction with a film, which in this case is *The Little Colonel*, with Shirley Temple and Bill "Bojangles" Robinson." 13 x 35". Framed and glazed. Poor condition.

300/400

71. **Cardini Garrick Theatre broadside.** Southport, Visiter printing works, ca. 1940. Two-color broadside (12 1/2 x 24") advertising Cardini at the top of a nine-act music hall bill. Some color offsetting; B.

150/300

72. **Cardini Leicester Square Theatre playbill.** London, Perfecta Press, ca. 1934. Two-color oversize playbill (19 3/4 x 29 3/4") on pink stock, heralding Cardini, "The Suave Deceiver," on a multi-act bill. Chips and paper loss at extremities, minor abrasions to image; B-

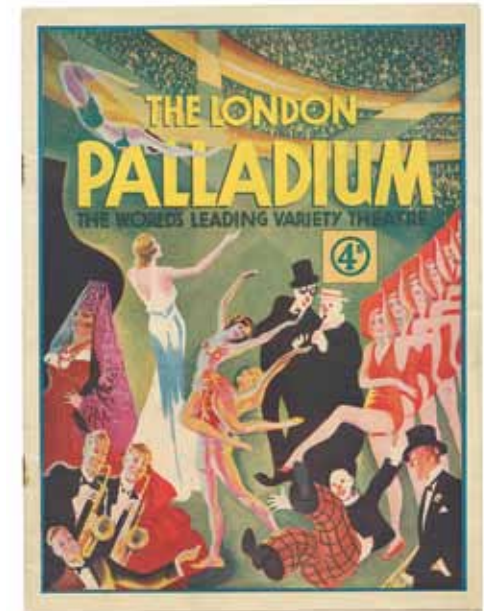
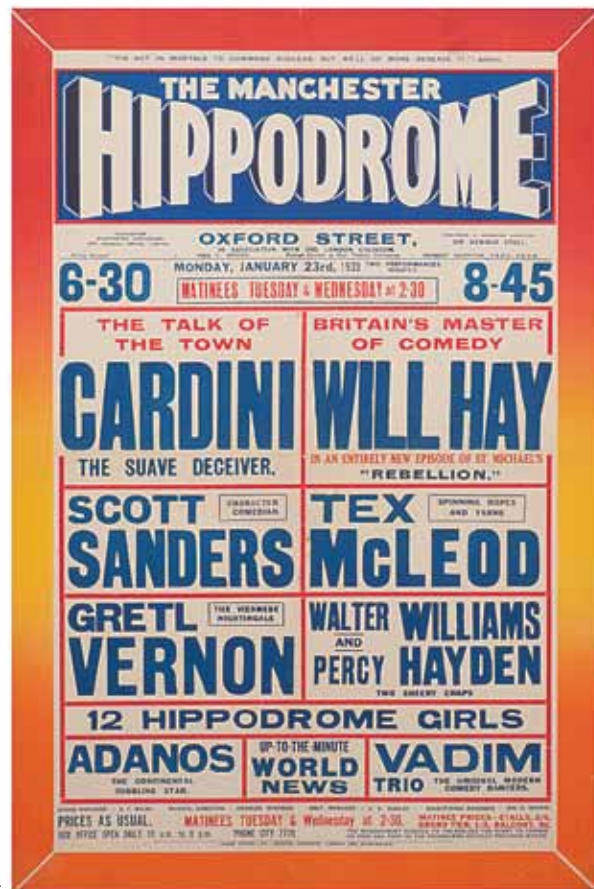
150/250

73. **Cardini Magicians' Guild broadside.** New York, 1958. Letterpress broadside (8 1/2 x 23 1/2") heralding a seven-act bill of magicians, with Cardini as headliner. A.

100/200



73



74

76

77

79

78

78 (verso)

80

74. Cardini Manchester Hippodrome playbill. London, James Upton, 1933. Three-color playbill (19 3/4 x 29 3/4") advertising Cardini ("The Talk of the Town/The Suave Deceiver") at the top of a ten-part bill. Folds at corners visible; A-

200/400

75. Early Cardini real photo portrait postcard. May Moore photographer, ca. 1925. From Cardini's earliest appearances in Australia. Divided back. One corner bent, otherwise good.

100/150

76. [Marquees] Archive of theatre marquee photos featuring Cardini. Including pictures of his name in lights and on billboards outside various leading vaudeville houses, and sharing the program with George Burns & Gracie Allen, Fred Keating, Eleanor Powell, Ade Duval, Al Jolson, Ed Sullivan and others. Theaters represented include The London Palladium, Loew's State, Shepherd's Bush Empire, and others. Thirteen images total, most 8 x 10". Condition generally good.

150/200

77. [Membership Cards] Cardini membership card archive. Including cards for his membership in the S.A.M. (three), The Magicians Guild (two), AGVA, and as Member of the Inner Magic Circle. 1930s - 60s. Condition varies from fair to good; one card signed by Cardini. Together with four others.

200/300

78. Earliest known Cardini program, with handwritten notes. Rothesay Scotland, 1921. Embossed program cover for the Rothesay Masonic Lodge Ladies' Night dated Jan. 5, 1921. Cardini's notes appear on the rear cover, and outline his entire routine, including the Egg Bag, Linking Rings, Sympathetic Silks, and more. Signed "Richard Valentine Pitchford/Cardini." Likely the earliest known example of a Cardini program extant.

200/300

79. [Programs] Archive of six early Cardini programs. For appearances under different names, including Gardini, Val Raymondei, and Cardini. Several with holographic notes on Cardini's performances, in his own hand. All date from 1924. Condition varies from fair to good.

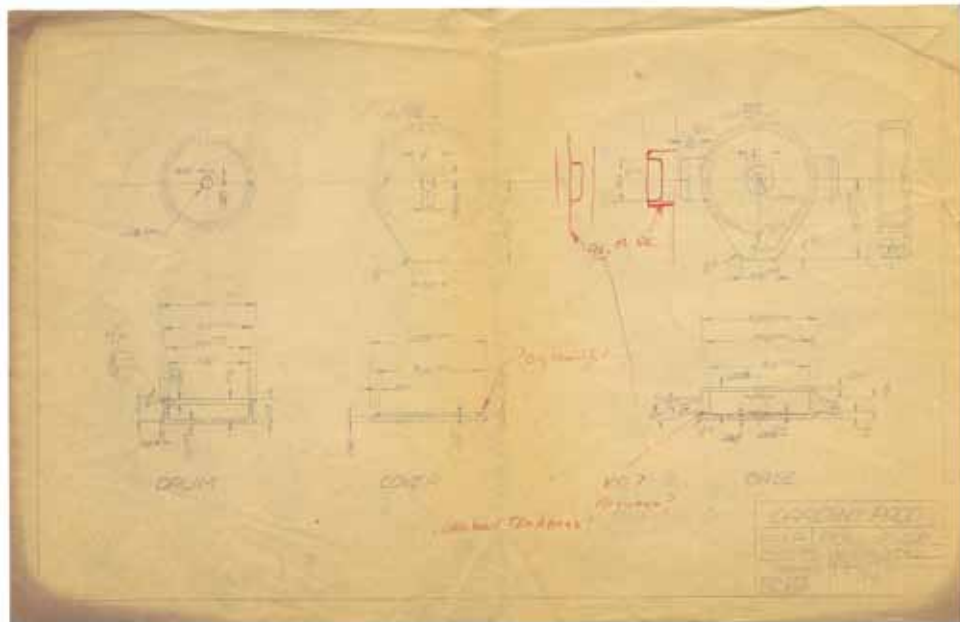
200/300

80. [Programs] Archive of 15 Cardini programs. Spanning the 1920s - 60s, and including colorful examples for shows at the London Palladium, Hotel Biltmore, The Lambs Club, S.A.M. Benefit Show (1934), B.F. Keith's Palace (1927), and many more. 8vo and 4to; bindings vary. Generally good condition. SHOULD BE SEEN.

150/300



75



82



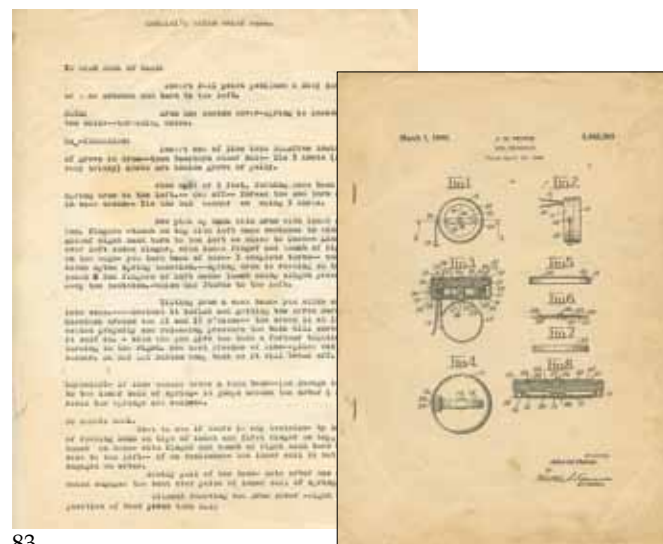
81

81. [Programs] **Archive of 16 Cardini programs.** Spanning the years 1932 - 1964, and representing performances in America and Europe, as well as aboard the Cunard cruise line. Theaters represented include the Alhambra (Paris), Keith's Riverside (New York), The Palace (Blackpool), as well as private engagements in America. Many with pictorial content, one program with Cardini's notes in pencil. Cardini appears with Jack Benny on one bill. Sizes vary; generally good condition.

150/250

82. **Cardini take-up pull blueprint.** Schematic drawing outlining the technical details for manufacturing a take-up pull designed by Cardini (and likely modeled on John Martin's version of the device). Dated July 20, 1950. 17 x 11". Strong central fold, edges worn and browned; good.

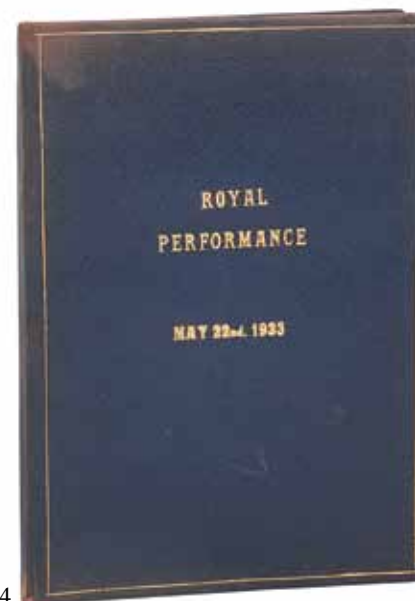
400/500



83

83. **Cardini wristwatch reel archive.** Nineteen 4to sheets with detailed, handwritten instructions by Cardini on how to construct, maintain, and test his wristwatch reels. The text is accompanied by many explanatory drawings, also in Cardini's hand. Accompanied by patent documents on the Petrie reel, and Cardini's papers on suppliers of various tools used in his workshop.

200/250

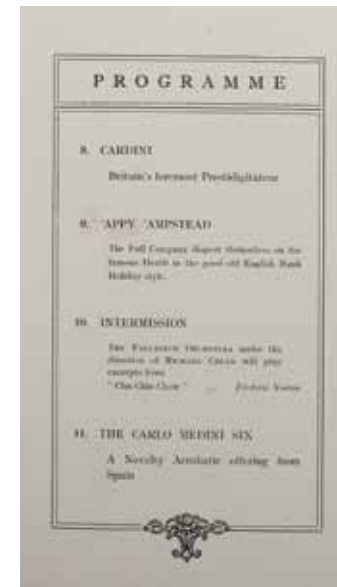


84

84. **Cardini's own Royal Command Performance souvenir program.** London, 1933. Engraved wraps with ribbon tie, in pebbled blue leather cover, stamped in gold. Patterned endsheets. 4to. Light toning to extremities of binding. Rare. Accompanied by a cache of TLSs and memorabilia related to the performance.

400/500

Cardini appeared as the eighth act on the bill of this Royal Variety Performance, staged at the London Palladium on May 22nd, 1933. The few programs from the event that have survived are bound in the original wraps; this is a presentation copy specially bound for one of the seventeen acts that performed on the bill.

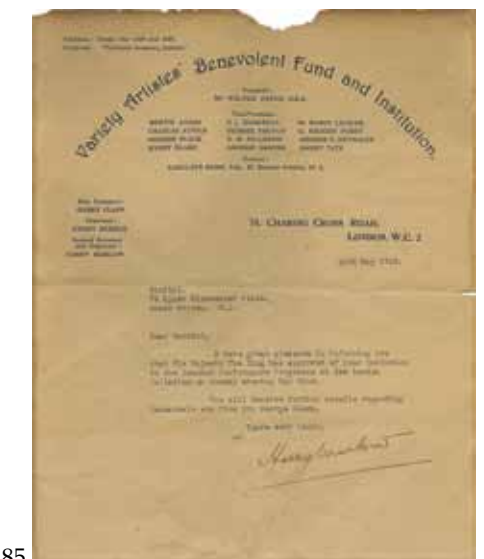


85. **Cardini's Royal Command Performance letter.** One-page TLS dated May 10, 1933. On Variety Artists' Benevolent Fund letterhead, and signed by Harry Manlow, the organization's secretary, who says, "I have great pleasure in informing you that His Majesty The King has approved of your inclusion in the Command Performance Programme at the London Palladium." One 4to sheet, browned and brittle with fold lines; fair but intact.

150/300

86. **Cardini's sheet music.** An archive of the sheet music, mostly hand-written, for Cardini's famous vaudeville act, as well as his later performances on cruise ships. Including dozens of hand-written pieces of music for various instruments, including piano, cello, bass, percussion, and more. Four gold stamped cloth covers for parts included. Most sheets heavily annotated with cues related to Cardini's act ("...cards go in to newspaper..." "Business with cigarettes until one in each hand..."), several sheets rubber-stamped with Cardini's name or logo. Most on 4to lined sheets; condition varies from poor to good.

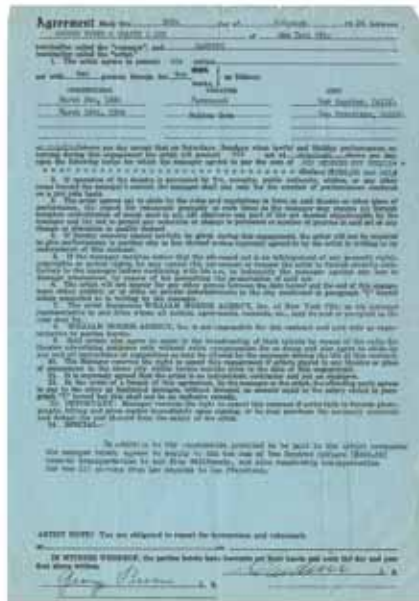
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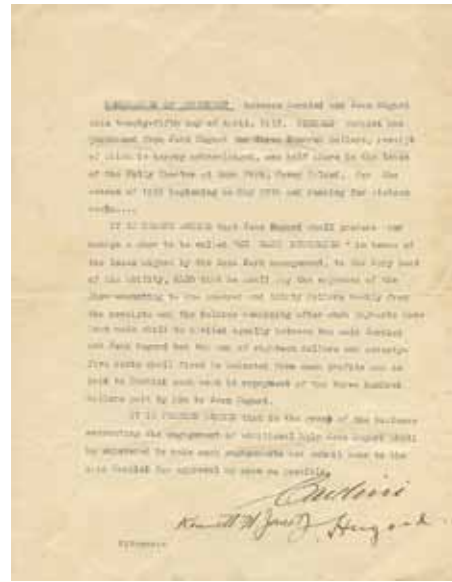
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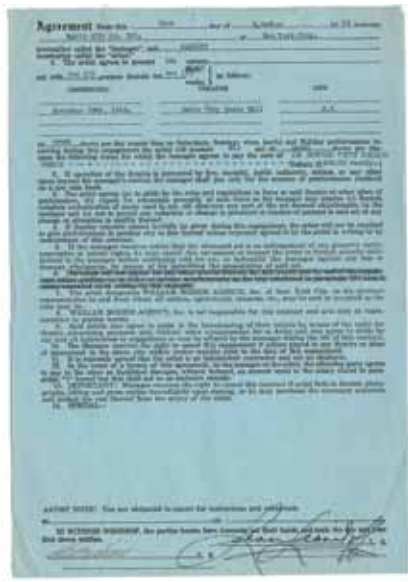
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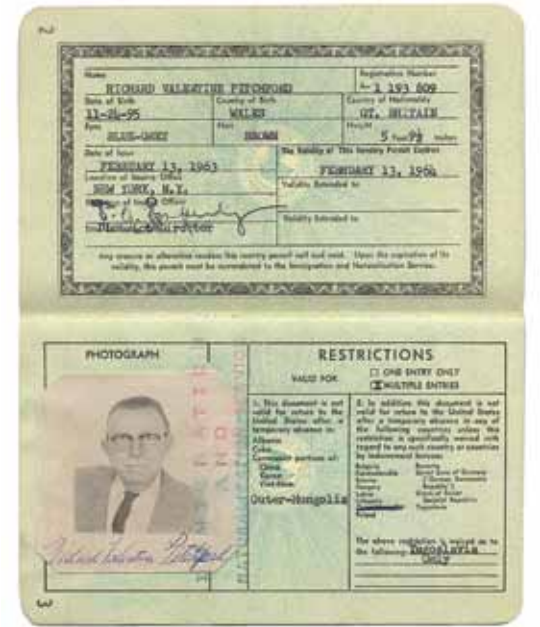
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89



91



92



90

87. **Cardini's Burns & Allen contract, signed.** Two-week contract between George Burns and Gracie Allen and Cardini for vaudeville engagements at the Paramount, Los Angeles and the Golden Gate, San Francisco for the weeks of March 5 and 18, 1936. One page. SIGNED BY GEORGE BURNS AND CARDINI. **300/400**

88. **Cardini/Jean Hugard Coney Island contract.** Dated April 25, 1935. Being a contract for Cardini's investment in Jean Hugard's Folly Theater at Luna Park, Coney Island for the 1935 season. One 4to sheet. Several closed tears, otherwise good. BOLDLY SIGNED BY CARDINI, JEAN HUGARD, AND WITNESS KENNETH JONES. **100/150**

Though this contract makes clear that Cardini invested \$300 in Hugard's show in the midst of the Great Depression, ultimately the production, named "Hu Gard Mysteries," was doomed to failure. There is no small amount of irony in the fact that the show was staged in the Folly Theater.

89. **Cardini's Radio City Music Hall contract.** One-week contract for Cardini and Swan's appearance at Radio City Music Hall for the week of Nov. 28, 1935, at a salary of \$650 per week. SIGNED BY RADIO CITY PRODUCER LEON LEONIDOFF AND CARDINI. **200/400**

90. **Cardini and Swan 1926 British passport.** Expired passport for Cardini and Swan, bearing early portraits of them, and listing their occupation as "music hall artists" and his residence as New Zealand. Cloth binding splitting and worn; interior sound. **400/500**

91. **Cardini and Swan 1937 British passport.** Expires passport for Cardini and Swan, bearing portraits of both of them, numerous visas, and vital statistics. Their profession is listed as "theatrical." Cloth spine splitting and chipped, otherwise good. **400/500**

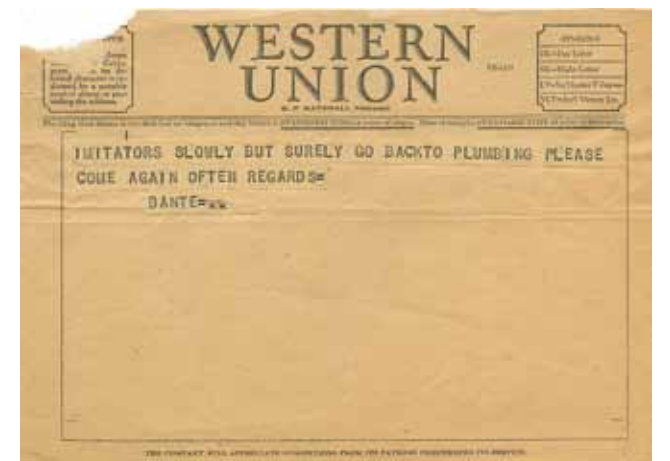
92. **Cardini's permit to reenter the United States.** Expired passport-size document allowing the Welsh-born Cardini to reenter the United States. Bearing his signed portrait. **200/400**

93. **Three Swan Cardini passports.** Three expired US passports used by Swan Cardini, issued in 1932, 1960, and 1966. **300/600**

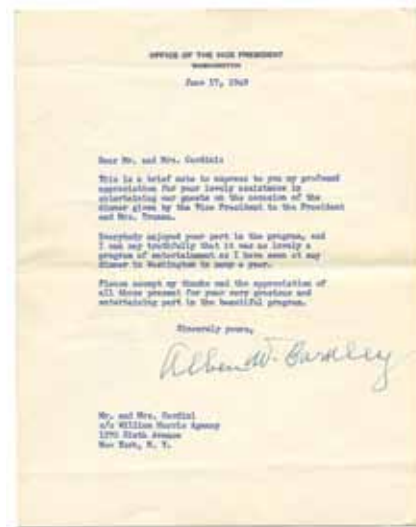
94. [Telegrams] **Archive of telegrams sent to Cardini.** Including messages sent to him by magicians on his opening at the London Palladium and on other occasions, among them Dante, B.M.L. Ernst, Thomas Harris, Max Holden, Oswald Rae, Oswald Williams, The Davenport Family, Lyle, Goldston, and others; as well as agents and celebrities: Eddie Cantor and Bill "Bojangles" Robinson among them. Over 35 pieces. Condition generally good. **300/400**



93



94



95



96



97



99



100



98



98

95. Barkley, Alben. **Two TLSs from Vice President Barkley to Cardini.** On Office of the Vice President stationery, and accompanied by their original mailing covers, Vice President Barkley writes to Cardini twice in connection with the magician's appearance before President Harry Truman. Accompanied by a smaller mailing cover from the Vice President, also bearing Cardini's name. BOTH LETTERS BOLDLY SIGNED "ALBEN W. BARKLEY."

100/200

Barkley served as Vice President of the United States under Harry S. Truman, from 1949 - 1953.

96. Cantor, Eddie. **Two TLSs from Eddie Cantor to Cardini.** On personal and hotel stationery, Cantor writes on Jan. 31, 1934, requesting that Cardini appear at a charity show at the New Amsterdam Theatre, New York. The following letter, dated Feb. 14, 1934, thanks Cardini for his work on the show. Both letters signed "Eddie Cantor."

50/150

In addition to a extremely successful career on Broadway, the radio, in the movies and on TV, Cantor was a magic fan whose name was attached to the Eddie Cantor Magic Club, a mail-order club, in 1935.

97. [Contracts] **Archive of Cardini contracts and related correspondence.** Including contracts for his work as "Carmen" on an early tour in Michigan in 1926, for the U.S.O. Camp Shows during WWII, at the Manhattan Music Hall, on Granada TV, and other appearances, as well as TLSs from the William Morris Agency and other agents. 1926 - 1960s. Most on 4to sheets; some original mailing covers included, some documents signed by Cardini. Condition varies, but generally good.

200/300

98. [Cruises] **Cardini's archive of cruise-related memorabilia.** Including over one-dozen photographs of Cardini and Swan on various ships, both performing their act and in posed photos; as well as brochures, documents, programs, and other literature related to their various cruises to Egypt, the Caribbean, and elsewhere. Over 20 items. Primarily 1950s and 60s; good condition.

200/250

99. Dew, Danny. **Archive of Danny Dew/Cardini correspondence.** An important group of over 20 letters from Danny Dew to Dick and Swan Cardini. Subjects discussed include Jon Martin-made apparatus, the working of various tricks, Cardini watch reels, Charlie Miller and Dai Vernon, and much more. Most on 4to sheets and letterhead. Late 1950s - 70s. Condition generally very good. SHOULD BE SEEN.

600/800

100. Downs, T. Nelson. **Portrait of T. Nelson Downs.** Half-length portrait of the great coin manipulator, photographed by his friend, Cardini. Ca. 1930. 8 x 10". One corner creased, scrapbook remnants on verso; good.

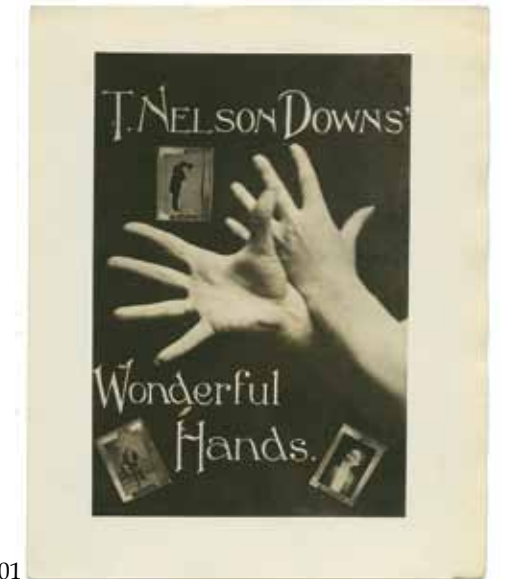
150/200

101. Downs, T. Nelson. **Picture of T. Nelson Downs' Wonderful Hands.** New York, Barbeau Repro Studios, ca. 1920. Photomontage showing the hands of the famous coin manipulator. 8 x 10". Scrapbook remnants on verso; very good.

150/200

102. Downs, T. Nelson. **Photograph of T. Nelson Downs.** New York, Barbeau Repro Studios, ca. 1920. Full-length image of Downs performing sleight-of-hand, right side to the camera. 8 x 10". Scrapbook remnants on verso; very good.

150/200



101



102



104



103. [Ephemera] Lifetime collection of Cardini's own ephemera and memorabilia. Being a large archive of programs, news clippings, photographs, magazines and journals, most of which are related to Cardini's performances worldwide. Several items carry marginal or other notations in Cardini or Swan Cardini's hand. Each article was collected and saved by Cardini or Swan over the course of 40 years; objects represent the entire working career of the couple, from the 1930s - 70s. Over 500 items, but uncounted, in one carton. Condition varies from poor to very good. SHOULD BE SEEN. (Not pictured.)

500/600



104

NBC'S FESTIVAL OF MAGIC

Late in his life, Cardini made two television appearances - one for Granada TV, the other in America. With those two appearances, his act was seen by millions of viewers - more people than had watched him perform in the previous thirty years, combined. In the process, Cardini inspired and influenced an entirely new generation of magicians.

Of the two television programs he appeared on, only footage from the 1957 NBC Producer's Showcase special, the Festival of Magic, has survived. The program was hosted by Ernie Kovacs, and Cardini appeared on it - with a truncated version of his act - in conjunction with P.C. Sorcar, Robert Harbin, June Merlin, and other performers. The lots that follow are relics from that performance, one that today still serves as inspiration to new generations of magicians.

104. 16mm film of Cardini on NBC's Festival of Magic. Single reel of film containing the performance of Cardini - his only known American television appearance - on NBC's Festival of Magic in 1957. Owned by Cardini. Very good condition.

600/900

105. Cardini's Festival of Magic contract. Full executed standard AFTRA contract for Cardini's appearance on the Festival of Magic program, signed by Cardini and producer Saul P. Pryor. Cardini and Swan were paid \$2500 to appear on the program. With cover letter and original mailing envelope. Three 4to sheets.

200/300



105



106

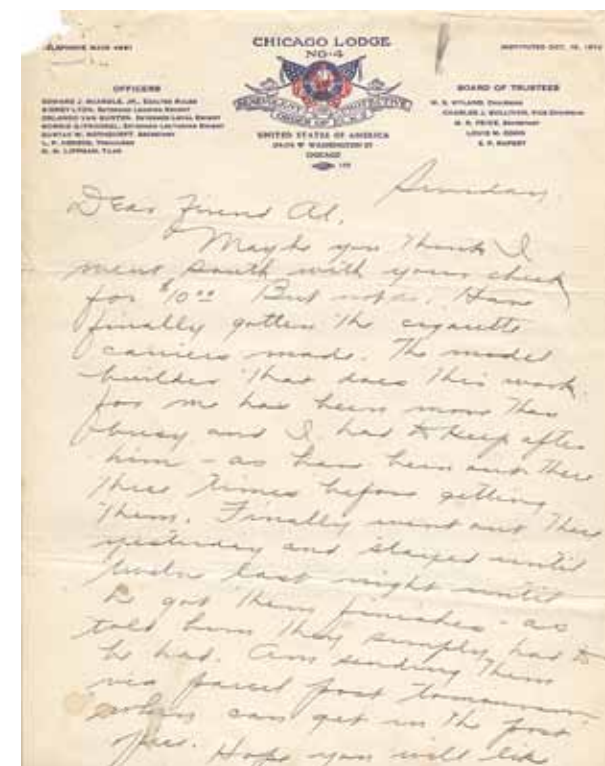
106. Archive of Festival of Magic ephemera. Including six 8 x 10" photographs backstage and on the set (several by Irving Desfor, some with the other performers who appeared on the program), rehearsal schedules, telegrams, newspaper clippings (a quantity), candid photographs, correspondence, and more. Generally good condition.

200/300

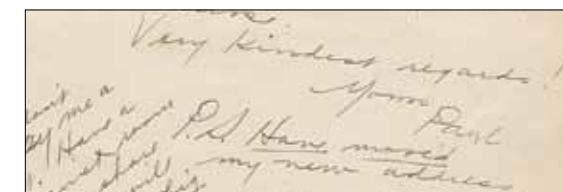
107. Fox, Paul (Paul Fuchs). Important fifteen-page ALS from Paul Fox to Al Baker. On Chicago Elks Lodge No. 4 letterhead, ca. 1927. Fox, one of the most inventive and underrated magicians of the early twentieth century, describes his complete cigarette manipulation routine to Baker, as well as offering hints about his Miser's Dream routine, and other tricks and gimmicks he is working on. Illustrations in Fox's hand appear on two pages. 4to sheets; several tattered at edges. Good overall.

200/250

Magic's "inner circle" of the 1920s and 30s was a small network that included Paul Fox, Al Baker, Dai Vernon, Charlie Miller, S. Leo Horowitz, Faucett Ross, and Cardini. These men often traded correspondence with each other, and then passed on letters detailing tricks and routines - like this one - to other members of the circle. It is most likely that this letter was passed from one member of magic's most exclusive unofficial club to Cardini in order for the great stage magician to fully understand the working of Fox's cigarette manipulation. Fox and Cardini were good friends, and many of Fox's innovations and inventions in sleight-of-hand (and cigarette magic, generally) were incorporated in to Cardini's act.



107





108



108. [German Tour] **Archive of Cardini's German tour ephemera.** Including a small scrapbook of newspaper clippings, four real-photo postcards of Cardini (in one, he stands with his family in front of an oversize photo of Hitler in his motorcade), newspapers, correspondence from agents related to the German tour, and correspondence from German magicians, and one paper advertising the German magician Kassner. Over 15 pieces. Late 1930s. Condition generally good.

200/300



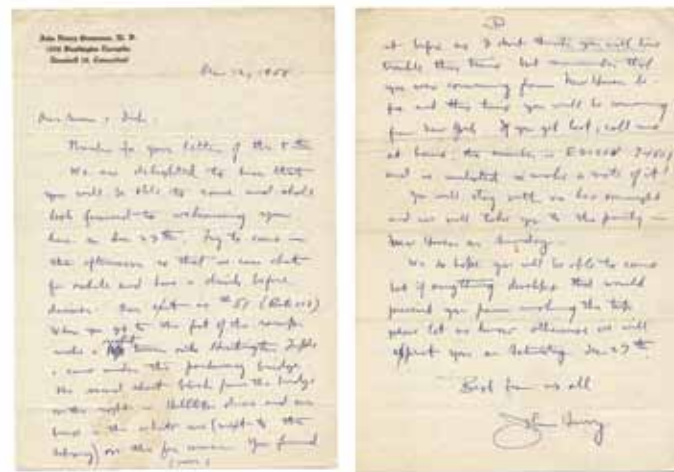
109

109. Goldin, Horace (Hyman Elias Goldstein). **Photograph of Horace Goldin performing on stage.** Goldin stands in front of two cabinets on a well-draped stage attended by three assistants. 10 x 8". Wear, closed tears and pinholes at corners, with Goldin's name written in pen in the lower margin; fair.

100/150

110. Grossman, John Henry. **Archive of Grossman/Cardini correspondence.** Eighteen ALSs from Dr. John Henry Grossman to Richard and Swan Cardini, regarding a wide range of topics, including gossip, the working of various tricks, Cardini watch reels, John Martin apparatus, and more. Most on 8vo letterhead, with original mailing covers. 1950s - 80s. Generally good.

150/250



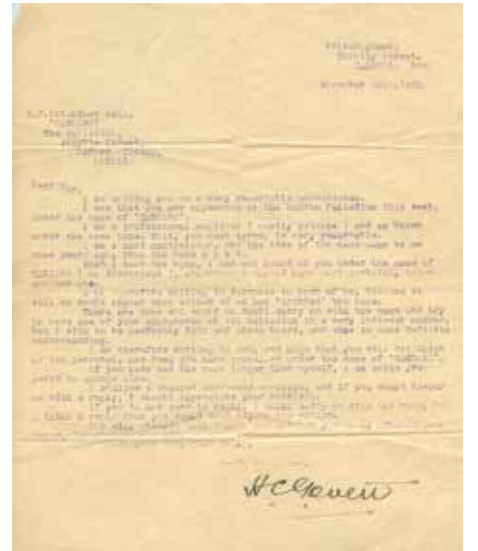
110



111



112



112



113



114



114

111. Hardeen (Theodore Weiss). **One-page ALS from Hardeen to Cardini.** Dated April 15th, 1935, Hardeen writes about the use of photos Cardini took in Atlantic City. On Hardeen's letterhead. One closed tear at top, otherwise good.

50/150

112. [Imitators] **Archive of Cardini imitators ephemera.** Including correspondence from vaudeville agents Pat Casey and The William Morris Agency, TLSs from other magicians (Julien Proskauer, I. I. Altman, and others), as well as originals and carbons of letters written by Cardini to various agents and copyists who were imitating his act. Material relates to a variety of well-known performers, including Tenkai and Paul Freeman. Several items stamped with Cardini's logo. Most on 4to sheets; condition varies. Over 20 pieces. SHOULD BE SEEN.

200/400

113. [Instructions] **Archive of magic trick instructions from Cardini's files.** Primarily American, most having been issued by inventors and manufacturers of magic tricks including Ireland, Steen, Abbott, Reilly, Thayer, and others. Accompanied by a notebook of various gambling and cheating secrets handwritten by Douglas Dexter that includes illustrations of card marking systems, a sleeve holdout, and more (and also bearing several notes in Cardini's hand). Condition varies from poor to very good; should be seen.

200/400

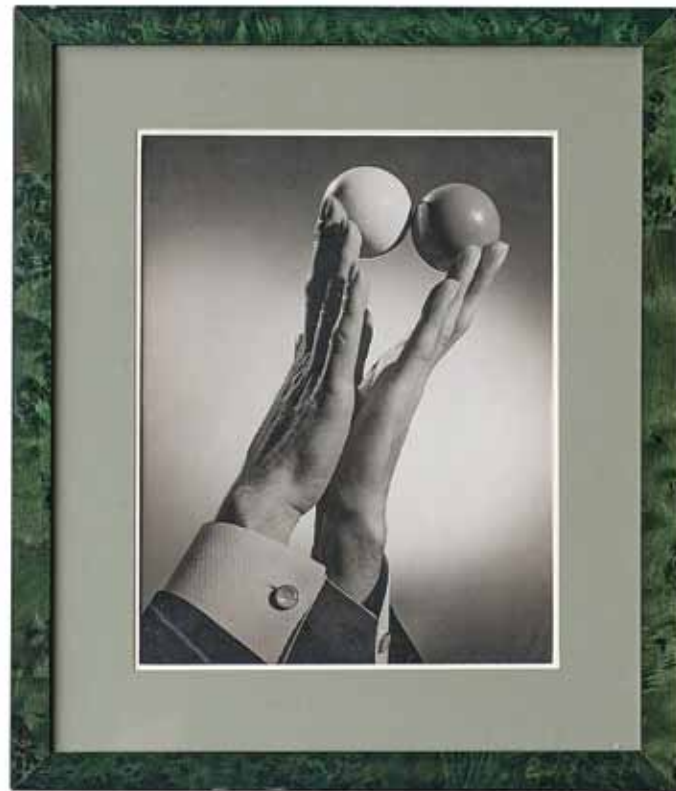
114. [Joke Book] **Cardini's joke book.** Book of stock jokes kept by Cardini, and indexed with tabs, by subject, including "Doctor," "Children," "Lawyer," "Husband," etc. Mimeographed/typewritten sheets. Plain thin boards. 4to. Fair condition.

100/200

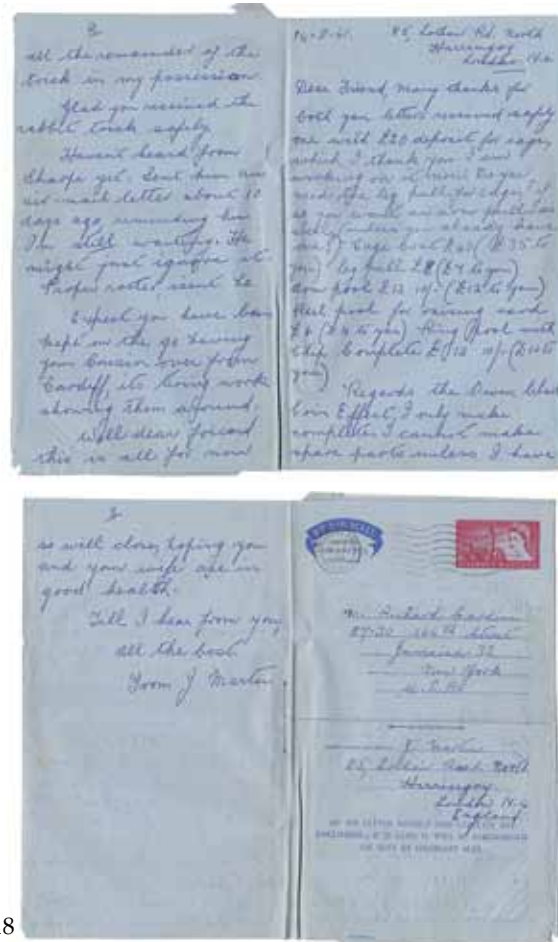
Here is a sample joke from the "Dog" category: "Q: What kind of a dog is that? A: He is an air tight dog. Q: What do you mean, air tight? A: Half air-dale and half Scotch terrier."



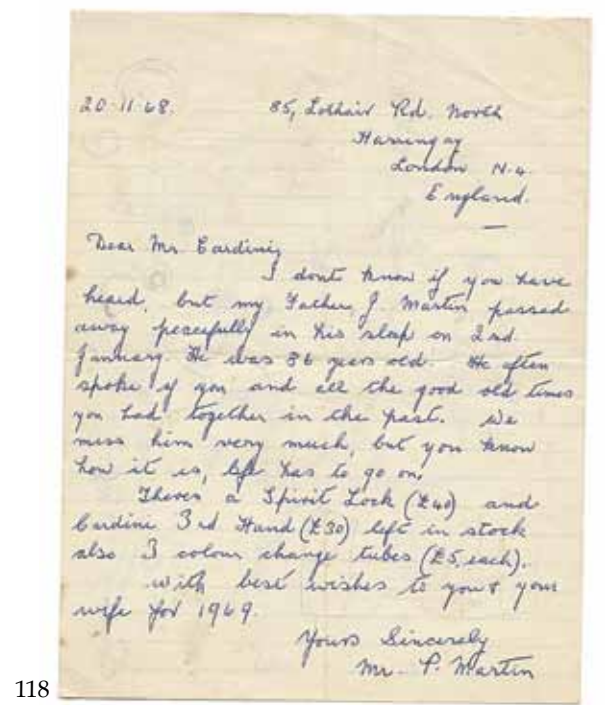
115



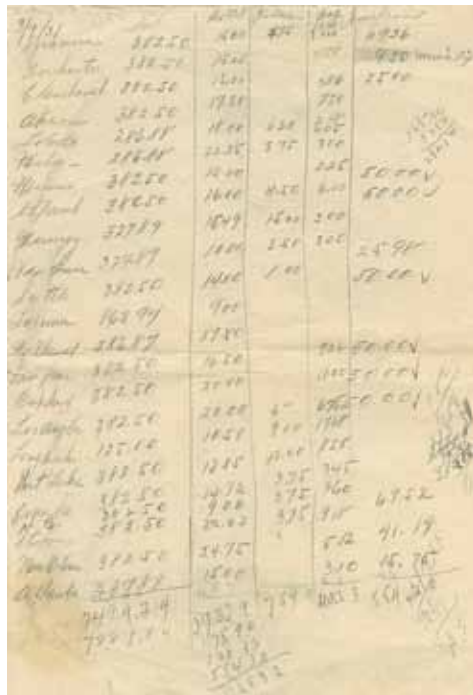
116



118



118



117

115. Karger, George. **Bust portrait of Cardini.** New York, ca. 1957. 10 x 14". Close-up of Cardini in profile, smoldering cigarette in a holder held between his lips. One corner bumped, otherwise very good.

300/400

116. Karger, George. **Photograph of Cardini's hands with billiard balls.** New York, ca. 1955. Close-up of Cardini's hands with two billiard balls perched precariously at his fingertips. Framed and glazed. Overall size of 16 x 19". Not examined out of frame.

400/600

George Karger (ca. 1902 - 1973) made his living photographing a wide array of subjects for Condé Nast publications, and was a regular contributor to LIFE magazine. He was also one of half of Stars of Magic, Inc. (with Judge George Starke), and was responsible for the photographs in the Stars of Magic series and book. This image of

117. [Ledgers] **Two early Cardini handwritten expense ledgers.** One, on two sides of Cardini's letterhead, details salaries paid him, along with expenses, throughout 1931, including an appearance at New York's Palace; the second, on the inside of a large envelope, details salaries and expenses early in his career (ca. late 1920s), on a tour through the Midwest and South. Fair condition.

150/300

118. Martin, John. **Archive of eight ALSs from John Martin to Cardini.** On aerogramme stock, each missive discusses tantalizing details of various mechanical devices Martin manufactured or repaired for Cardini including rising card "machines," a Rabbit from Hat device, leg and arm pulls, and more. Martin also mentions Alton Sharpe repeatedly, with whom he was having difficulty dealing. All correspondence dated 1961. One letter mis-opened, otherwise good. Accompanied by two invoices from Martin to Cardini, an ALS from Martin's son dated Nov. 20, 1968 informing Cardini of Martin's death and describing what items are left in stock in the workshop, and a carbon of one TLS from Sharpe to Martin regarding the difficulties they were having. Rare.

1,000/1,500

It was presumed that Martin, while a genius at the workbench and a machinist par excellence, was illiterate. These letters, rarities in and of themselves, may have been dictated to a family member or neighbor.

119. Martin, John. **Two photographs of John Martin in his workshop.** In one image, Martin crouches over his workbench, in the other, he demonstrates a holdout device known in the trade as "Cardini's Third Hand." Both photographs made and developed by Cardini, ca. 1933. The largest 9 x 7".

400/500



119



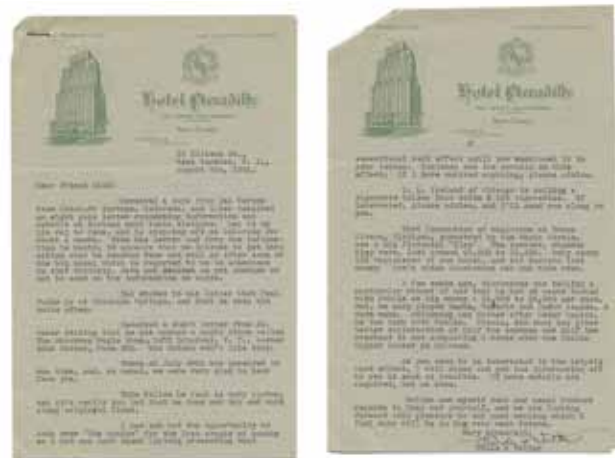
119



120

120. McGuire, Eddie. **Two-page letter from Eddie McGuire to Charlie Miller.** Dated March 3rd, 1936. On Providence Biltmore stationery, McGuire writes a fascinating but bizarre letter in the third person, the typed signature on the second page reading "Don Romano," one of his many aliases. The missive describes sessions with Dai Vernon, Walter Scott, considerable details about the manuscript that would come to be known as the *Phantom of the Card Table* (which McGuire tries to sell to Miller for \$10), Howard Thurston's recent illness, and a review of his own vaudeville act as the cigarette manipulator "Cortez." "Best cigarette act I ever saw," McGuire writes - about himself. Two 4to sheets. Closed tears to second sheet.

200/300



121

121. McGuire, Eddie. **Archive of 36 letters from Eddie McGuire to Cardini.** Important archive of correspondence that reveals not only the inner-workings of many of the methods of Walter Scott, known as "The Phantom of the Card Table," but the interests of and inside information about magic's revered "inner circle" based in New York in the 1930s. This group, which McGuire so desperately wanted to be a part of, included Cardini, Dai Vernon, Al Baker, S. Leo Horowitz, T. Nelson Downs, Faucett Ross, Arthur Finley and Charlie Miller. McGuire used his friendship with Scott as an entre into the circle. He then developed his friendship with Cardini through this correspondence, trading gossip and secrets with him. This correspondence was the basis of the 2003 book, *Phantoms of the Card Table* by David Britland and Gazzo Macee. Most being TLSs on unlined 4to sheets, the minority being ALSs on 8vo hotel stationery or McGuire's own letterhead. Condition varies, but generally very good. SHOULD BE SEEN.

1,200/1,600



122

122. Miller, Charlie. **Important eight-page ALS from Charlie Miller to Cardini.** Postmarked St. Joseph Missouri, June 28, 1962. Miller writes at length on a host of interesting topics, including a shift discovered by a friend of Artanis (Joe Sinatra), procedure for the Egg Bag trick ("In all bag turning I do it very ladylike and effortless"), Dai Vernon ("...from Dai's description this boy splits one packet and shift is unseen..."), and asks if Cardini will manufacture several items for him that Miller needs "badly." With original mailing cover, but one page apparently lacking. On 8vo sheets. Signed "Charles." Very good.

200/300

Although the letter is postmarked from St. Joseph Missouri - Faucett Ross's hometown - the return address for Miller is a PO Box in Houston, Texas.



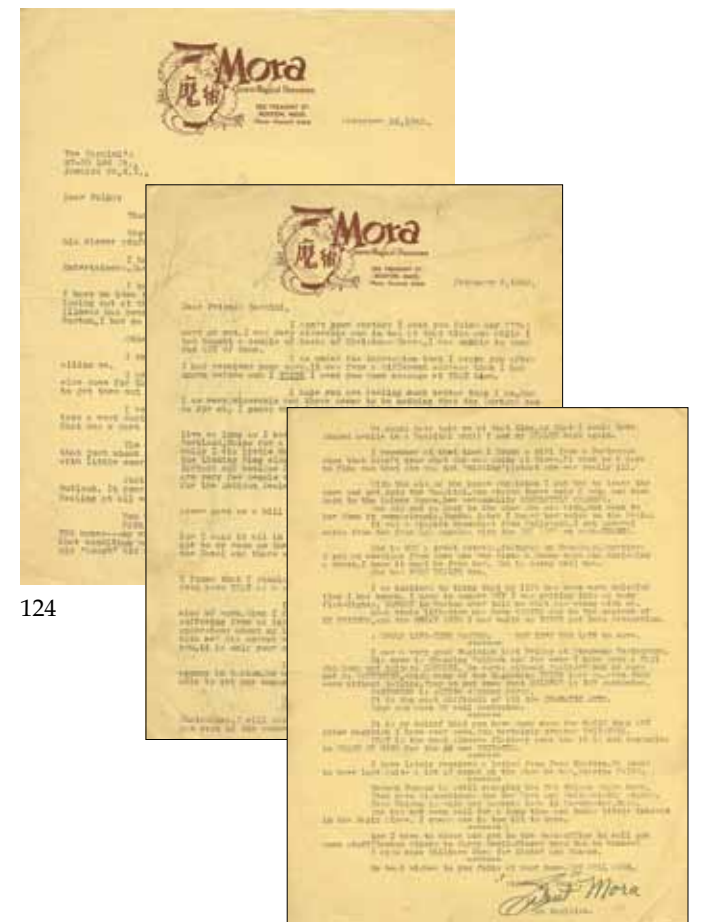
123

123. Mitchell, Herbert. **Cardini lobby photo.** New York, ca. 1928. Lobby-size (11 x 14") full-length photograph of a young Cardini in costume. Bearing Cardini's stamp and the Foster's Agency stamp on the verso. Pinholes at corners, two corners creased; good.

200/300

124. Mora, Silent (William Louis McCord). **Four important Silent Mora/Cardini letters.** Being a group of TLSs, the first dated April 2, 1927, the last Feb. 2, 1954. Mora writes in great detail, offering personal details of his life and relating anecdotes. He describes his work for the Redpath Chautauqua, life in Boston, praises Cardini, his patronage by an ex-assistant who scored great success on Broadway ("Sometimes I get an envelope from some one [sic] who signs a phony name and enclosing [sic] a check. I know it must be from her."). He also describes a then up-and-coming magician: "I saw a very good magician last Friday at Steubens Restaurant. His name is Channing Pollack and for once I have seen a Maji [sic] who does not imitate Cardini. He works without "patter" but he does not do pantomime..." Four sheets; two 4to, two 8vo. Condition worn but good.

200/300



124



126



125

125. Nelson, Lusha. **Cardini portrait.** Sepia-toned photographer's proof, being a half-length portrait of Cardini in tie, tails, top hat and cape, smoking a cigarette. 8 x 10". Very good.

500/800

Lusha Nelson (American, 1900 - 1938) was a staff photographer for Vogue, Vanity Fair, and other Condé Nast publications.



126

126. [Photographs] **Group of vintage photographs of magicians, some signed.** From Cardini's files, over 20 images, including images of Johnny Paul, Cardino, Edward Victor, Gazzo, James Randi, Rolland Hamblen, and others. Sizes and condition varies, but generally good. SOME IMAGES INSCRIBED AND SIGNED TO CARDINI.

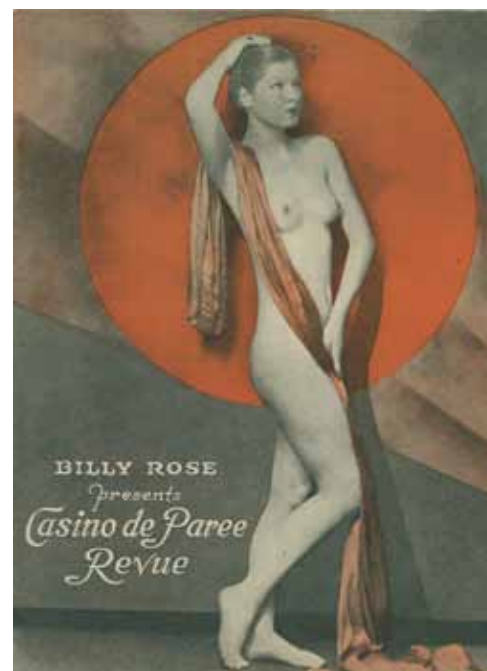
200/300

127. [Photographs] **Archive of vintage celebrity photographs owned by Cardini.** Five images, including two of boxer/magician Angelo Penna, inscribed and signed; one 8 x 10 of Jimmy Durante with Penna and E. Jackson (inscribed and signed, but not by Durante); one image of film/Broadway star Eleanor Powell, who worked with Cardini; and one postcard of Adehmar de Barros, vice president of Brazil, inscribed and signed. 1920s - 50s. Sizes vary. Generally good condition.

50/150



127



128



130

128. Rose, Billy. **Archive of Cardini's Billy Rose memorabilia.** Including one menu, two programs, and two luggage labels for the Casino de Paree and the Casino de Paree revue, produced by Billy Rose. Cardini appears on one of the programs; the other, a pictorial souvenir program, features the nude women who made up the cast of Casino de Paree productions. 1930s. Condition generally good.

100/200

Billy Rose developed an enviable reputation in the New York nightclub world of the 1930s as a producer of glamorous revue shows. While the main attraction was Parisian-style burlesque routines featuring an array of beautiful naked women, top flight variety acts, Cardini among them, worked in Rose's shows as well.

129. Ross, Faucett. **Archive of 18 letters and fragments from Faucett Ross to Cardini.** Dating from 1931 - 64, the letters, including one TLS and 17 ALSs, begin with Ross' first missive to Cardini - essentially a letter of introduction, and outline a growing and deepening friendship between the two men.



129



131

Topics covered include both gossip, their mutual friends (Dai Vernon among others) and the working of various tricks and routines. Ross includes small drawings of effects in his notes, and describes other salient points. Most on plain 4to sheets, some with original mailing covers. Condition very good overall; should be seen. An important archive.

600/900

130. [S.A.M.] **13th Annual S.A.M. Conference photograph.** Panoramic image shows the attendees at the annual convention of the S.A.M. Cardini, who served as president of the organization that year, sits at the head table. 19 1/2 x 10". Five prominent folds; poor.

100/150

131. Seymour, Maurice. **Real photo portrait postcard of Cardini.** Chicago, ca. 1934. Classic half-length portrait of a smiling Cardini, in full costume. Plain back.

100/200



132



133



135



136



134

132. Seymour, Maurice. **"Fan" portrait of Cardini, inscribed and signed.** Chicago, ca. 1934. Half-length portrait of Cardini, monocle and cane prominent in the image. 5 x 7". With original envelope. INSCRIBED AND SIGNED, "BEST WISHES CARDINI."

200/250

Cardini distributed signed copies of this photograph of admirers and autograph seekers who requested signed photos, hence the generic inscription. A quantity was kept with him on tour, for purpose.

133. Seymour, Maurice. **Bust portrait of Cardini.** Chicago, ca. 1929. Striking and early lobby-size portrait of Cardini with his trademark monocle, but sans mustache. 11 x 14". One closed tear at top, one abrasion in margin, some curling; good.

250/350

134. Seymour, Maurice. **Bust portrait of Cardini.** Chicago, ca. 1934. Lobby-size bust portrait of Cardini in top hat and white tie. 11 x 14". One tiny abrasion in lower right, edges curled; very good.

200/250

135. Seymour, Maurice. **Portrait of Cardini.** Chicago, ca. 1934. Lobby-size ¾ length portrait of Cardini in costume, gloves in one hand, monocle in the other. 11 x 14". Closed tear at top center and lower right corner, pinholes at corners, some curling; good.

200/250

136. Seymour, Maurice. **Half-length portrait of Cardini.** Chicago, ca. 1934. Lobby-size half-length portrait of Cardini in full costume, cane in hands, monocle running from his vest to one gloved hand. 11 x 14". Tiny surface abrasions, otherwise very good.

200/250

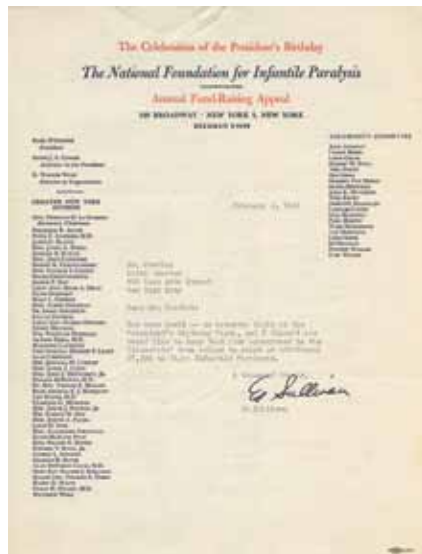
137. Seymour, Maurice. **Photograph of Cardini and Swan.** Chicago, ca. 1935. Iconic lobby-size photograph of Cardini and his wife, fans of cards in his hands, two Aces in hers. 11 x 14". Press dept. stamp of Rockefeller Center on verso. One closed tear at top, some abrasions and discoloration; good.

250/350

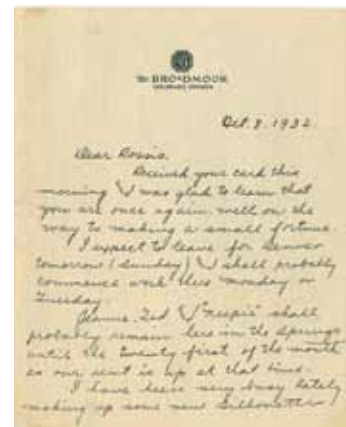
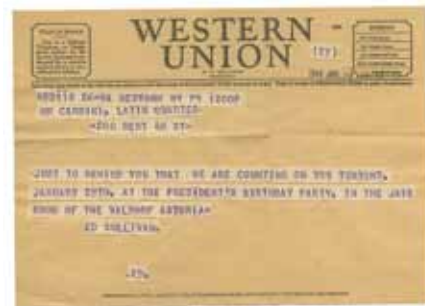
Russian-born Maurice Seymour (1900 - 1993) was a theatrical photographer based in Chicago. He trained in the Bloom Studio in Chicago's Loop, before striking out on his own. Seymour's working life spanned 1930 - 1970. His images of ballet dancers, singers, film stars, variety artists, and other entertainers appeared - arguably - in more theaters than the work of any other photographer of the twentieth century.



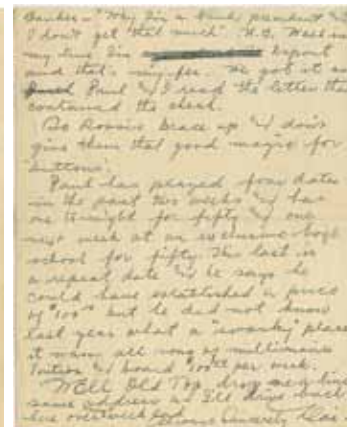
137



138



141



143



139

THE MONEY IS AVAILABLE

138. Sullivan, Ed. **Archive of Ed Sullivan/Cardini correspondence and ephemera.** Including four telegrams and five TLSs from the great columnist and TV host, one clipping, and one early photo of Sullivan playing a banjo, signed. Sullivan requests that Cardini appear on charity shows for prisoners at Sing Sing Prison in the telegrams. In one TLS on his personal stationery, Sullivan writes, "...why in the name of heavens don't you want to play any television show? Cameras and lighting have improve enormously... I'd very much like to have you on the show. The money is available so please tell me what date you want." Letters on 4to and 8vo sheets, signed "Ed" and "Ed Sullivan." Generally good condition.

300/500

Cardini was one of the few great magicians of the twentieth century never to appear on Ed Sullivan's popular TV variety show, in spite of his personal relationship with Sullivan, as evidenced by this archive.

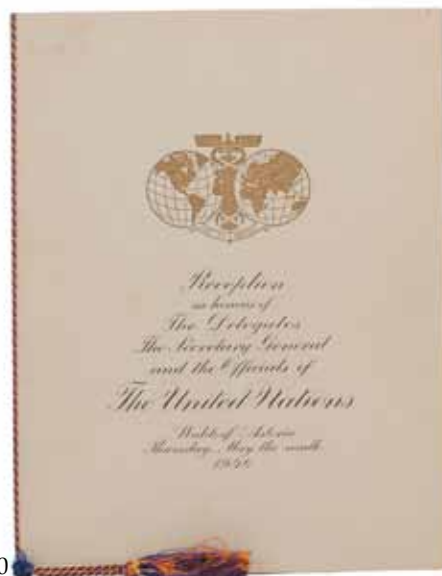
139. Thayer, Floyd. **One-page TLS from Floyd Thayer to Cardini, and photo.** Dated May 27th, 1936. On Thayer's Studio of Magic letterhead and discussing a range of subjects. Accompanied by a candid photo of Cardini in Thayer's San Pedro St. shop, watching Thayer and others on the demonstration stage.

100/150

140. [United Nations] **Archive of early United Nations memorabilia, including Cardini.** Including an invitation and admission card to a ball sponsored by the Security Council on May 9, 1946 at the Waldorf-Astoria, an admission card to a U.N. conference for "Mr. R. Cardini," and an engraved program for the May 9, 1946 reception with Cardini on the program.

100/200

The United Nations first convened in London in 1945; the cornerstone of the famous New York headquarters was not laid until 1949.



140



142

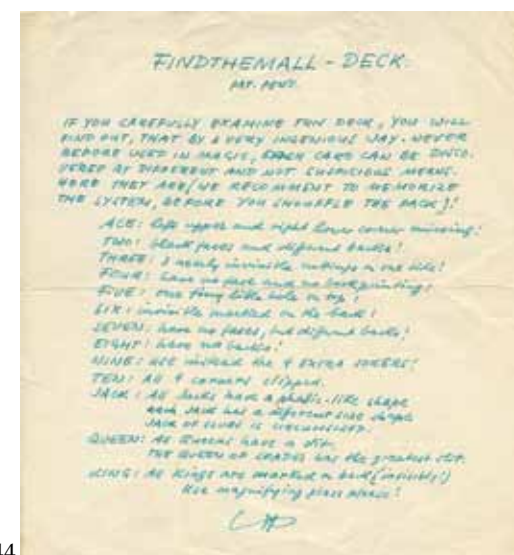
141. Vernon, Dai. **Important five-page ALS from Dai Vernon to Faucett Ross.** Dated Oct. 8, 1932, Vernon writes from Colorado Spring on Broadmoor stationery. He discusses cutting the silhouette of President Franklin Roosevelt, "I did manage however to cut several silhouettes of Franklin D. and he autographed four of them for me..." the fine magic show of his friend Paul Fox, "It was beautiful Rossio and would have been a "wow" at the N.Y. Palace," other magicians (Blackstone, Horowitz, Zingone, and Downs), as well as a sub-rosa sleight-of-hand technique, "Malini Finley, Fox and myself I truly believe are the only ones who have this at this time." Two sheets folded to 8vo size; central fold from mailing, otherwise very good.

500/750

Vernon was a notoriously bad correspondent, making this long and detailed missive all the more unusual.

142. Vernon, Dai. **Christmas card with holographic note from Dai Vernon to Cardini.** Ca. December, 1964. Vernon writes, "I've been very fortunate out here...I only work when I feel in the mood. However I get calls for technical advice from the movie lots and every once in a while get a TV engagement," about card cheaters, "I have been in touch here with a few of the very top advantage players..." and the Magic Castle. SIGNED "DAI."

200/250



144

143. Vernon, Dai. **Dale Vernon advertising brochure.** Bi-fold brochure bearing the famous Phyfe photo of Vernon, used in his days as a New York society entertainer. 4to. One horizontal fold, otherwise good.

50/150

144. Vernon, Dai. **Gag instructions for the "Findthemall Deck," written by Dai Vernon.** A humorous explanation of a gimmicked pack of cards that allows the magician to find any card called for. To find a King, Vernon writes, "All Kings are marked on back (invisibly!) Use magnifying glass please!" To find a Queen: "All Queens have a slit. The Queen of Spades has the greatest slit." Ca. 1945. Blue-green ink on one 4to sheet, folded and worn at extremities.

200/300

145



148



145. Vernon, Dai. **Six candid photographs of Dai Vernon.** Including three sepia-toned pictures from the 1920s in which Vernon poses with Frakson, Cardini, and others; two pictures from the 1950s of Vernon with Cardini, Fred Kaps, and others at a "session;" and one in which he poses with Emil Loew, Ed Balducci, and Cardini at the home of John Henry Grossman. All show wear, one with a corner clipped; good overall.

150/200

146. Vernon, Dai. **Silhouette of Cardini by Dai Vernon.** [New York], 1930. Handsome likeness of Cardini in tie and top hat, smoking a cigarette. Embellished with pen-and-ink. On a mount measuring 4 1/4 x 6 1/4". With an unusual Vernon signature. INSCRIBED AND SIGNED, "TO CARDINI THE "MAGICAL GENIUS" FROM HIS FRIEND DAI W. VERNON ("SLEIGHTLY" KNOWN)."

600/900

147. Vernon, Dai. **Silhouette of Swan Cardini by Dai Vernon.** [New York], 1930. Handsome paper silhouette of Swan Cardini. On a mount measuring 4 1/4 x 6 1/4". Signed and dated by Vernon.

400/500

148. Vernon, Dai. **Silhouette of Cardini by Dai Vernon.** [New York], 1930. Handsome silhouette of Cardini smoking a cigarette. Embellished with pen-and-ink details. On a mount measuring 4 1/4 x 6 1/4". Signed by Vernon. Mount soiled, corner bent and chipped, and with one closed tear. INSCRIBED AND SIGNED, "TO CARDINI (A GENIUS) WITH SINCEREST WISHES FOR GOOD HEALTH PROSPERITY AND A LONG LIFE. FROM HIS FRIEND DAI W. VERNON."

600/900

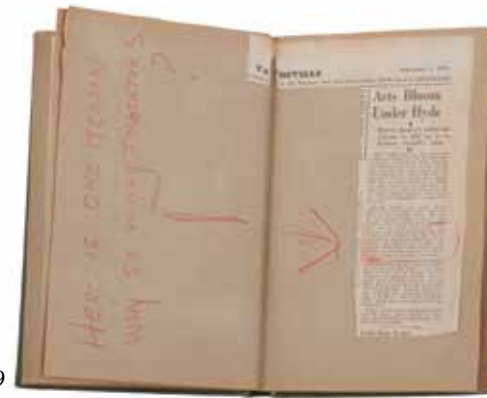
146



147



149



149



150



SCRAPBOOKS AND NOTEBOOKS

149. Cardini's "imitators" scrapbook. Small scrapbook of newspaper clippings, correspondence, ephemera, and photographs compiled by Swan Cardini and chronicling many of the magicians who imitated - in some small way - the tricks and routines popularized by Cardini. Among the magicians represented are Paul Fox, Paul Duke, Tommy Martin, Pablo, LePaul, Keith Clark, and others. Marginal notes, some quite biting in tone and likely in Swan Cardini's hand, appear on several pages. Green pebbled cloth. 8vo. Some contents removed, some pages blank; overall very good.

1,000/1,200

There is little dispute over the fact that Cardini was the most imitated magician of the twentieth century. If Alexander Herrmann was the archetype of the magician circa 1880, Cardini's image became a worldwide icon for magicians the world over in the next century. The concept of the top hat and tail-wearing conjurer, working center stage, in one, only came to be after Cardini scored his greatest successes. Then came a litany of copycat acts too numerous to mention. Some of those acts are chronicled in this scrapbook. Of course, not only was his image aped, so were his tricks. Magic acts centering around card, cigarette, and billiard ball manipulation remained in vogue throughout Cardini's career, or, at least until Channing Pollock gave magicians a new ideal to imitate.

150. Cardini's photographic scrapbook. An important and impressive collection of photographs, gathered together by Cardini and his wife, Swan and chronicling their storied career on the world's stages as one of the most imitated and impressive vaudeville magic acts of the twentieth century. Folio-size ledger book includes over 150 black-and-white images of Cardini and Swan, many of which have never been published. Among the images are impressive publicity portraits, pictures of Cardini's name on various theater marquees, live action images of the Cardini's act on various vaudeville and theatrical stages, candid photographs in New York and abroad, including many with well-known magicians (among them Ade Duval, Hardeen, Fred Keating, Jack Gwynne, Al Baker, Downs, and Hymack), personal photographs of the Cardinis, a proof sheet from *Vanity Fair* of the famous Cardini portrait by Lusha Nelson with a TLS from an editor attached, and considerably more. Many pages carry notations in Swan or Cardini's hand, some carry their pictorial rubber stamp on their versos. Book intact, but pages browned, severely chipped, torn, and exceptionally brittle; photographs generally in very good to fine condition. Perhaps the best and most personal visual chronicle of Cardini's career before the footlights. SHOULD BE SEEN.

4,000/5,000



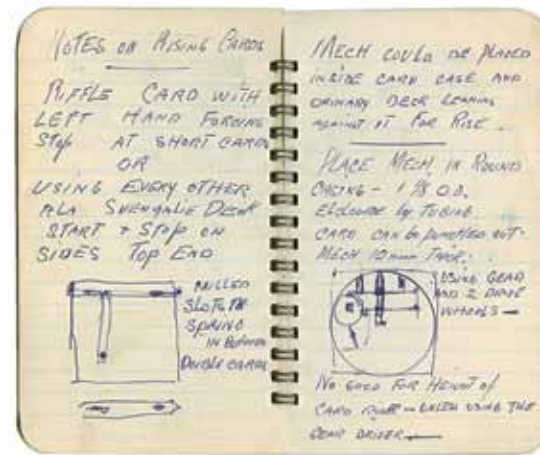
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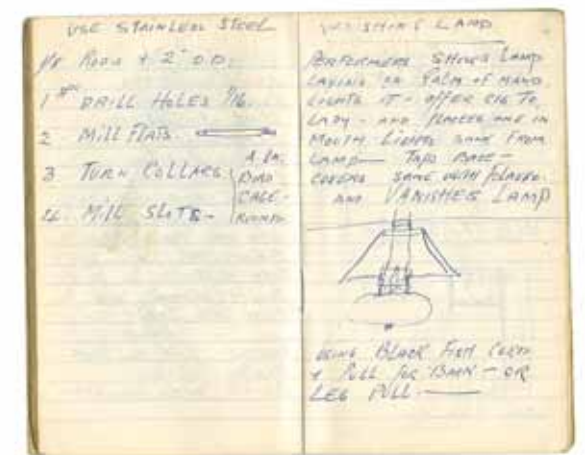
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153



155



155



154



154

151. **Cardini publicity scrapbook.** Consisting primarily of newspaper clippings and ads related to Cardini's American tours and appearances, including shows at The Palace (New York), and vaudeville houses from coast to coast. Pasted to the rear board is a hand-illustrated and colored mailing cover addressed to Cardini; four photographs are pasted inside. 4to. Contents date from the 1929 - 1932. Cardini's notes appear in the margins on several pages. Paper browned and chipped, book disbound; contents range in condition from poor to very good. SHOULD BE SEEN.

400/500

152. **Cardini publicity scrapbook.** Consisting primarily of newspaper clippings and ads related to Cardini's appearances at The London Palladium, the Royal Command Variety Show, George White's Scandals, the Follies Bergere, and in vaudeville and music hall shows. Also included are programs, postcards, one business card, one photo, and information about Cardini's actress sister, Lillian Pitchford. 4to. Contents date from the 1928 - 1942. Paper browned and chipped, book disbound; contents range in condition from poor to very good. SHOULD BE SEEN.

400/500

153. **Cardini publicity scrapbook.** Thick scrapbook of publicity and newspaper clippings related to Cardini's performances, including those at Radio City Music Hall, the Latin Quarter, Palmer House, and other top theaters and nightclubs. Also included are telegrams (including two from Ed Sullivan), handbills, display ads, letters (two, one from Billy Rose), and programs and clippings. Folio. Contents date from the 1930s and 40s. Paper browned and chipped; contents range in condition from poor to very good. SHOULD BE SEEN.

500/800

154. **Two Cardini magic notebooks.** Being two small books of lined paper bearing numerous entries in Cardini's hand describing the methods for and mechanics behind various magic tricks, including coin manipulation, a growing hat effect, effects of Hymack and the Rigoletto Brothers, card fans, notes about the work of Goldin, Blackstone and Lyle, as well as addresses of other magicians, and sketches by Cardini in pen and pencil of rising card houlettes and other devices.

400/600

155. **Three Cardini magic notebooks.** A group of three pocket-size notebooks filled with lists, diagrams, outlines of tricks, and routines, all in Cardini's unmistakable script and block capital letters. Fascinating entries explain routines like the Rising Bottle From Hat, Vanish of a Trained Dog, and a Vanishing Lamp; other pages list complete close-up routines, or map out the construction of various mechanical devices, both magic related and otherwise. One entry includes a detailed listing of Fred Kaps' performance on the Ed Sullivan Show. One book lacks covers, otherwise good condition.

300/600

156. **Cardini's magic notebooks.** Group of three 8vo composition books detailing the workings of tricks, designs of mechanical apparatus, and other notes related to the magic tricks performed by and built by Cardini. Notes include comments on the mechanical Rising Card packs of J.A. Petrie, how to build various reels and rising cards, and considerable analysis of the problems with and faults with John Martin-made props owned by various magicians (including a Round-Top Vanishing Birdcage, and more), as well as lists of things to buy from Martin. Many entries include detailed illustrations in Cardini's hand. Entries range in date from 1940s - 60s.

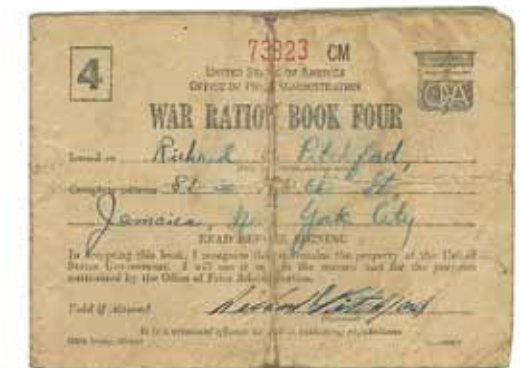
500/700

157. **Cardini WWII document archive.** Being a group of licenses, food and gasoline ration books, and other documents from the WWII era from among Cardini's personal papers. The various forms and documents include many signatures, both of Cardini and Swan, and provide fascinating personal details about the couple during an era in which the world was in turmoil, yet they were at the height of their success. Over 25 separate documents. Condition varies from fair to good.

200/300



156



157



157



158



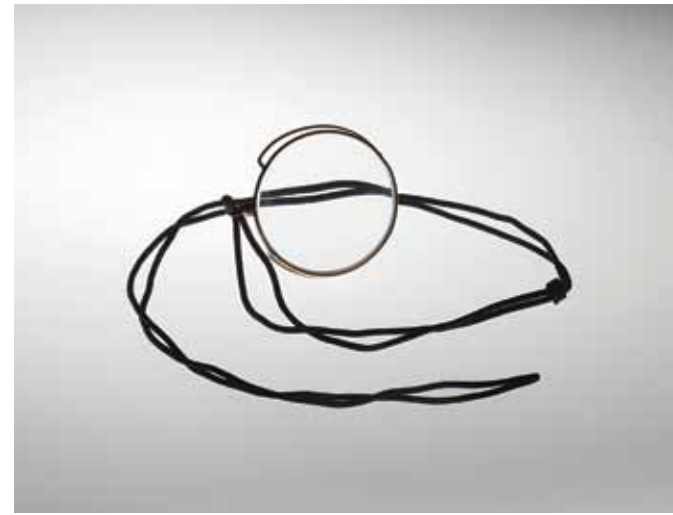
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160



161



162



163



164



165



166

COSTUMES AND PERSONAL EFFECTS

158. **Cardini's last pair of stage-worn gloves.** The last pair of white kid leather gloves owned and used by Cardini on stage in the performance of his act. With a holographic note in Swan Cardini's hand stating, "The last cards balls gloves Dad used." Well worn from use. See also lots 190 and 214.

800/900

159. **Cardini stage-worn gloves.** Pair of white kid leather gloves owned and used on stage by Cardini in his famous vaudeville magic act. Stitching frayed, both thumbs with small holes.

600/700

160. **Cardini's bow tie.** White silk bow tie with crosshatch pattern of adjustable length. Worn and owned by Cardini as part of his iconic costume. Ca. 1940s. 32" long when untied.

300/500

161. **Cardini's dress shirt.** White collarless Arrow dress shirt worn by Cardini in performances of his famous manipulative magic act. Collar faintly stamped with the initials "CAR." Shows wear and soiling from use.

600/700

162. **Cardini's monocle.** Gold-rimmed monocle worn and used by Cardini. 1 1/2" in diameter. With sturdy leather case bearing the name "Glasses by Hansen/Jamaica" stamped in gold on the verso. Very good.

1,200/1,500

Cardini's monocle, was, ostensibly, a fashion accessory and iconic part of his wardrobe. Its presence was also used to enhance the amazing things that happened to the great magician - be they puzzling, or surprising. Its presence was also integral to his costume. But it was more than that. In fact, the monocle was integral to the working of much of Cardini's flawless sleight-of-hand, being one of the strongest and most deceptive tools in his arsenal. Though innocent and unprepared, each time the monocle fell from or was replaced in Cardini's eye, it gave him a logical and motivated action around which he could execute covert sleight-of-hand techniques.

163. **Cardini's folding pince-nez glasses.** 12-karat gold filled folding pince-nez glasses with chain, in grey leather case. When folded, the glasses resemble a monocle. Hallmarked "Oxford." Good.

150/250

164. **Cardini's folding top hat.** New York, Knox, ca. 1940. Folding cloth opera hat worn by Cardini in his famous vaudeville magic act. Black silk with leather band and original paper hatbox. Well worn.

800/900

165. **Cardini's embroidered silk scarf.** Being a gentleman's white silk scarf worn with tie and tails, and embroidered with the name "Cardini" in block capital letters near one end. 7 1/2 x 40 1/2". Light wear and spotting; good.

300/400

166. **Cardini's embroidered silk scarf.** Being a gentleman's white silk scarf worn with tie and tails, and embroidered with the initials "RP" in block capital letters near one end. 8 3/4 x 40 1/2". One quarter-size spot; good.

300/400



167

167. **Cardini's stage-worn tuxedo.** Being a custom-tailored tuxedo worn by Cardini in hundreds if not thousands of performances of his legendary manipulative magic act. Accompanied by a black seal fur top hat, imitation red flower boutonniere, white dress shirt, collar, bow tie, spats, white pocket handkerchief and vest, together composing perhaps the most iconic costume of the most imitated magic act of the twentieth century. All articles show wear from use, but overall good condition.

2,500/3,000

Cardini cut a slim and glamorous profile on stage. By the time he first appeared at New York's Palace Theater, in the late 1920s, his immaculate attire and gentleman-about-town look had become the standard to which all other magicians were judged. It was an image that became synonymous with the word "magician" to the general public, and still is today.



168

168. **Swan Cardini's bellhop costume.** Two-tone blue bellhop costume with silver buttons and gold-bordered epaulets, pants, suspenders, and one cotton glove pinned to the right shoulder. Worn by Swan Cardini in her role as assistant in the most imitated magic act of the 20th century. With matching bellboy's cap bearing a letter "C" monogram. New York, Russell Uniform Co., ca. 1945. Shows considerable wear from use, including one tear at rear of collar, and several small holes in top of hat; good condition overall.

2,500/3,000

Perhaps the most famous assistant's costume in all of magic, Swan Cardini wore this and other bellhop-style costumes in her pseudo-invisible role as Cardini's on-stage helper. From the moment she introduced the otherwise silent act with its only line - "Paging Mr. Cardini!" - to her exit from the stage, carrying cast-off cards, cigarettes, and billiard balls, Swan Cardini was the epitome of the neat and efficient accessory to an act that was, according to every account from both peers and the press, near perfect.



169

169. **Swan Cardini's bellhop costume.** Navy blue and grey bellhop costume with golden buttons and gold braid epaulets, pleated pants, suspenders, and one white cotton glove sewn to the right shoulder. With matching garrison cap. Miami, Donald Lavigne Uniforms, ca. 1950. Shows wear from use, but overall very good condition.

2,500/3,000

This is the costume worn by Swan on the 1957 NBC TV special, The Festival of Magic. Swan cut a diminutive figure on stage. She stood only five feet high (or 4' 11", according to some reports) and weighed a mere 85 or 90 pounds.



170

170. **Richard Cardini, Jr.'s bellhop costume.** Modeled after the costume made famous by his mother, this bellhop uniform was tailored for her son, Richard Cardini, Jr. Includes military-style uniform, pants, suspenders, and matching bellboy's cap bearing a letter "C" monogram. Shows considerable internal and external wear from use.

500/900

A photograph of Richard, Jr. in a similar costume can be seen on an early Cardini Christmas card. In that image, he poses with his mother, who is similarly attired.



172



172



172



171

171. **Cardini's celluloid dress collar.** Made in England for Nat Lewis of New York. Size 15 starched dress collar owned and worn by Cardini in his famous manipulative magic act. Stamped with the initials "CAR."

100/200

172. **Cardini and Swan's Chinese Act costumes and accessories.** Including faux Chinese costumes worn by Cardini and Swan during their performances on various luxury cruise lines in the 1950s and 60s. During this phase of their career, the Cardinis performed a wide range of magic outside of their famous act. Includes Chinese robe and vest worn by Cardini, as well as Pants and two jackets worn by Swan, slippers, accessories, handkerchiefs, and one large linen robe. Accompanied by a photograph of Swan and Cardini performing in these costumes aboard a cruise ship, and a suitcase bearing luggage labels with Cardini's name, in which the costumes were stored for many years. Suitcase in poor condition, costumes in fair to good condition, with general wear and tears to fabric.

800/1,000



173



174



IF THESE TRUNKS COULD TALK

173. **Cardini's Steamer Trunk.** St. Louis, Herkert & Meisel, ca. 1933. Massive tan-colored steamer trunk owned and used by Cardini. Wardrobe, ironing board, and chest of drawers incorporated into the design of the trunk. The words "CARDINI/Theatre" have been stenciled on top of the trunk in maroon letters. Inside the drawers and on the hangers are a complete black tuxedo suit worn by Cardini, as well as numerous dress shirts, celluloid dress collars, gloves, vests, spats, ties, shaving bag, wooden shoe stretchers, and other costume accoutrements use by The Suave Deceiver of the course of his illustrious career. Various labels and stickers adorn the exterior. Outer dimensions of 28 x 23 x 42". With keys.

7,000/9,000

174. **Swan Cardini's Steamer Trunk.** St. Louis, Herkert & Meisel, ca. 1933. Rugged black theatrical steamer trunk with built-in wardrobe, ironing board, and chest of drawers. The interior of the trunk is filled with clothing and accessories owned and worn by Swan Cardini, some in performances on cruise ships later in her career. These articles include shirtfronts, costumes, stockings, gloves, sequined even gown, eyeglasses, and dozens of other personal artifacts. The exterior is festooned with luggage and hotel labels, several of them hand-addressed by Swan or her husband, Cardini. The words "CARDINI/Theatre" have been stenciled on top of the trunk in white letters. 25 x 23 x 42 1/2". With keys.

5,000/7,000



176



175 (detail)



175



177



178

175. **Cardini's wardrobe trunk.** England, Victor, ca. 1930. Green metal wardrobe-style footlocker with collapsible rods and wooden clothes hangers. Luggage labels on the exterior identify its owner as Richard Pitchford – aka Cardini. 21 x 36 x 11 1/2". Exterior shows considerable wear and scuffing from use; lacks key.

500/800

176. **Cardini's studs & cufflinks box.** Round brass jewelry box with mother of pearl inlay outlining the words "Studs & Links." Hinged lid. 2" in diameter. Brass tarnished.

50/150

177. **Cardini's gold-topped walking stick.** Used as a prop in his performances. Intricately engraved and cast gold top. Wooden shaft has been mended along its entire length with thick black tape. 35 1/2" long.

2,000/2,500

178. **Cardini's cufflinks and tie clip.** Chrome plated, each item with the name "Dick" in raised gold lettering. With original box and price label. 1950s. Hallmarked. Very good.

150/250

179. **Cardini's address books.** Group of five address books kept by Swan and Richard Cardini. Entries, primarily in Swan Cardini's hand, include countless entertainers and magicians, among them Percy Abbott, Milton Kort, Bruce Elliott, Jean Vernon, and many more. 1950s - 70s. Condition generally good.

200/250



179



180

180. **Cardini's "liberated" ashtray collection.** Group of ten ashtrays removed from various hotels, cruise lines, and night clubs by Swan Cardini. Including examples from the Tribout, Paris; Hotel Commodore; Cunard Line; Lake Tahoe; The Savoy Plaza, New York; and others. Ceramic, glass, and plastic. Sizes vary.

100/200

Swan Cardini "collected" these ashtrays from hotels and venues the couple worked at or stayed in over the course of three decades. The Cardinis were habitual smokers and kept the trays for their personal use.

181. **Group of five vintage cigarette holders.** Owned and used by Cardini and his wife Swan, and accompanied by a box of "Swan Vestas" brand matches, also owned by the Cardinis. Metal and plastic examples; sizes vary.

50/150

182. **Group of vintage cigarette lighters.** Eight vintage models, all different, owned and used by Cardini and Swan. One, A Varaflame Starfire model by Ronson, is engraved with the name "Swan." None tested for workability; sold as-is.

100/150

183. **Swan Cardini's card fan compact.** Hinged metal make-up compact fitted with mirror, resembling a fan of four aces (fronts and backs). Owned and used by Swan Cardini. 4" wide. Metal spotting; fair.

100/150

184. **Cardini's silver hip flask.** Sheffield, James Dixon & Sons, ca. 1940. Silver plated 8oz flask owned by Cardini. Hallmarked.

200/300

185. **Cardini's cigarette case.** Birmingham, Smith & Bartlam, ca. 1946. Silver plated cigarette case with snap closure, owned and used by Cardini. 3 1/4 x 7". Hallmarked "S&Bm." Interior paint (possibly added by Cardini) shows wear; good. Accompanied by a small glass levitation gimmick, found in the case.

150/250



181



182



183



184



185



187



186

186. **Swan Cardini's engraved cigarette lighter.** Chrome plated Zippo lighter given to Swan Cardini by her husband. Engraved on the case, "To Swan from Richard 1st, 1972."

200/300

The case of this lighter has been engraved in the same manner and script as Cardini-made reels.

PROPS AND PLAYING CARDS

187. **Appearing and Vanishing Canes.** Early models, including two appearing and one vanishing, the latter lacking the top ferrule. Two of the canes contained in chrome plated carrying cases, as originally produced. All three show considerable wear. Owned by Cardini.

100/150

188. **Cake in Hat pan.** European, ca. 1930. Brass pan that allows the magician to bake a cake in a borrowed hat. 5 1/4" in diameter. Owned by Cardini.

150/250

189. **Copenetro.** Indiana Pennsylvania, Klinecraft, ca. 1949. Four coins vanish, then visibly reappear in a shot glass covered by a tumbler, resting on a wooden stand. Lacks coin rack and large tumbler cracked, otherwise good. Owned by Cardini.

50/150



188



189



190 & 192

190. **Cardini's last set of stage-used billiard balls.** New York, Richard Cardini, ca. 1965. Set of four turned wooden billiard balls manufactured and used by Cardini, one red, one yellow, one green, and one white. 2 1/4" in diameter. Light wear and chipping to finish; good. With a copy of an ANS by Swan Cardini attesting to the fact that these were the last billiard balls Cardini used. See lots 158 and 214.

1,500/1,800

Turned on a lathe and painted by Cardini himself, this set of billiard balls was the last one used by the master magician, and was kept by his family for decades after his passing, along with the last set of cards and pair of gloves he performed with.

191. **Cardini's billiard ball dropper.** Secret cloth device used to deliver billiard balls in to the magician's hand. Likely made by Cardini or his wife, Swan. 3 3/4 x 10 3/4". (Ball pictured not included.)

200/300

192. **Cardini's billiard ball tray.** Circular brass tray with scalloped edge and engraved Asian design, used in Cardini's act to catch the billiard balls after his manipulation sequence. 10" in diameter. Shows wear.

300/500

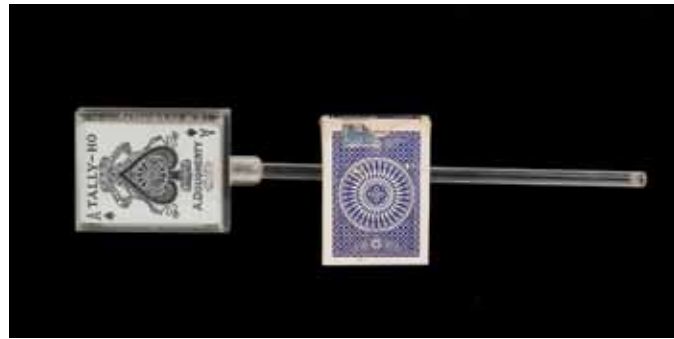
This tray, held by Swan, was used to prove the solidity of the billiard balls Cardini manipulated. When the wooden balls fell on to the tray, they made a distinct sound, thus disproving the thought - however subtly - that the balls could collapse or nest together. They must have multiplied, vanished, and appeared by magic.



191



192



193



194



193. **Cardini's parakeet houlette and cards.** Cards selected from a deck of numbered cards would be pulled from the pack by Cardini's trained canary, even though it was isolated in a Lucite houlette. With a deck of Tally Ho cards specially prepared for the trick by Cardini, and bearing his holographic note "Bird - 1967" inside the flap of the card box. Ca. 1950. 14" long.

500/800

194. **Cardini's parakeet houlette, wand and cards.** The four aces, would be pulled from the pack by Cardini's trained budgie, even though it sat in this long-stemmed Lucite houlette. With a deck of number cards and a wooden wand with metal tips on which the bird would perch. Ca. 1950s. Houlette 14" long. Wand 15 1/4" long.

700/900



195

195. **Cardini's Cigarette Stand.** Richard Cardini, ca. 1955. Collapsible metal stand made and used by Cardini in the cigarette manipulation sequence of his famous act. As lit cigarettes were produced from the air, Cardini threw them in to this stand. 32" high. Bowl worn, good condition overall.

900/1,200

Cardini used a wide variety of articles to catch his lit cigarettes, depending on the circumstances under which he was working. He frequently used freestanding ashtrays borrowed from the theaters and cabarets in which he worked, but used this stand of his own devising for both rehearsals, and in public performances, when necessary.



196

196. **Cardini's dice stacking props.** Including a hand-stitched leather dice cup, a small coin purse, ten small celluloid dice (eight similar, two defective), and one jumbo die. Owned and used by Cardini.

150/250

197. **Cardini's Malini Egg Bag.** Black silk bag from which an egg disappears and in which it reappears. 7 1/4 x 8". Seams show wear.

100/200

198. **Cardini's Flag Staff production.** British, ca. 1920. Collapsible brass flagstaff with brightly colored Tannenbrand silk handkerchief attached. 12" long when collapsed. Handkerchief tattered, some corrosion to handle. Owned and used by Cardini.

50/150

199. **Cardini's Flat-Model Money Maker.** Columbus, U.F. Grant, ca. 1960. A blank sheet of paper set on the bed of this device visibly changes to a real bill when a roller is passed over it. With a stack of blank paper stock. Sewn to one side of a vinyl checkbook-size wallet. Owned and used by Cardini. Shows wear from use.

100/150

200. **Cardini's Glass Production Bag.** Ca. 1935. Black velour bag with ribbon trim at mouth. After being shown empty, and with his wrists held by spectators, the magician would produce a glass of water from this bag. Secret pocket closes with three snap fasteners. Includes glass and rubber cover (the latter no longer functional). 9 1/2 x 9 1/4". Trim shows wear.

150/250

Though seldom seen today, this effect was popular with magic's inner circle in the 1930s and 40s. Al Baker, Paul Fox, and Charlie Miller made it a regular feature of their programs.



197



198



199



200



203



205



206

201. **Cardini's hand puppets.** One a small brown bear finger puppet, the other a larger monkey puppet. Used by Cardini when entertaining on USO shows, as an adjunct to close-up card tricks he performed. Both show wear from use.

100/200

202. **Cardini's Jardine Ellis Ring.** British, ca. 1930. Metal ring with matching shell used for a variety of close-up magic tricks. With black leather coin purse. Ring 1 1/2" in diameter. Both show wear.

50/150

203. **Cardini's "finale" pipe.** Being the oversized wooden pipe produced at the conclusion of Cardini's cigarette routine, just after a cigar had materialized in the magician's hands. 4" high. Carved wood, stem repaired with electrical tape. Shows considerable wear and use.

800/1,000

One of the emblematic props from Cardini's famous act; the magician was seen with this pipe in his mouth at the conclusion of his turn. Its production was, essentially, the denouement of his entire performance. He walked off stage to thunderous applause with this pipe in his mouth show after show, year after year.

204. **Cardini's removable profonde and topits.** Including one large leather profonde with attached cloth bag, one from cloth, and two black cloth topits, owned and used by Cardini, most likely not as part of his regular manipulative act. The profondes loosely mimic the size and shape of one half of the rear of the magician's tailcoat, the leather example to be held to the leg by means of a leather strap. All show wear from use.

100/150



207

205. **Cardini's small prop case.** Cloth covered locking case containing gimmicks and props owned and used by Cardini. Including a barber pole production, paper tearing tricks, Mylar and paper coils, cigarette and handkerchief pulls, a floating light bulb gimmick, and more. 11 x 6 1/4 x 7". Handle broken, otherwise good.

250/350

206. [Props] **Collection of miscellaneous magic props owned and used by Cardini.** Including a vanishing glass of milk with gimmicked leather tube, no-cut scissors, joy buzzer, turned wooden cup, several gimmicked coins (incomplete), one small hand fake (possibly a crude dye tube), a tooled leather holder with four celluloid dice, and more. Condition varies, but generally good.

150/200



208

207. **Cardini's Revolving Flower.** Mechanical device worn behind the lapel which, when activated, caused Cardini's boutonniere to rotate repeatedly on his coat. Includes one pint and one white imitation flower, and the wind-up device. Flowers worn, but good working condition.

400/500

208. **Cardini's gimmicked scarf.** Pattered white rayon scarf with white fringe and constructed with a secret pocket, likely for the production of a large article, or bird. Owned and used by Cardini. Ca. 1950. 10 x 39".

100/200



201



202



204



210



209



211



212



213

209. **Cardini's Instanto deck.** Deck of blue Bee back poker-size cards specially cut by Cardini. With the specially prepared pack, the magician can instantly cut to or locate any card freely called for by a spectator. Ca. 1960s. Very good.

150/200

In his formative years, Cardini cut packs of cards for the British music hall magician Bill O'Connor. According to his own correspondence, Cardini made "pennies" doing so. Still, he continued making the cards for his own use and for others well in to the 1960s.

210. **Cardini's gold Peau Doux playing cards.** Chicago, Walgreen Co., ca. 1934. Unopened pack of the bridge-size fanning cards purchased by Cardini for use in his famous act. Box shows wear.

150/250

211. **Cardini's gold Peau Doux playing cards.** Chicago, Walgreen Co., ca. 1934. Used pack of the bridge-size fanning cards purchased by Cardini for use in his famous act. Lacks joker; box shows significant wear and bears one notation in ink (possibly in Cardini's hand).

100/150

212. **Cardini's silver Peau Doux playing cards.** Chicago, Walgreen Co., ca. 1934. Unopened pack of the bridge-size fanning cards purchased by Cardini for use in his famous act. Box shows wear.

150/250

213. **Cardini's silver Peau Doux playing cards.** Chicago, Walgreen Co., ca. 1934. Unopened pack of the bridge-size fanning cards purchased by Cardini for use in his famous act. Box shows wear.

150/250



214

214. **Cardini's last stage-used Peau Doux playing cards.** Chicago, Walgreen Co., ca. 1934. Group of over 80 Peau Doux cards used in Cardini's last performance of his famous manipulative act. Box lacking. With a copy of a ANS by Swan Cardini attesting to the fact that these were the last cards Cardini used. Companion to lots 190 and 158.

400/600

215. **Factory-wrapped "brick" of Cardini's Peau Doux cards.** Chicago, Walgreen Co., ca. 1934. One dozen unopened packs of the bridge-size fanning cards purchased by Cardini for use in his famous act. Wrapped in packing paper as issued from the factory. Several closed tears to wrapper.

500/800

216. [Peau Doux] **Correspondence regarding Cardini's purchase of the Peau Doux decks.** Including a telegram from the Walgreen Co. regarding remaining inventory of the playing cards that would come to be identified by Cardini, and a one-page TLS on Walgreen Co. letterhead which states that, "The 1000 decks of cards which we have on hand were picked up from our Chicago stores as we were unable to obtain this design from the company on account of the print being discontinued." With the original mailing cover postmarked Jan. 30, 1934.

200/300

After Cardini's purchase of these 1000 packs, the cards were no longer stocked by Walgreens and became his exclusive property. He used them for the remainder of his career - some 30 years - and ever since, the Peau Doux decks have been synonymous with the great magician.

217. **Cardini's fanning cards.** American, ca. 1930 [?]. Group of 53 cards used by Cardini in his manipulative routine. Incomplete deck, several cards represented in duplicate.

100/150



215



216



217



221



218



219



220

218. **Cardini's No. 0 Steamboat playing cards.** New York, A. Dougherty, ca. 1920. Plaid-back design cards used by Cardini for manipulation prior to his adoption of the Peau Doux cards. Poker size, with box. Lacks King of Clubs, otherwise very good. **100/200**

219. [Playing Cards] **Group of over twenty decks of Cardini's playing cards.** Representing a variety of back designs: Steamboat, Aviator, Torpedo, jumbo Bicycle Rider back, and more. Some boxes included of varying condition; most decks incomplete. **100/200**

220. **Cardini's "Harlequin" cigarette holder.** Richard Cardini, ca. 1960. Metal and plastic cigarette holder gimmicked to allow the magician to produce or vanish a lit cigarette from the holder without sleight-of-hand. 3 3/4" long. **700/900**

Cardini's use of this device was good for a surefire laugh, and a surprising few moments during the cigarette manipulation sequence in his act. It became one of the few props identified with him, as it was one of very few mechanical devices. Thanks to his work with the device, it became a stock item for over half a century in the catalog of virtually all magic shops.

221. **Cardini's lit cigarette producers.** A group of secret battery-powered devices, worn under the coat, which would deliver lit cigarettes secretly in to Cardini's hands in the performance of his manipulative act. Many with delicate filament wires still intact, though most devices show wear from considerable professional use. Original batteries still in place; sold as-is. **400/600**

At one time, magicians who produced lit cigarettes in their bare hands resorted to the use of a chemical treatment to ignite them. Later developments by Paul Fox and others allowed pre-lit cigarettes to be worn on the body and stolen in the midst of a longer manipulative routine. These devices were the final step forward, as they allowed the magician to light the cigarettes secretly, with a touch of his fingers, just before they were produced.



224

222. **Cardini's Salt Pour gimmick.** Colorado, Paul Fox, ca. 1945. Small version of the popular gimmick for this classic trick. 2" tall. Flesh-colored paint well worn. **100/200**

223. **Cardini's Stack of Halves prop.** Brooklyn New York, Connie Haden [?], ca. 1942. Hollow stack of 1941 walking liberty half dollars riveted together, for use in the Cap and Pence trick. With a well-worn coin purse, also owned and used by Cardini. **200/300**

224. **Cardini's rhinestone-studded manipulation thimbles and gimmicks.** Australia, Littlejohn [?], ca. 1925. Eight rhinestone-studded thimbles owned and used by Cardini in the earliest incarnations of his stage act. With a quantity of extra brilliants. Housed in a box with the following note in Cardini's hand: "Old thimbles made in Australia in around [sic] 1924 or 1925 by Little Johns." Accompanied by a group of Cardini's metal thimble holders to be worn under the coat. **300/500**

225. **Wrist Watch Reel.** New York, Richard Cardini, 1972. Swiss made expandable band-type wristwatch with concealed reel mechanism. Reverse of the case bears the inscription "Made by Cardini 1972." Good working condition. **700/900**



222



223



225



226



227

226. **Cardini's own Wrist Watch Reel.** New York, Richard Cardini, 1972. Swiss-made Motoc wristwatch with concealed reel mechanism, personally used by Cardini for his Rising Card trick. Leather-lined band. Case unsigned. Good working condition.

1,000/1,200

227. [Reels] **Group of parts and cases for Cardini-made reels.** Including one incorporated in to the case of a pocket watch, and several pieces engraved by Cardini with his name and the date. Two items likely not of Cardini's manufacture. Together with Cardini's own copy of *Reel Magic* by John Albeniece (New York, 1950). Sold as-is.

200/300

228. **Hymack's Color Changing Gloves.** Seven sets of knitted gloves used by the music hall quick change act billed as the "Human Chameleon," from whom Cardini purchased a number of props and learned a great deal about showmanship. Two separate gloves included. All show wear from use.

50/150

Cardini incorporated a growing top hat effect, revolving flower, and trick cane devised by Hymack into his act for a short time. The two had toured Australia together early in Cardini's career.



228



229



230

229. Alan, Don (Donald Alan McWethy). **Don Alan's lump of coal production.** Being the large, heavy and solid lump of coal produced by Don Alan from under a felt fez at the conclusion of a close-up magic routine. The production was one of Alan's trademark tricks. With a letter of provenance from its former owner, who received the coal as a gift from Don Alan.

200/400

230. Benson, Roy (Edward Emerson Ford McQuaid). **Roy Benson's Billiard Balls and gag book.** Set of eight lathe-turned billiard balls used by the famous vaudeville magician/comedian in his trademark routine. Set is housed in a hardwood box with piano-hinged lid, the interior divided in to seven compartments. Included are two shells, two red balls, five white balls, and one white ball with black spots. White balls are of two different sizes. Together with a small book used by Benson as a sight gag in his stage routine, bound in red cloth. When something went wrong in Benson's act, he would consult the book, as if it contained the secrets and/or directions to the various magic tricks he performed. Accompanied by an 8 x 10" full-length portrait of Benson, by Maurice Seymour.

1,800/2,200



231

RARITIES FROM OTHER COLLECTIONS

APPARATUS

231. **Head Chopper.** Akron Ohio, H. Marshall & Co., ca. 1935. The head of an audience volunteer, when placed in this imposing looking guillotine-type device, would be miraculously penetrated by the chrome-plated blade, and left unharmed. Inlaid wooden stocks with metal legs and metal blade. 15 x 46". Some chipping and wear to finish; good working condition. With typed instructions (not original). Scarce.

800/1,200



232

232. Jaks, Stanley. **Dr. Jaks' Haunted Key.** Ungimmicked skeleton key owned and used by Dr. Stanley Jaks, the noted and successful Swiss-born close-up magician. On Jaks' command, the key would roll over in his hand. Accompanied by an 8 x 10" portrait of Jaks, and a letter of provenance.

350/450



234

233. Jarrow, Emil. **Jarrow's Bill in Lemon gimmicked handkerchief.** Gimmicked white pocket handkerchief used by the vaudeville magician/strongman/comedian in his performance of the Bill in Lemon trick, with which he closed his act. With a letter of provenance explaining that the handkerchief was original owned by Al and Jack Flosso of the Flosso-Hornmann Magic, Co., and that they obtained it directly from Jarrow.

200/400



233

234. Kalanag (Helmut Schrieber). **Kalanag's Shooting Through a Woman apparatus.** New Haven Connecticut, Petrie & Lewis, ca. 1959. Specially gimmicked rifle made to order at the P&L factory for the German magician Kalanag. Included with the rifle are a metal harness gimmick, two darts with red ribbon attached (one gimmicked), and a wooden ramrod for resetting the apparatus. The rifle includes an extra feature not available on the standard model of this prop as sold by P&L, in that a length of ribbon on a spring-loaded reel-type device has been incorporated in to the stock of the gun that allowed the magician to "prove" that the ribbon and dart had been loaded in to the gun. Accompanied by a letter of provenance.

2,500/3,000

235. Kardyro, Tony. **Tony Kardyro's tuxedo and the props for his "Dovetail Deceptions" act.** Including a tailor-made black tailcoat, matching pants, and white silk-lined cape with black velvet collar used by this Rhode Island-based magician in his popular manipulation act, that simulacrum of Cardini, featured manipulations with playing cards and cigarettes. Accompanied by the necessary gimmicks and devices used in the act, including gimmicked pipes, dummy cigarettes, faked tobacco pouches, and other small props. The latter contained in a cigar box; and with a letter of provenance.

600/800

Kardyro (1908 - 1994) was born in Italy, and used several stage names during his career in America, including Tony London, Tony Barbato, and, most often, "Señor Torino, The Continental Deceptionist." He authored several books on sleight of hand, and wrote a monthly column for The New Tops magazine.



235



236

THE DEAN'S (DIE) BOX

236. Kellar, Harry (Heinrich Keller). **Kellar's Die Box.** Hardwood sliding die box owned by Harry Kellar. From this hardwood box, a solid wooden die would vanish (after considerable comedic by-play), only to reappear some distance away, in the magician's hat. Doors feature brass panel accents. Considerable wear to gimmicked door, shell, paint, and solid wooden die; several spots lacking. Brass feet and one hinge likely a later addition. 8 x 5" at widest points. Die measures 2 3/4 x 2 3/4 x 2 3/4". Accompanied by a letter of provenance from the curator of the museum in which the prop was formerly on display.

4,000/6,000

The box was originally purchased from Kellar by Rhode Island magician C. Foster Fenner (1887 - 1967), who also purchased the faux head of Kellar used in his Blue Room Illusion, along with other Kellar-related documents. The head is now part of the Smith collection at Brown University, and the Kellar-related documents were offered at public auction approximately 10 years ago.



237

237. McComb, Billy. **Billy McComb's vanishing birdcages and associated ephemera.** Including three semi-rigid models of this classic trick, one with very thick bars, one with cord in place of bars (lacking in several places), and one of unusual design; accompanied by an archive of ephemera related to the trick gathered by McComb. The latter includes magazine articles, Mystic Craig's publication *The Elusive Canary*, a one-

page TLS from Harry Stanley to McComb about the Abbott and Martin-made cages, various instruction sheets for performing the trick, and a photo of McComb with Mac Wilson and June Merlin (McComb holds a cage). The group housed in a black attaché case owned by McComb. Accompanied by a letter of provenance regarding the cages and case.

400/600



238



240



239

238. **Rising Card Chest.** American, after Martinka & Co., ca. 1900. Hardwood box with glass bottom into which a deck of cards is placed, after the audience looks completely through the interior. While the magician stands some distance away, the lid of the box pops open and three chosen cards rise from the interior. Glass panel is removable. With original winding key. Finish scuffed, general wear evident, thread in need of re-winding. Good.

400/600

239. **Rising Card "machine".** London, John Martin, ca. 1940. Selected cards rise from a pack isolated in a highball glass. Complete with covering card, tension plate and intricate mechanical pack. Incorporated in to the clockwork mechanism is a time delay feature, allowing for a pause of several seconds between the rise of each card. Pack measures 2 ¼ x 3 ½ x 5/8". Hallmarked. Rubber wheels dried, extremities show wear, otherwise good working condition.

2,000/2,500

This prop was owned and used by British Music Hall magician Howard DeCourcy, most famous for his routine with his pet canary named Garbo.

240. Tarbell, Harlan. **Harlan Tarbell's Rising Card glass, deck, color changing handkerchief, and signed card.** Including goblet used by Tarbell in his rising card trick with frosted stem, a deck of cards owned and used by Tarbell, a red/green color changing handkerchief of Tarbell's (and of his own design), and a playing card signed by Tarbell. The glass accompanied by a letter of provenance; originally given by Tarbell to his nephew.

500/600



239 (exposed view)



241

241. **Martin-made round-top Vanishing Bird Cage and two pulls.** London, Jon Martin, ca. 1945. This gleaming metal cage can be made to vanish from the magician's open hands. Includes two machined aluminum pulls, one by Martin the second possibly manufactured by his unofficial successor, George Hammerton. Identical in design and working to the Vanishing Bird Cage used by Frakson. Cage stands 12" high. Very good working condition. Rare.

6,000/7,000

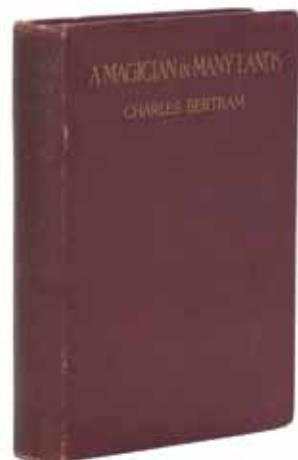
The two pulls included with this cage were used simultaneously to effect the vanish of the cage. This apparatus was owned and used by one of Jose Frakson's few protégés, author and magician David Alexander.

242. **Weightlifter Automaton.** Paris, Leopold Lambert [?], ca. 1890. When activated, the music box concealed in the base of this automaton plays while the weightlifter hunches over and strains at the barbell gripped in his hands. Barbell is removable. 16" high and 7 ½" wide. Front of wooden stand stamped "Dépose." Clothing original, but tattered at rear, mechanism working but likely in need of repair. Sold as-is.

700/900



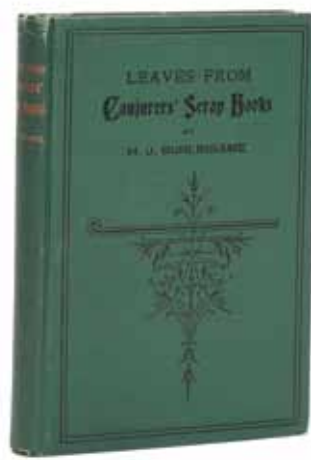
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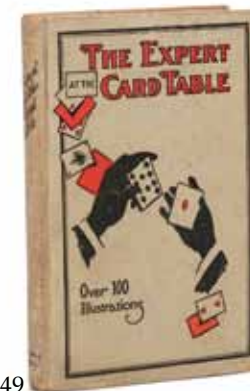
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245



247



249



250



BOOKS, CATALOGS, AND MANUSCRIPTS

243. Bertram, Charles. **A Magician in Many Lands**. London: George Routledge & Sons, 1911. Maroon cloth stamped in gold. Colored frontispiece. Illustrated with photographs. 8vo. Front hinge starting, good.

100/150

244. Blitz, Signor. **Fifty Years in the Magic Circle**. San Francisco: A.L. Bancroft & Co., 1871. Green cloth, stamped in gold and black, page edges gilded. Engraved frontispiece. Plates. Thick 8vo. Rubbing and minor splitting at extremities, former owner's blind stamp on dedication page; good. Toole-Stott 99.

200/250

245. Boarde, C.L. **Mainly Mental, Vols. 1 and 2, author's drafts/proofs**. In two volumes the first being a pasted-up typescript ready for printing of Vol. 1, on 4to sheets, with illustrations; the second an original typescript folded to 8vo size with space for illustrations. Both with corrections and notations. Well worn and used; good condition overall.

200/250

246. Burlingame, H.J. **Leaves from Conjurers' Scrap Books**. Chicago: Donohue, Henneberry & Co., 1891. Green cloth stamped in gold and black. Illustrated with photographs. 8vo. Three small stains to rear board at extremity, former owners stamp to leaf before half-title, otherwise very good. NICE COPY.

150/250

247. Cooke, Conrad William. **Automata old and New**. London: The Chiswick Press, 1893. First edition. Being number 125 from the an edition of 255 copies "imprinted for private circulation only" to members of the Sette of Odd Volumes. Pictorial boards. Frontispiece. Illustrated with line drawings and plates. 18mo. Ex-libris Roland Winder. Wrapper chipped and toned, some mild dampstaining, but contents sound. Scarce.

300/400

This scarce work includes an illustrated discussion of the famous automaton chess player known as "The Turk."

248. De Vere, Charles. **De Vere Inventeur et Fabricant D'Appareils Physique Amusante**. Paris: De Vere, ca. 1900. Yellow pictorial wraps, illustrated profusely with woodcuts. 8vo. Paper label on front wrap, spine chipped, otherwise good. Uncommon.

200/250

249. Erdnase, S.W. **The Expert at the Card Table**. Chicago: Frederick J. Drake, 1905. Pale green cloth stamped in black and red. Illustrated "with over one hundred drawings from life by M.D. Smith." 16mo. Ex-libris Burton Sperber. Cloth considerably worn, rubbed at spine, otherwise good.

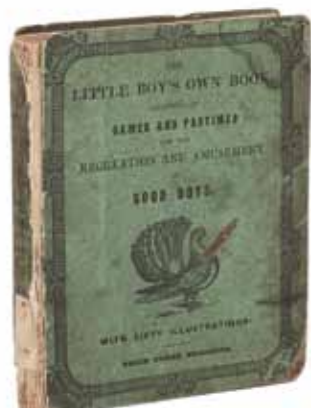
1,000/1,200

250. **Handbook of Conjuring**. London: George Routledge & Sons, [1868]. Blue cloth stamped in black and red. Illustrated. 12mo. Binding shaken, extremities worn, otherwise good. Toole-Stott 1070.

200/400

251. Hoffmann, Professor (Angelo John Lewis). **Latest Magic, the original author's manuscript**. The original typewritten and handwritten manuscript for the last book by this most important of all authors in the modern conjuring pantheon. The content of the book is essentially effects of Hoffmann's own devising, and includes tricks with dice, flowers, and other objects. The manuscript itself is composed primarily on over 200 typed 4to sheets, with virtually every one covered by notes in Hoffmann's distinctive handwriting. In some instances, lengthy additions have been made to the typed text, some of which spill over to the rear of the typed sheets. Accompanying the bulk of the manuscript are several holographic 8vo sheets entirely in Hoffmann's hand, with lists of illustrations and personal comments on the manuscript itself. Original studies for illustrations, by an unknown artist, are also included, many sketched in fine detail in pencil. The entire document is housed in a handsome deep blue cloth drop spine box with leather spine label. Overall condition is remarkably bright and clean for a nearly 100-year-old manuscript.

13,000/15,000



253



252

252. **Holiday Frolics or Endless Amusement for the Christmas Fireside.** London: W. Strange, 1830. Marbled boards over red leather spine stamped in gold. Hand-colored frontispiece. Pp. [1-3], 4, [5], 6-32. 12mo. Uneven trimming, lower right corners of several pages darkened and chipped, but overall very good. Toole-Stott 387. Rare.

7,000/8,000



254

253. **Little Boy's Own Book of Games and Pastimes, The.** London: George Goodfellow, ca. 1865. Light blue pictorial boards. Frontispiece. With sixty illustrations. Square 12mo. Boards rubbed, spine chipped, front board nearly detached; fair. Not in Toole-Stott.

200/300

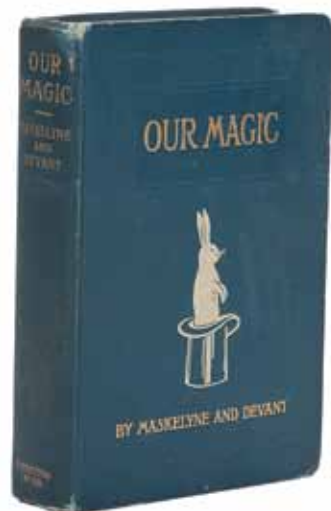
254. [Martinka & Co.] **Illustrated and Descriptive Catalog of New and Superior Conjuring Wonders.** New York: Martinka & Co., 1896. Pictorial mustard-colored wraps. Profusely illustrated. 8vo. Spine and front wrap show chipping and wear; good condition overall.

100/200

Martinka was the most prominent manufacturer of magic tricks and illusions in American from 1880 – 1920. The firm's catalogs used the illustration seen on the cover of this example for years; this variant is thicker and perhaps larger than other examples more commonly encountered, and includes a picture of the firm's "factory" in Ossig, Germany on the first page.

255. Maskelyne, Nevil and David Devant. **Our Magic.** Philadelphia: E.P. Dutton, 1911. FIRST AMERICAN EDITION. Blue cloth stamped in white and gold. Illustrated with photographs. 8vo. Martinka overslip on title page, cloth rubbed, corners bumped; good.

150/200



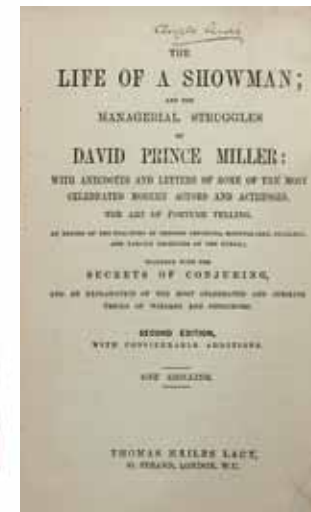
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256

256. Miller, David Prince. **The Life of a Showman.** London: Thomas Hailes Lacy, [1853]. Colored pictorial wraps. 8vo. Crudely rebacked with cloth tape, wraps chipped, otherwise very good. SIGNED ON THE TITLE PAGE BY ANGELO LEWIS (PROFESSOR HOFFMANN).

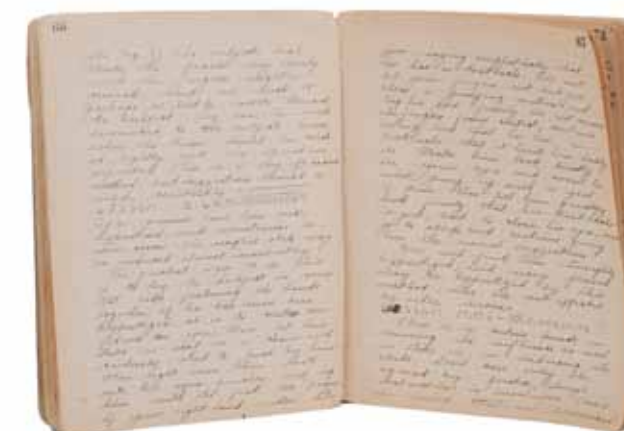
500/800



257

257. Newmann, C.A. George. **Early C.A. George Newmann "Magic and Mystery" notebook.** Minnesota, ca. 1900. Approximately 100-pages of handwritten notes on the methods and patter used by Newmann in his performances of magic, mentalism, and hypnosis, written by Newmann at the age of 20. Entries include patter for magic tricks including The Wizard's Breakfast and The Invisible Flight; methods for various hypnotic tests; Newmann's opening speech; and much more, all written in a crisp cursive script. Grey cloth with hand-lettered title on front board. 8vo. Several pages removed, several separated from binding, but contents sound; good condition overall.

500/700



257

258. Pepper, Professor. **The True History of The Ghost.** London: Cassell & Co., 1890. Pictorial boards over cloth spine. Folding frontispiece. Illustrated. 8vo. Light foxing and wear; very good.

200/250

259. Preston, Paul. **The Fireside Magician.** New York: W.E. Hilton, 1870. Colored pictorial wraps bound in red leather stamped in gold. Illustrated. 8vo. Wraps laid down, otherwise very good. Toole-Stott 583. NICE COPY.

250/350



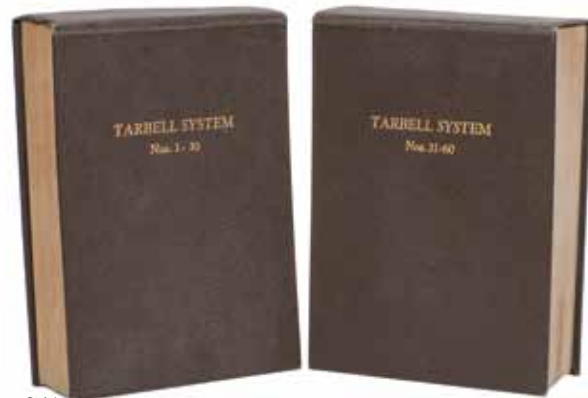
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259



260



261



261



262



263



264



265

260. Roterberg, A. **No. 1 Descriptive Catalogue of the Latest European Novelties.** Chicago: Roterberg, ca. 1899. Pink printed wraps. 12mo. Marginal notes in pencil, one closed tear in front wrap; good.

100/200

Based on the address listed on the front cover of this small catalog (48 Vine Street, Chicago), there is a possibility it is the very first issued by Roterberg, who enjoyed a long career as a successful supplier of magic apparatus.

261. Tarbell, Harlan. **The Tarbell Course of Magic.** Chicago: Tarbell System, 1927. Being the original sixty-part mail order course bound in two pebbled brown volumes, gilt stamped. Copiously illustrated. 4to. Some dampstaining, overall good. BOTH VOLUMES INSCRIBED AND SIGNED ON THE FFEP BY HARLAN TARBELL.

150/250

262. Tarbell, Harlan. **Group of four Tarbell publications.** Including *Chalk Talks for Sunday Schools* (later edition, n.d.); *The Enchanted Cane* (copyright 1914, but a later edition, with marginal notes); *Tarbell's Many-Cut Rope Mystery* (1929; manuscript form); and *Tarbell's Elusive Cannon Crackers* (ca. 1927; a lesson not issued as the part of the original mail-order course, but published in the same format). Sizes and bindings vary; generally good condition.

150/200

263. Thurston, Howard. **The Book of Mystery.** Columbus: Author, 1930. Colored pictorial wraps, illustrated with line drawings. 8vo. Wraps detached and stained; fair. INSCRIBED AND SIGNED ON THE COVER, "BEST WISHES HOWARD THURSTON."

200/300

This is a variant of the more popular Thurston pitch book, *Fooling the World*, though the contents of the two publications appear to be identical. The book was ghostwritten for Thurston by Walter B. Gibson.

264. Voisin, E. **Voisin magic apparatus catalog.** Paris: Voisin, ca. 1885. Pink pictorial wraps. Pp. 26. Tall 8vo. Wraps toned and chipped at extremities; good.

150/200

265. Wyman, John. **Wyman's Hand-Book of Magic.** New York: T.W. Strong for the Author, 1851. Pictorial wraps bound in marbled boards over leather spine. Illustrated with engravings. 16mo. Ex-libris Trevor Hall. Foxed; good. Toole-Stott 425.

700/900



266



267

EPHEMERA

266. Anderson, John Henry. **Great Wizard of the North medallion.** England, ca. 1849. The obverse bears a cast bust portrait of this great Scottish magician; the reverse bears a cast bust portrait of Queen Victoria, for whom Anderson was commanded to perform before Balmoral Castle on August 28, 1849. Pewter, 2" in diameter. Reverse shows slight clipping and wear. MT012. Rare.

3,000/3,500

267. Chung Ling Soo. **Portrait Postcard of Chung Ling Soo, inscribed and signed.** British, ca. 1910. Half-length portrait of Soo in costume, printed in maroon ink. Scrapbook remnants on verso, otherwise very good. INSCRIBED AND SIGNED "SINCERELY YOURS CHUNG LING SOO," AND AGAIN IN "CHINESE."

300/500

268. **Cinematograph toy, featuring David Devant.** Paris, ca. 1900. Early moving picture-type toy consist of a cloth covered box fitted with a metal and wooden crank. A strip of paper, similar to a flipbook is fitted in to the box; when the handle is cranked, the image moves in the style of a zoetrope. With original fitted box, tension marble, handle, cinematograph box, and three "films," one featuring an acrobatic performance, one a cartoon magician, and one of David Devant, the great British conjurer, producing a rabbit from a folded opera hat. Case measures 10 x 5 1/2 x 2". One divider of case separated, otherwise very good.

2,000/2,500



268 (obverse)



268 (reverse)



269



272



270



271

269. [Cups and Balls] **L'Eclipse. Passez Muscade par Gill.** Front page of the Jan. 10, 1875 edition of this Parisian paper, featuring a colored lithograph of the cups and balls in performance by a politician. 17 x 23 1/2". Framed and glazed; not examined out of frame.

200/300

270. [Cups and Balls] **Le Don Quichotte. Arabi-Pacha, par Gilbert-Martin.** Front page of the June 16, 1882 edition of this Parisian paper, featuring a colored lithograph of an Arabian street performer with the cups and balls on his table, and a monkey and drum on his shoulder. 17 x 23 1/2". Framed and glazed; not examined out of frame.

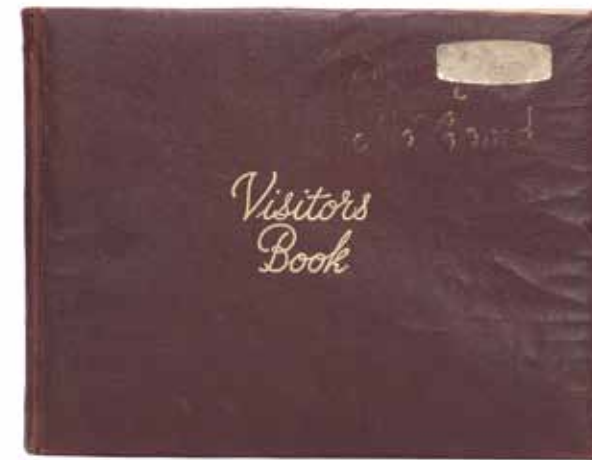
200/300

271. **Egyptian Hall engraving.** Handsome hand-colored steel engraving of London's Egyptian Hall by McClatchy, after a drawing by Thomas H. Shepherd. 8 1/4 x 5 1/4". Linen backed. Very good.

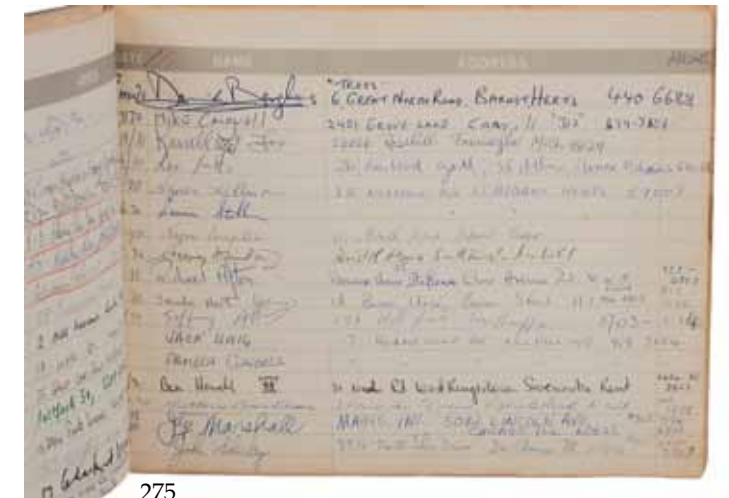
100/200

272. Heller, Robert. **The Josephine Mazurka.** New York, 1853. Lithographed sheet music cover with music written by the celebrated magician William Henry Palmer, known to audiences on both sides of the Atlantic as Robert Heller. Lithographed cover features an early portrait of Heller. Framed and glazed. Overall size of 28 x 20". Not examined out of frame. Rare.

1,000/1,200



275



275

273. Manfre, Blaise Di. **De Manfre the Water Spouter engraving.** Steel engraved portrait of this famous and unusual performer, a vignette of his act in progress the background. 8 1/4 x 5 1/4". Linen backed. Very good.

100/150

274. [Maskelyne and Devant] **Autographs of The Maskelynes and David Devant.** Fantastic grouping of autographs of the most important British magicians of the Victorian and Edwardian eras, at England's two Homes of Mystery, Egyptian and St. George's Halls. On a loose pale green album page, and including the inscriptions and autographs of J.N. Maskelyne, Nevil Maskelyne, E.A. Maskelyne, and David Devant.

200/400

275. McComb, Billy. **Billy McComb's guest book.** Kept by McComb in his London home on Tufnell Park Rd. from 1969 - 1985, this register reads like a "Who's Who" of magic and entertainment. Signatures fill the first twenty six pages of the volume, and include those of the following luminaries: Jay Marshall, David Berglas, Harry Devano, Patrick Page, Ali Bongo, Goodliffe, Milbourne Christopher, Mike Caldwell, Karrell Fox, Paul Daniels, Alex Elmsley, Hank Moorehouse, Les Levante, Ricky Jay, Shimada, Bob Read, Topper Martyn, Richard Ross, Peter Pit, Terry Seabrooke, Harry Anderson, Al Goshman, Robert Harbin, Steve Freeman, and many, many more. Several autographs appear more than once. Cloth cover, with McComb's name faintly in pen on the cover, as well as his address label. 8vo. Good condition.

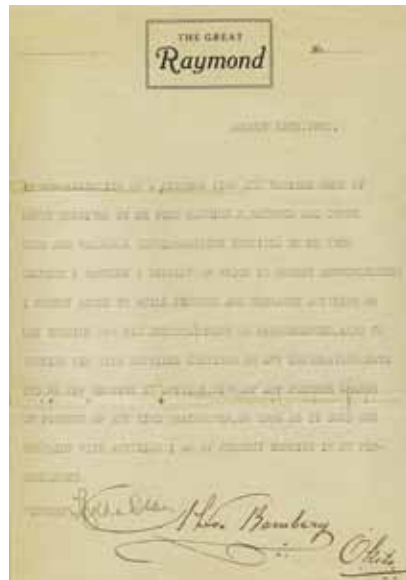
400/600



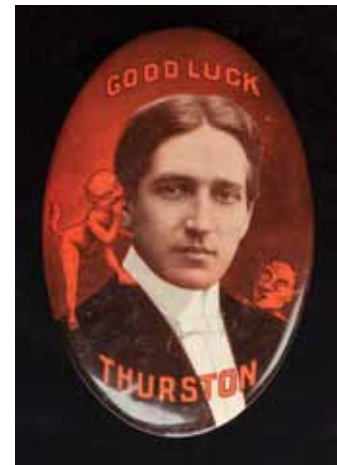
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278

276. Okito (Tobias Theodore Bamberg). **Okito and Raymond employment contract.** On letterhead of The Great Raymond and dated August 15, 1920. The contract states, in part, "In consideration of a diamond ring and various sums of money...I hereby agree to build...anything he may require for his entertainment...as long as it does not conflict with anything I am at present working in my performances." Original fold lines prominent. Matted with a reproduction photo of Okito, taken later in life. SIGNED BY A WITNESS AND TWICE BY OKITO.

400/600

277. Okito. **Bust portrait of Okito, signed.** Berlin, Mar. Walten, ca. 1920. Sepia-toned bust photograph of Okito in makeup and costume. Bearing his orange and black seal on the recto, and signed "Okito" on the verso. Very good.

200/250

278. Tarbell, Harlan. **Archive of over 20 pieces of Tarbell Course ephemera.** Including form letters with printed and secretarial signatures, two palming coins, one printing cut, a deck of X-Ray cards with instructions and illustrations by Tarbell, order forms for props, two colorful poster-size brochures, and more. Many items addressed to Robert Orr of Winnipeg, Canada. Sizes vary; condition generally very good.

200/300

279. Thurston, Howard. **Thurston Souvenir Pocket Mirror ("Mirror Card").** American, ca. 1910. Small celluloid-backed oval souvenir pocket mirror 1 3/4 x 2 3/4" at its widest dimensions, bearing a bust portrait of Thurston with imps whispering in his ears and the text "Good Luck/Thurston." Mirror tarnished and some wear to edges, otherwise good condition. Kuethe MC2.

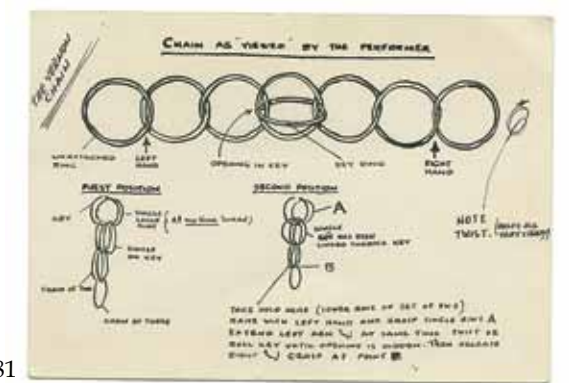
500/750



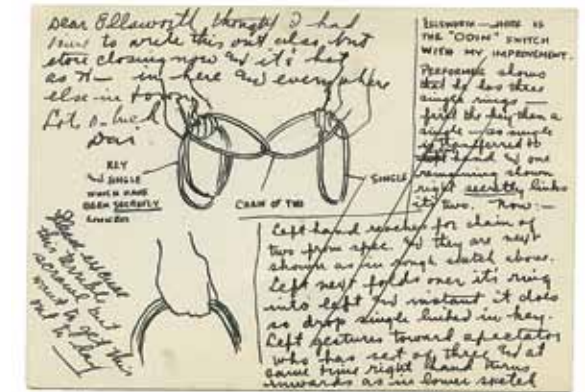
280

280. Vernon, Dai. **Holographic postcard from Dai Vernon to Ellsworth Lyman.** Dated May 26, 1933, Vernon writes to Lyman regarding a "Perfect cig. Switch for card or bill in cigarette." And goes on to describe, with illustrations, a move with Linking Rings. Addressed in Vernon's hand. SIGNED, "ALWAYS SINCERELY, DAI." Marks from mailing, otherwise very good. Accompanied by two empty mailing covers addressed by Vernon to Lyman.

200/400

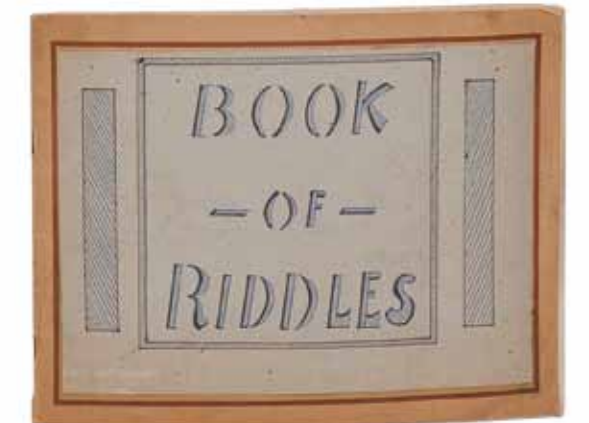


281



281. Vernon, Dai. **Holographic illustrated note from Dai Vernon to Ellsworth Lyman.** In a mailing cover postmarked June 7, 1933, Vernon describes, with several detailed illustrations, moves with Linking Rings, including one he calls "The Vernon Chain." He also writes about the Odin Switch, and states, "Please excuse this terrible scrawl.." despite several lovely illustrations, executed by Vernon himself, that explain the moves. 6 1/4 x 4 1/4". SIGNED, "LOTS O-LUCK, DAI."

200/400



282

282. Victor, Edward. **Forcing book handmade by Edward Victor.** Faux "Book of Riddles" handmade by the great British sleight-of-hand artist Edward Victor for use in children's shows. Each page hand-lettered by Victor. Operates in a fashion similar to a Svengali Deck. 4to. With former owner's labels stuck to rear wrapper. Good.

200/300

HOUDINIANA

283. **Conjurers Monthly Magazine, a lot.** Harry Houdini, editor. Including V1 N1 (Sept. 1906) - V1 N12 (Aug. 1907) cloth bound; together with ten loose issues of Vol. 1 (lacking Nos. 9 and 10) and eight from Vol. 2 (lacking Nos. 1, 4, 11 and 12). Bound volume in very good condition, loose issues vary from fair to very good. Alfredson/Daily 1745.

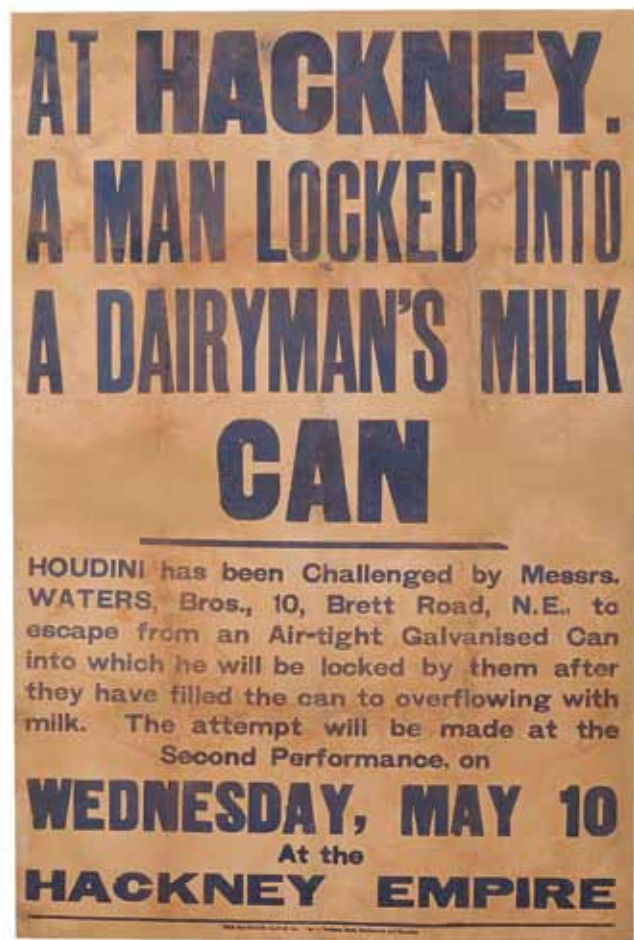
300/400



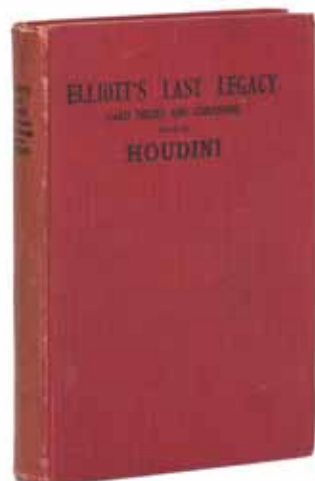
283



285



286



284



284. Houdini, Harry. **Elliott's Last Legacy**. New York: Adams Press Print, 1923. Red cloth stamped in black. Portrait frontispiece of Dr. Elliott, illustrated with line drawings. 8vo. Spine lightly toned, cloth wear on front board, otherwise very good. INSCRIBED AND SIGNED ON THE TITLE PAGE, "BEST WISHES HOUDINI."

1,200/1,800

285. Houdini, Harry (Erich Weiz). **Houdini King of Handcuffs advertisement**. New York, 1900. Extracted from *Mahatma* magazine, and showing Houdini in two poses with cuffs and manacles. Martin Beck is listed as Houdini's manager. Attractively framed and glazed; not examined out of frame. 15 ¼ x 19 ½".

150/250

286. Houdini, Harry. **At Hackney. A Man Locked Into A Dairyman's Milk Can**. Hackney [?], Haycock-Cadle Co., ca. 1905. Half-sheet (19 7/8 x 29 7/8") letterpress broadside/challenge issued to Houdini by Messrs. Waters Brothers for him to escape from an "Airtight Galvanised Can into which he will be locked...after they have filled the can to overflowing with milk." Restoration evident, linen backed; B.

4,000/4,500

Both this challenge and the broadside offered in the following lot were among personal papers kept by Houdini, and after his passing, by his wife, Beatrice. A letter of provenance accompanies the challenge.



287

287. Houdini, Harry. **Houdini Mersey Sensation newspaper broadside**. Liverpool England, 1908. Screen-printed broadside on a single folio sheet of the Liverpool Echo newspaper, heralding Houdini's "daring leap" and coverage of the event in the Echo's sporting edition. Likely used at newsstands to stimulate sales of papers that described and pictured this one-time escape. 20 x 25 ¾". Chips, tape, and wear visible; restoration evident, linen backed; B-

4,000/5,000

This extremely ephemeral item is likely the only one of its kind to have survived, as over-printed broad sheets, still in use at some European newsstands to advertise the day's headlines, typically lasted for one day or less before being replaced on sandwich boards with the following day's announcements.

Both this broadside and the Milk Can challenge offered in the previous lot were among personal papers kept by Houdini, and after his passing, by his wife, Beatrice. A letter of provenance accompanies the broadside.



288



289



288. **Houdini-owned lock picks and keys**. Group of two keys and two lock picks from Houdini's personal collection. Framed and glazed with a certificate of authenticity signed by Henry Muller, owner and curator of the Houdini Magical Hall of Fame, and Sidney Radner, honorary curator of the Houdini Historical Center of Appleton, Wisconsin. 20 x 11 ¼".

500/900

289. Houdini, Harry. **Houdini theater program**. For an appearance at Keith's theater beginning Jan. 23, 1922. Houdini receives top billing, performing the Water Torture Cell, and offering a reward to anyone who can prove he can obtain air while submerged. Tall 8vo. Wraps worn; very good.

200/300



290



291

290. **Houdini's Water Torture Cell Fragment.** Being a charred slab of wood and one nail from Houdini's original and most famous escape device, the Water Torture Cell. The Cell, which burned in a fire at the Niagara Falls Houdini Museum in 1995, was subsequently restored. 350 relics from the original device were matted and framed. Framed and glazed. With a certificate of authenticity signed by Sidney Radner incorporated into the presentation, and notarized seal with statement of limitation affixed to verso of frame. 14 1/2 x 27 1/2".

1,000/1,500

POSTERS

291. Alexander (Claude Alexander Conlin). **Ask Alexander.** [Bombay, Av Yaga], ca. 1919. One-sheet (28 x 40") color lithographed poster depicting the head of the great mind reader in the shape of a question mark. Framed and glazed; not examined out of frame.

400/600

292. Anderson, John Henry. **The Great Wizard of the North.** London, R.S. Francis, 1855. Pictorial letterpress broadside (9 1/2 x 29") heralding Anderson's appearance at the Royal Lyceum Theater. Bust portrait at top of bill, followed by considerable and detailed text in the form of a letter written by Anderson himself. Handsomely framed and glazed. One chip to frame. Expert restoration evident, including some image/text loss; B.

2,500/3,500

Anderson's lengthy missive, which fills the better part of the broadside, describes the production he will bring to this theater in London's West End, his knowledge of séances and spiritualism, as well as his travels in America, and the various famous persons and royals he has performed for. In America, he states, "The aggregated of my American audiences amounted to little short of Three Millions, and comprised all classes, from the President at Washington to the Red Indian in the Forests of Florida."



293



295

293. Blackstone (Henry Boughton). **He Beats the Devil. Blackstone the Great Magician.** Long Island City, National Printing & Engraving, ca. 1928. Two-color window card (14 x 22") depicting a giant cauldron, out of which flames spout. Closed tears in margins, fold lines visible. B.

400/500

294. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo Hits the Bull's Eye of Public Opinion Every Time.** Birmingham, James Upton, ca. 1913. Half-sheet (20 x 30") color lithograph depicting a full-length portrait of Soo dressed as an archer, aiming a bow and arrow at a distant target. Minor restoration to borders and one spot in image; A-

2,800/3,000

295. Dante (Harry August Jansen). **Farewell Visit. See Dante. Sim Sala Bim.** Leicester, Wilsons Printers, ca. 1938. Two-color offset broadside (12 3/4 x 23 3/4") advertising the full-evening show of this famous Danish-American illusionist. One corner torn and wear visible; framed and glazed and not examined out of frame.

250/350

296. Nicola (William Mozart Nicol). **World's Greatest Wizard. The Great Nicola.** Cleveland, Otis Litho., ca. 1930. Color lithographed window card (14 x 22") bearing a portrait of the magician, an imp whispering in his ear, a burning brazier in the foreground. Magnificently framed and glazed; not examined out of frame. One of three known examples.

3,500/4,500

Though Nicola was noted for his business acumen as much as his ability as an entertainer, he toured the world successfully with a three-hour show of magic, escapes, and illusions eventually retiring to his hometown of Monmouth, Illinois. Both his father and brother were also professional magicians.



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294

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

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Cover and title page design: Kevin McGroarty
Text, layout and design by Gabe Fajuri
Photography: David Linsell and Gabe Fajuri

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Potter & Potter wishes to thank Carole Levitz, the Cardini's daughter, for the opportunity to offer her family treasures at auction. Her children, Vicki, Raylene, and Wayne, are also due credit for their patience and help. We would also like to thank Brad Ball for his assistance in the preparation of the catalog, from beginning to end.

Thanks are also due to: Roger Dreyer, Charlene Sperber, Etienne Lorenceau, Joseph Holland, Richard Kaufman, Philip Willmarth, Kevin King, Steve Faris, Joe Long, Rex Conklin, Raymond Ricard, The Estate of William King, Jr., Penny Alexander, Todd Karr, Will Houstoun, Kevin McGroarty, David Kovac, Max Howard, Michael Kam, J.P. Jackson, Raymond Goulet, John Fisher, and Doug Edwards.

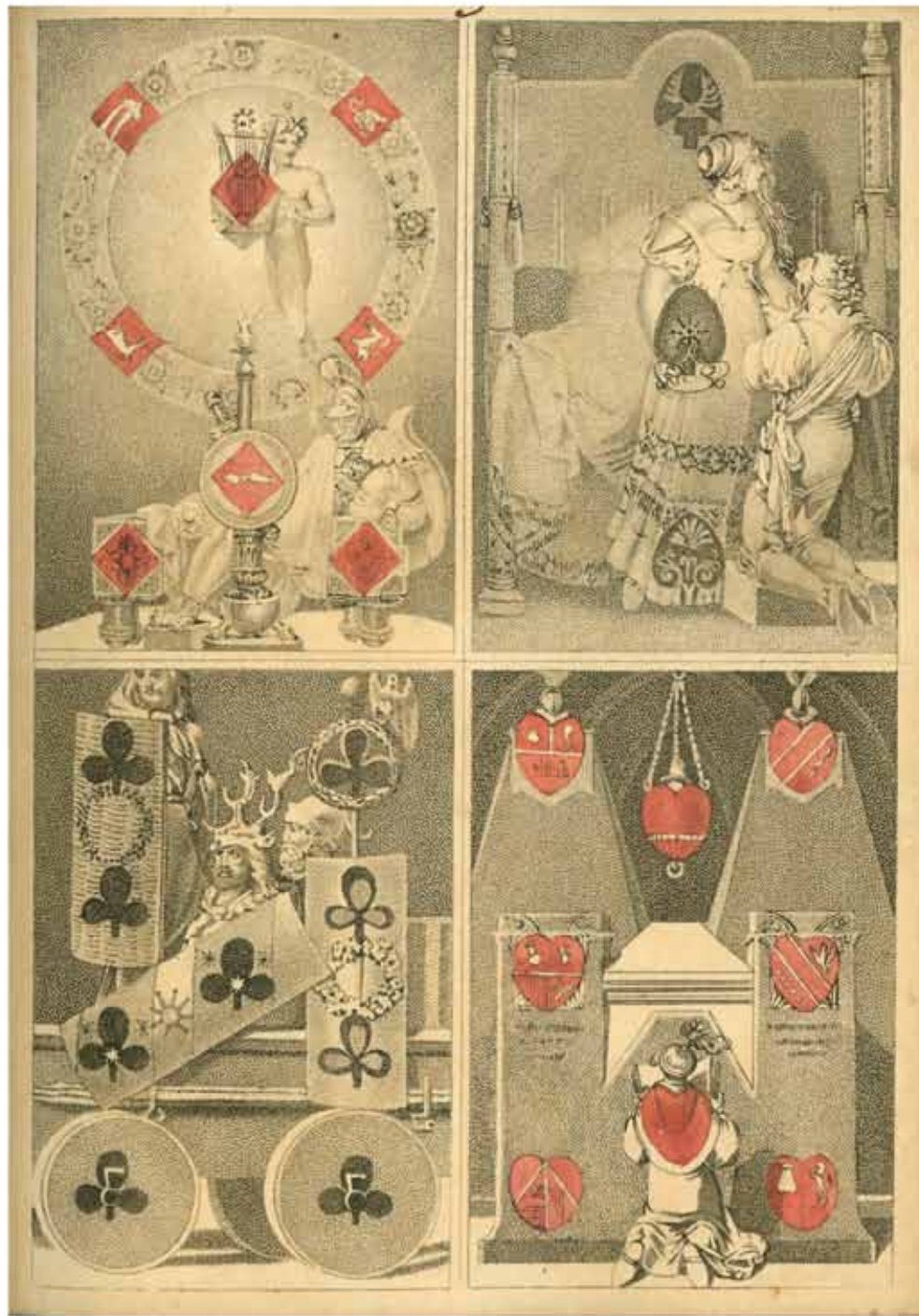


Plate three from *Pictorial Cards in 13 Plates, Each Containing Four Subjects, Partly Designed from the Subjoined Tale of Beatrice; or, the Fracas.*
London: R. Ackermann, 1819.



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