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SELECT SECRETS

DECEMBER 9, 2023



MR. KELLAR says  
"Thurston will be the Greatest  
Magician the World has ever known"



PUBLIC AUCTION #149

# SELECT SECRETS

## AUCTION

Saturday  
December 9, 2023  
10:00am CST

## INQUIRIES

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

## PREVIEWS

December 7-8, 10am-5pm

Additional images can be found on  
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# FOREWORD

John Fisher

When Gabe Fajuri invited me (amongst others) to contribute lots from my collection to feature in a special sale that he was contemplating for later this year, he explained with a producer's imagination and insight how he was targeting items that would sparkle with an individuality and uniqueness that would leap off the pages of his catalogue. The occasion would, in fact, serve as the auctioneer's equivalent of a star-studded theatrical gala that might have featured many of magic's greatest names, in the way we approached our collaboration as author and publisher in *Heroes of Magic*.

What might have been a difficult task proved an enjoyable one, in the process bringing one to reassess why we collect artefacts in the first place and reevaluating their ongoing importance as we crowd more into our treasured hoards. Every item I have cherished as a collector has an identity of its own that serves as a ticket to an earlier time and place or as the passport to an event or meeting — real or imaginary — of distinct significance.

Our collections enable us to travel in time, but — as importantly — there comes a moment when the impulse to share becomes more relevant, not least to ensure that things we once prized for their history are guaranteed an ongoing relevance and existence beyond our lifetimes. The noted entertainer and collecting connoisseur Barry Humphries, who died earlier this year, once observed that he had long ago come to appreciate that he could not cram in any more without discarding aspects of what he already had, something this most versatile of men acknowledged as a metaphor for his own life.

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The objects I have contributed to these pages have all served as markers in my own time on earth. Here are souvenirs of working associations with some of magic's most notable performers as well as historical artefacts that through association have provided me with moments when I was able to imagine myself in the presence of past legends who provide magic with a colourful back story and heritage unlike that of few other performing arts.

Whenever I have handled the small tin of wax that Cardini applied to his fingertips to aid his billiard ball manipulation — the last thing he almost certainly did before he walked onstage — I have been conjured back to a privileged position by his side in the wings of the greatest stages in the world.

Some items rate higher on the fascination scale than others. Who would have thought that anything would have survived the fateful fire that marked Lafayette's demise? But the least likely of objects did. Search it out in the pages that follow and I guarantee the description alone will conjure up the quickening pace of TGL's entry on horseback as he galloped onstage, as resonant and arresting as the distant hooves in any Western movie.

Nor does the irony of some objects elude me. There can be few if any volumes in existence signed and inscribed by the father figure of modern British magic, John Nevil Maskelyne, to his young acolyte David Devant in the heady days near the start of their partnership. The years would pass, the pair would become estranged, and Devant would end his final years in abject health and poverty. His scrawled attempt at a signature to an admirer made at the end of his performing career triggers immediate sympathy: the lonely spidery initials tell their own sad story.

In more recent times few magicians have performed more successfully in the medium of television than Britain's kindly conjuror David Nixon, his impact made even more impressive in that for the first half of his three decades as a star he was performing on the medium live. To know this is to wonder just how many times he used his stopwatch to get the timing of each item exact before he faced the cameras. That watch engraved with his name is also among the treasures that follow.



It is always difficult to pinpoint the exact moment in one's life when collecting — or for that matter any obsession — took a hold on one's psyche. A great deal hinges on childhood. The first items I hoarded and still cherish were the simple props with which my grandfather first enchanted me with magic: an old stoneware ginger beer bottle which he substituted for the Vase of Allah and an early magic money-making machine of the type made famous by Laurel & Hardy and Dante in *A Haunting We Will Go*. Today they still sit reassuringly on my shelves.



With Ricky Jay establishing the world record for throwing a playing card at the BBC in 1976.

Many years later — in 1977 to be exact — the doyen of all magic collectors took me on an impulse visit to the London home of a friend, the antiques dealer Kay Robertson. I was speechless as we surveyed her collection of paper artefacts chronicling the life of the great pantomime clown Grimaldi. Playbills, music covers, manuscripts, mementoes of all kinds were arrayed over a full-scale billiards table impossibly installed in the attic of her imposing Edwardian home. One could almost say that the collection was complete in that the numerous originals — all arranged chronologically — were interleaved with photocopies of items in other collections that she still hoped to come across in their original state.

She then took us downstairs to inspect her other collection, one I might have dismissed of any interest had she not insisted. This covered the more unlikely history of the paper napkin in all its shapes, sizes, textures, and identities. Their printed pedigree of hotels, restaurants, airlines, and ocean liners from all over the globe held us fascinated. This again was social history at the highest level as well as the ultimate justification of the instruction never to throw anything away.

For those who have not guessed, my companion that afternoon was Jay Marshall. In an interlude of a few tantalisingly short hours, he taught me that collecting could qualify as both a serious academic discipline and as a seemingly frivolous diversion. The important point is that both of Kay's collections were equally valid at both levels in her mind.

The items assembled by Gabe in his role as both curator and impresario for this special sale will all qualify for consideration one way or the other. Whether your interest is driven by academia, amusement, or sheer acquisitiveness there will surely be something very special indeed to appeal to every devotee of magic and its allied arts in the pages ahead.

On with the show!



**FAILURE MEANS A DROWNING DEATH**

1. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini's Death-Defying Mystery**. Cincinnati & New York: Russell-Morgan Litho., 1908. One sheet color stone lithograph depicting Houdini in his famous Milk Can escape, crouched down inside the galvanized metal container with water pouring down over his body. A vignette at the lower left shows the can in its locked state prior to Houdini's death-defying escape. 40 x 30". Even toning across the image and at margin edges, with faint restoration to old fold lines and very small border chips; A-. Linen backed. A RARE POSTER; one of perhaps five examples extant.

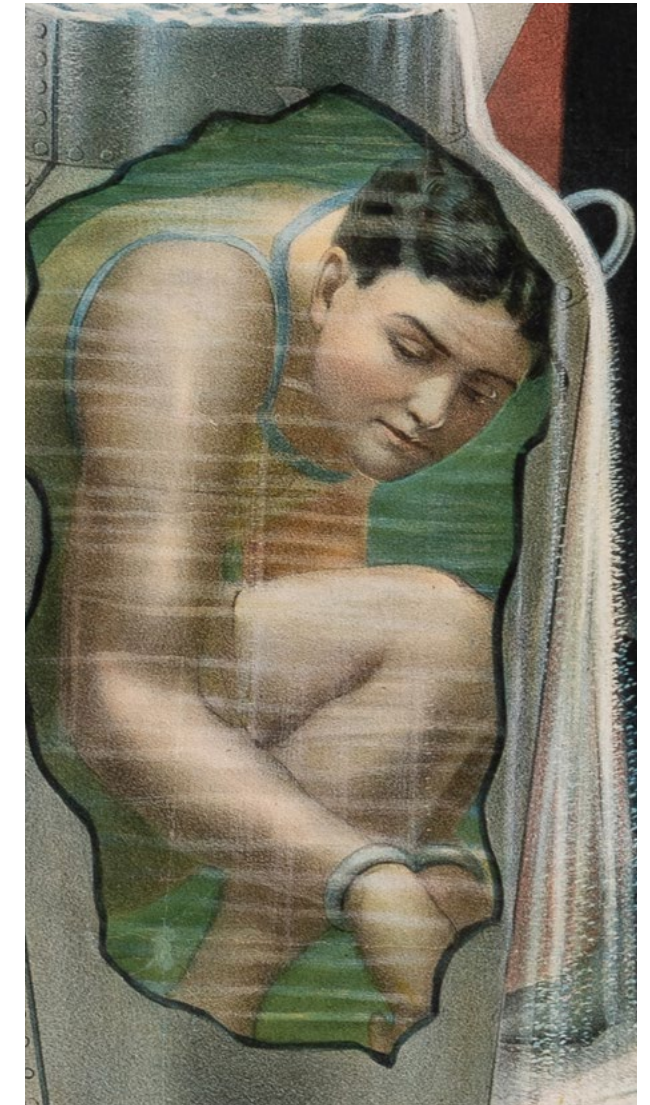
40,000/60,000

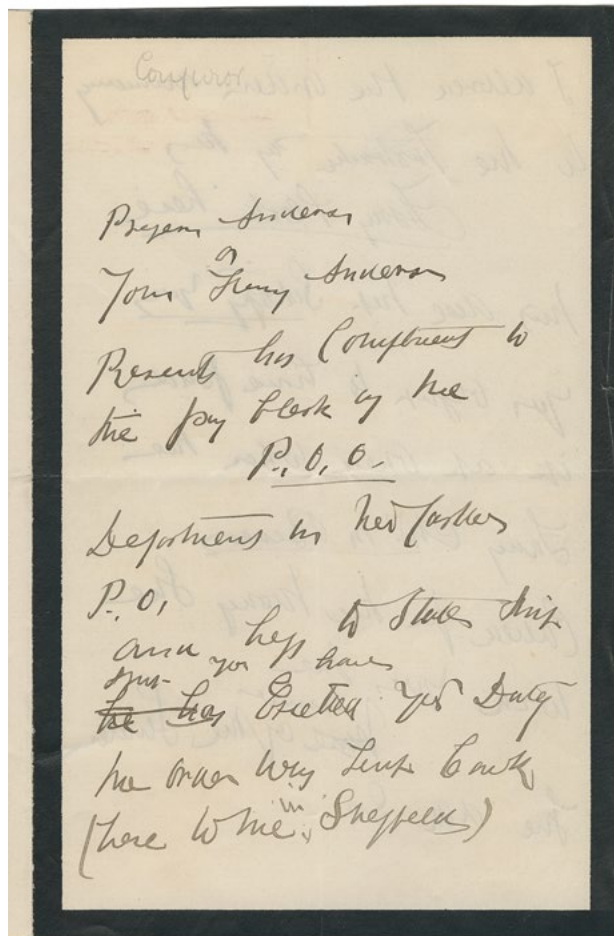
*Houdini debuted the Milk Can in St. Louis in 1908. Appearing on stage in a bathing suit after the galvanized container had been filled with water by his assistants – and after its inspection by a committee from the audience – he plunged inside where he was “deprived of life-sustaining air” as the lid was clamped on and locked in place. Then, a curtained cabinet was put in place around the device as the audience was encouraged to hold its collective breath, the seconds suddenly and conspicuously ticking away.*

*As the first minute elapsed, nearly everyone in the theater was gasping for air. At minute two, the crowd was holding its breath again – but now figuratively, hoping the escape had not taken a dire turn. Houdini's assistant Franz Kukol stood at the ready with an axe in hand, ready to split open the Milk Can and save his employer's life.*

*But just as the tension was set to bust, out stepped a triumphant Houdini, chest heaving and breathless, but still very much alive. The curtains around the apparatus were cast aside to reveal not only that Houdini had escaped, but that the lid of the Milk Can remained securely locked shut.*

*This poster was acquired at the Houdini Estate Sale held in New Jersey in 1981 by a former owner; it was removed from one of many trunks found in the basement of Houdini's home at 278 West 113<sup>th</sup> Street in Harlem, where it had been stored in the decades following the magician's untimely death.*





2



3

2. ANDERSON, John Henry (1814 - 74). **Great Wizard of the North ANS.** Circa 1855. Four pages on mourning stationery (one folded quarto sheet), entirely in the hand of the great Scottish conjurer and possibly a promissory note or receipt tendered to a pay office regarding a performance of Anderson. The note bears his signature on the first page, and reads in part, "... John Henry Anderson Presents his Compliments to the pay clerk of the [?] P. O. O. Department in Newcastle P. O. and hope [?] to state this just [?] - you have [two previous words crossed out] executed your duty ... (here w[ith] me in Sheffield)... and a report to the Post Master General Music Hall Sheffield." Rear panel blank, with old folds and four tiny mounting remnants to blank portion, else very good. RARE; only the second Anderson letter we have offered for sale.

1,000/2,000

3. ANDERSON, John Henry (1814 - 74). **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, diameter 2". Scuffed lettering to obverse and minor clipping around rim. Sold with a gilt-stamped Lucite display case. MT012. RARE.

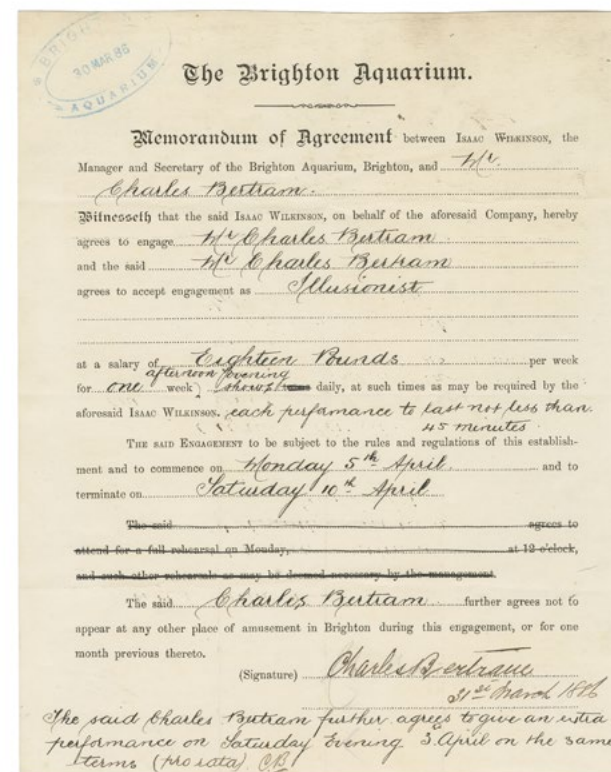
2,000/3,000

4. BEN ALI BEY (Max Auzinger, 1839 - 1928). **Cabinet Card Portrait of Ben Ali Bey.** Wetzlar, Germany: Max Spalke, ca. 1890. Half-length matte-finish portrait of the man credited with "discovering" and refining Black Art. He looks directly at the camera, resplendent in the elaborate "oriental" costume and conical hat which he appeared in on stage. 6 1/2 x 4 1/4" in cabinet card format on photographer's gilt-stamped mount, with scuffing and wear to verso. The first portrait of Bey we have encountered.

300/600



4



5

5. BERTRAM, Charles (James Bassett, 1853 - 1907). **Theatrical Contract for Magician Charles Bertram.** Dated March 31, 1886, Bertram agrees to appear at the Brighton Aquarium for one week beginning on April 5, 1886 and will present two shows each day, "each performance to last not less than 45 minutes." One 4to sheet, with the aquarium's rubber stamp of acceptance in the upper left and SIGNED "Charles Bertram" and initialed by him again underneath a handwritten amendment in which he agrees to present one further show, "pro rata" on April 3.

400/800

6. [BLACKSTONE] **Hotsie Totsie Bathing Beauty.** Colon, MI: Blackstone Magic Co., ca. 1928. A painting on cloth of a seaside "bathing beauty" is shown. The cloth is folded in half and the magician reaches inside, removing the bather's cape, then swimsuit. When the painting is unfolded it has been transformed. The tide has come in, covering her body and protecting her dignity. Hand painted and sewn. 15 x 23 1/2". With the original miniature bathing costume and cape. Very mild soiling. SCARCE.

500/800

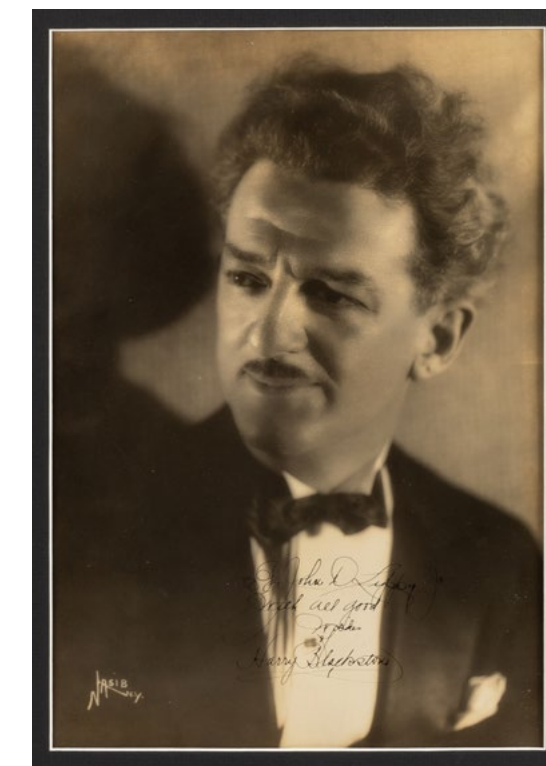
Owned by Percy Abbott and Harry Blackstone, Sr., the doors of The Blackstone Magic Co. remained open for only 18 months. A disagreement between the partners shuttered the business. Consequently, everything the company manufactured is scarce or rare, in particular the few pieces of three-dimensional apparatus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

7. BLACKSTONE, Harry (Henry Boughton, 1885 - 1960). **Early Incribed and Signed Portrait.** New York: Nasib, 1920s. Attractive left-facing half-length oversize lobby portrait of Blackstone dressed in a tuxedo with bow tie. Matted to 20 x 16", sight 13 x 9". INSCRIBED AND SIGNED in ink, "To John D Lippy Jr. / With all good / wishes / Harry Blackstone."

250/500



6



7

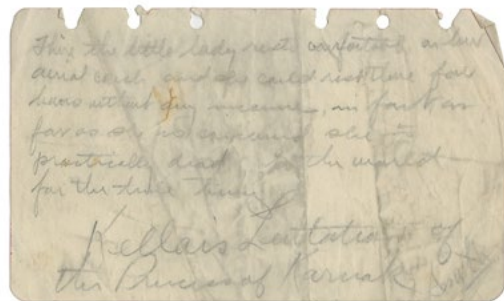
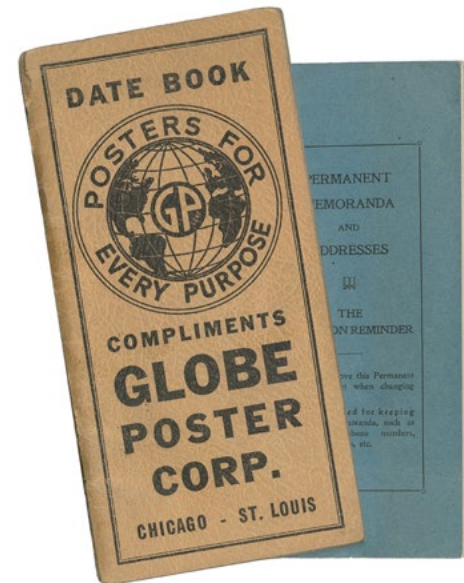


8

8. BLACKSTONE, Harry (Henry Boughton, 1885 - 1960). **Blackstone Crowned "King of Magicians."** Erie: Erie Litho., 1934. Bright profile bust portrait poster of Blackstone in cape and bowtie, surrounded by a regal purple border with text below describing his new royal title. 27 3/4 x 42 1/2". Borders and old folds restored; B. Linen backed. UNCOMMON.

1,500/2,500

*Blackstone was crowned "King" of magicians by an organization he founded, the International Magic Circle. The organization came into being after a rift between Blackstone and W.W. Durbin, then-president of the International Brotherhood of Magicians developed. The title of "king" was conferred on Blackstone at his magic club's annual convention, held in Detroit in 1934. Erie Litho designed and printed several classic Blackstone lithographs, including the well-known "Oriental Nights" image.*



9

9. BLACKSTONE, Harry (Henry Boughton, 1885 - 1960). **Harry Blackstone's 1944 Datebook, Notes, and Levitation Patter.** Chicago, 1943. A small datebook issued by the Globe Poster Corp of Chicago and St. Louis, kept by Harry Blackstone Sr. and including his penciled and inked notations not only of theaters his company would perform in for the 1944 season, but also inked notations regarding fellow magicians, suppliers, addresses, and phone numbers. Theater names recorded include the Pantages in Vancouver, Palomar in Seattle, Paramount in Toledo, and Michigan Theatre in Ann Arbor. Sold together with a memoranda/advertising book kept by Blackstone, including notes on jokes and tricks, and drawings in Blackstone's hand for various stage effects; also included is a penciled script notation in Blackstone's hand (well rubbed) that reproduces a line from his presentation of the Levitation illusion: "There the little lady rests comfortably on her aerial couch and she could rest there for hours without any [illegible], in act as far as she is concerned she is practically dead to the world for the time being. Kellar's Levitation of Princess Karnak." All three objects showing wear from regular daily use. Regardless, a fascinating and personal trove of documents from the heyday of one of America's great stage illusionists.

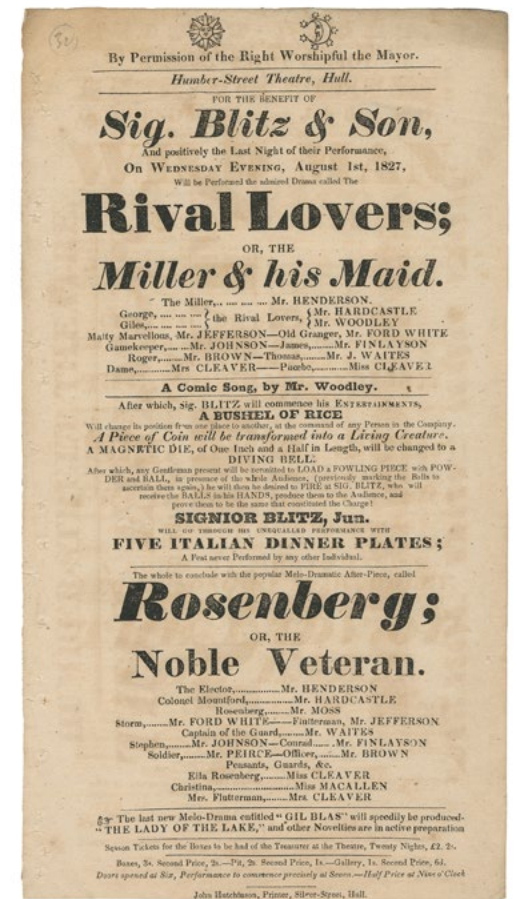
400/600



10

10. [DAVID DEVANT] **Mr. Blands Professor of Legerdemain Illustrated Descriptive Catalogue of New & Superior Conjuring Tricks.** London, 478 New Oxford St., ca. 1880. Publisher's pictorial boards, A.E.G. Copiously illustrated, printed in two colors. 290 pages. 8vo. Introductory remarks and endorsements by Professor Hoffmann, J.N. Maskelyne, and Dr. Lynn. Bookplate of Jeffrey Atkins to front pastedown and accompanied by a letter of provenance describing how Atkins received the book: "This is the Bland catalogue presented to the young Jeffrey Atkins by David Devant, when the former visited the invalided magician in his home at Norman Road, Hove in the early thirties while on holiday with his parents." Atkins would go on to be a magician of note in his own right, and a champion of the famous illusions of Devant, Maskelyne, and their contemporaries from magic's "golden age." All but disbound, gutters taped; poor condition.

500/1,000



11

11. BLITZ, Signor (Antonio Van Zandt, 1810 - 77). **For the Benefit of Sig. Blitz & Son.** Hull: John Hutchinson, Printer, 1827. Letterpress handbill for the two magicians performing on the same bill as two dramas. The Blitz's will transform a "piece of coin" into a "living creature," a die into a diving bell, and present the bullet catching feat. Approximately 11 x 5 7/8". Browning, scattered puncture marks in left margin, else very good.

800/1,200

*Curiously, the feat most often associated with Blitz, the dancing dinner plates, is presented here by Signior Blitz Junior. Was this the son of the famous Blitz who authored Fifty Years in the Magic Circle in 1871, or Blitz himself? General conjuring biographies make no note of Blitz's father being a conjurer, and cite the famous French magician, Philadelphia, as his mentor.*



12



13



14

12. CARDINI (Richard Valentine Pitchford, 1895 – 1973). **Inscribed and Signed Portrait of Cardini.** Chicago: Maurice Seymour, ca. 1932. Striking half-length front-facing portrait of a pre-moustache Cardini in white tie, tails, and top hat and sporting his trademark monocle. 10 x 8". Pinholes in upper and lower margin, mat remnant in left margin. INSCRIBED AND SIGNED to fellow sleight-of-hand artist Edward Victor: "To my friend Edward Victor / Most Sincerely / Cardini / 1933." A wonderful association item linking these two renowned sleight-of-hand performers.

400/800

13. CARDINI (Richard Valentine Pitchford, 1895 – 1973). **Three Photographs of Cardini by Lusha Nelson.** [New York, 1935]. A trio of matte finish sepia tone three-quarter length portraits of the famed manipulator, and the most imitated magician of the twentieth century, posed in his stage costume, including his cape, top hat, white gloves and bow tie, with a fan of cards held before him. In two pictures, he holds his trademark monocle in his right hand. Each 6 ½ x 3 ¾", loosely mounted to a mat board.

500/1,000

Nelson (1900 – 38) was a regular contributor to *Vanity Fair* and a protégé of Edward Steichen. In his short career – ended unexpectedly by lymphoma – he photographed celebrities from Katherine Hepburn and Jesse Owens to Alfred Stieglitz and Fiorello LaGuardia.

14. CARDINI (Richard Valentine Pitchford, 1895 – 1973). **Cardini's Harlequin Cigarette Holder.** London: Jon Martin, ca. 1961. Metal cigarette holder with tapered plastic tip, made to order by Martin for Cardini for use in his manipulative magic act featuring the production and vanish of cards, billiard balls, and apparently an endless supply of lit cigarettes. Length 4 ¼". Accompanied by a lengthy note of provenance from Bobby Bernard reading, in part, "During his visit to London during 1961, I met with Cardini, and we both visited the house of John [sic] Martin ... a new improvement had been included so that the cigarette could "lock" ... if required it would not move. During afternoon tea in a cafe, Cardini presented me with the cigarette holder ... ." Sold together with an empty die-cut Cinco Cigar carton as referenced in Bernard's letter, INSCRIBED AND SIGNED by Cardini above the window: "To my friend Bobby / Sincerely Cardini / 1961."

1,500/2,500



15



17

15. CARDINI (Richard Valentine Pitchford, 1895 – 1973). **Cardini's Magician's Wax.** New York, ca. 1960. Tin of wax made and used by Cardini. Housed in a circular tin, and reportedly comprised of a blend of waxes made by Cardini himself. Likely used in his rising card effect. The interior of the lid of the tin is HALLMARKED "Cardini" in block capitals. With a LOA from the former owner, magician Bobby Bernard, relating a conversation with Cardini who explained that by rubbing "my fingers (tips only) over the wax in the tin, this helps me during the billiard ball manipulations." The tin was obtained by Bernard from a dealer who purchased it from Roy De Faka (Pitchford), Cardini's brother and fellow magician.

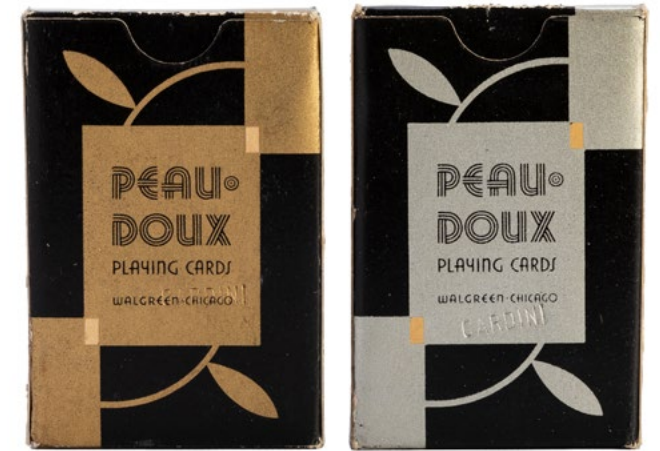
250/500

16. CARDINI (Richard Valentine Pitchford, 1895 – 1973). **Silver and Gold Peau Doux "Cardini" Playing Cards.** Chicago: Walgreen Co., ca. 1934. Two unopened packs, one silver and the other gold, of the bridge-size fanning cards purchased by Cardini for use in his famous act. Cardini hallmark stamp to one panel of each box. Tax stamps and cellophane wrappers present; boxes show only moderate wear.

500/1,000

17. CARDINI (Richard Valentine Pitchford, 1895 – 1973). **Cardini's White Dress Scarf.** Being a gentleman's white double-weight Rayon scarf worn with tie and tails, with fringed ends. Approximately 8 ¾ x 40 ½". Old spots and wear, but generally good condition. With a note of provenance from Cardini's daughter attesting to her father's ownership of the scarf.

400/800



16



18

18. CARDINI (Richard Valentine Pitchford, 1895 – 1973). **Cardini the Suave Deceiver.** Manchester: Langmans, 1930s. Five-color hanging window card for Cardini's appearance at the top of the bill at the Manchester Hippodrome, billed as "the talk of the town," alongside Will Hay, Tex McLeod, Adanos the juggler, and other acts. Paste over at top. 17 ½ x 11". Border chips, else very good.

400/800



19

19. CARDINI (Richard Valentine Pitchford, 1895 – 1973). ? **Cardini ? Die Weltsensation des Lachens.** Berlin, 1933. Two-color poster advertising the Suave Deceiver's appearance at the Jewish-owned Kabarett der Komiker months after Hitler came to power. Approximately 27 x 19". Mounted to a folio-size album page with a partial typed description of Cardini's act on three sheets affixed to the verso. Browned, chipped, and tape stained; sold as-is.

400/800

20. CARLTON (Arthur Phelps, 1881 – 1942). **Group of Carlton Ephemera.** 1910s – 20s. Seven items, including three postcards (two RPPCs; one of Carlton in costume for the Humpty Dumpty pantomime, the other with the Die Box in his hands; a third card printed in colors depicts a cartoon of Carlton with his body stretched into a question mark shape); a printed rendering for Carlton's Continuous Entertainment Company, Ltd., showing an arcade-like edifice of sideshow illusions including Thuma and Spidora, mounted to stiff card; three sepia tone snapshots of Carlton on two sheets, handsomely matted and picturing him in old age and well past his prime but still wearing his makeup and domed wig and holding a fan of cards; and a larger photograph of Carlton in evening dress but without his makeup or wig. INSCRIBED AND SIGNED by Carlton to fellow magician Bill Stickland, with corner faults repaired. The largest 9 x 10". A good group of uncommon items from the high and low points in the life of this British music hall star comedy magician.

400/800



20

21. CARLTON (Arthur Phelps, 1881 – 1942). **Souvenir Statuette of Carlton, the "Human Hairpin."** British, ca. 1916. Small lifelike plaster likeness of the famous music hall magician and manipulator who was among the highest-paid performers of his generation. Here, dressed in his stage costume of blue tights, tiny exaggerated yellow tailcoat, and a tall domed bald headpiece, Carlton holds a fan of playing cards in his right hand, while his left rests on his hip. With the base bearing his name in block capitals, and signed beside one foot by the sculptor, "J. Sabuter [?]." Height 17". General wear and chipping, with right arm imperfectly repaired but intact. This sculpture was gifted to magician Jeffrey Atkins by the sister-in-law of Carlton, the statuette having been presented to her by Carlton himself. RARE; the first example we have offered for sale.

1,000/2,000

*Though Carlton died in poverty, for years he was a genuine music hall star and among the best-paid magicians in England. His act was a combination of manipulative magic with cards, the venerable Die Box, and various stage illusions, all accented by not only his funny appearance and unusual costume, but a brand of self-deprecating humor that frequently poked fun at his appearance, including a delivered in his trademark falsetto: "What are those wires for, Daddy?" Then, "Don't be silly, my child, those are his legs!" Will Goldston advertised these statues for sale in his Magazine of Magic in 1916 as something suitable for "a magician's den," but apparently few have survived. Further information about Atkins' acquisition of this rare object appears in his "On the Illusion Scene" in the February 1974 issue of Magigram.*



21

22. CHUNG Ling Soo (W.E. Robinson, 1861 – 1918). **Signed Chung Ling Soo Postcard.** British, ca. 1910. Monochrome full-length offset portrait postcard of the "Marvelous Chinese Conjurer" resplendent in his fine embroidered robe, a pillbox hat in one hand. Divided back, postally unused. SIGNED in Chinese and English by Chung Ling Soo at the right.

300/600

23. CHUNG Ling Soo (W.E. Robinson, 1861 – 1918). **Photograph of Chung Ling Soo and Suee Seen in Costume.** Circa 1910. Sepia tone full-length portrait of Soo and his chief assistant "Dot" Robinson (a/k/a Suee Seen) on stage and wearing elaborate Chinese robes and tall decorative hats. 5 1/8 x 3". Minor scuff in upper right, else good or very good. SCARCE; one of only a handful of Soo portraits we have offered.

500/1,000



22



23

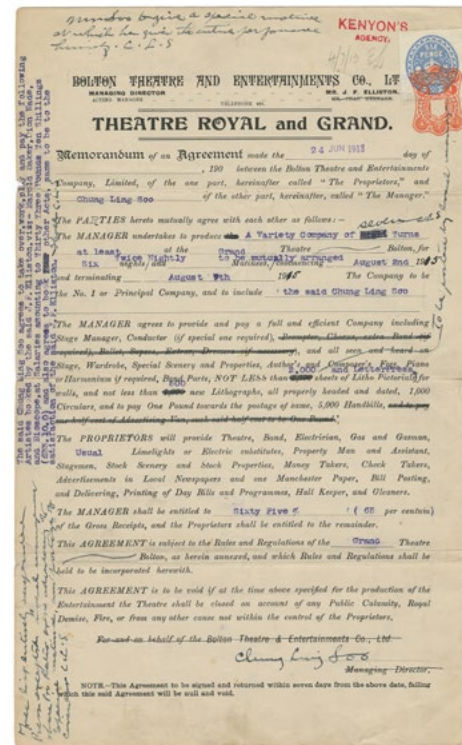




25



26



24

24. CHUNG Ling Soo (W.E. Robinson, 1861 – 1918). **Chung Ling Soo Annotated Theatre Contract**. Dated June 24, 1913, the contract governs an appearance by Soo and “a variety company of seven turns at least,” at the Grand Theatre Bolton, for August 2 – 9, 1915. With original old folds (minor splitting thereto), and the rubber stamp of Kenyon’s Agency in the upper right. INITIALED “C.L.S.” in ink three times beside typed and holographic annotations or corrections in the margins (the manuscript changes are in Soo’s hand), and SIGNED in ink at the bottom of the first sheet, “Chung Ling Soo.”

1,500/3,000

Here, Soo works for the management on a percentage basis, receiving 65% of the gross receipts, from which he agrees to pay his supporting specialty artists just over 33% in salary for the week. The contract was signed more than two years before the performance was to take place, anecdotal proof of Soo’s popularity with variety audiences of the time.

25. CHUNG Ling Soo (W.E. Robinson, 1861 – 1918). **Chung Ling Soo. [Peacock Feather Poster.]** London: J. Weiner Ltd., ca. 1918. Half-sheet color lithograph bearing a bust portrait of Soo in the center of a peacock feather, on a striped pastel background. “Chung Ling Soo Mysteries” overprint to bright red hanging scroll at lower left. 30 x 20”. Linen backed, A-.

4,000/6,000



27

26. CHUNG Ling Soo (W.E. Robinson, 1861 – 1918). **Chung Ling Soo / Has Reached the Highest Pinnacle of Fame**. London: J. Weiner, ca. 1915. Color stone lithograph poster depicts the magician with a sword in his right hand and with his left arm extended. He stands proudly atop a mountain at sunset. “Li Sing Foo / Mysteries” over-print. 30 x 19 3/4”. Linen backed. Old folds, a few small chips and stains in margins. Linen backed. A/A-.

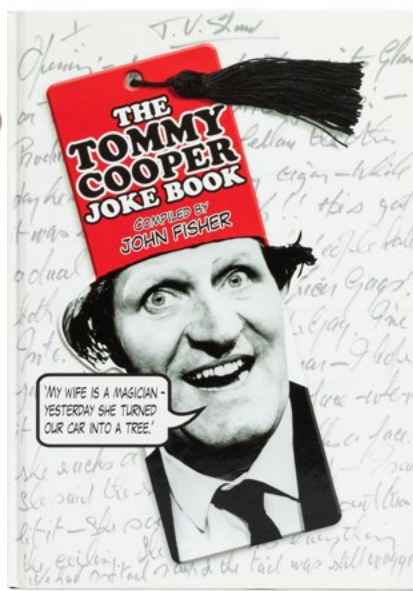
4,000/6,000

27. CHUNG Ling Soo (W.E. Robinson, 1861 – 1918). **Chung Ling Soo’s Gold Cufflinks**. Circa 1914. A pair of 9-karat gold cufflinks owned and worn by the famed Chinese Conjurer Chung Ling Soo, each face decorated with Chinese characters for happiness and longevity within a patterned border, the toggles modeled on short pieces of bamboo and connected to the faces by three short links of gold chain. Faces approximately 3/4 x 5/8” at widest points. Accompanied by a letter of provenance bearing pencil-rubbed images of the cufflinks, stating “these oval gold cuff-links ... were the property of WILLIAM ELLSWORTH ROBINSON a.k.a. CHUNG LING SOO ... and, it is believed, were taken from the shirt removed from his dressing-room after his fatal accident in March 1918. They were subsequently presented by his son, HECTOR ROBINSON, A.I.M.C. to LARRY BARNES ...” The letter is signed by both Hector Robinson and Larry Barnes, and is accompanied by Robinson’s business card and a photograph of Hector with Channing Pollock.

2,500/5,000



28



28. COOPER, Tommy (1921 – 84). **A Collection of Tommy Cooper's Handwritten Jokes, Memorabilia, and Personal Items.** 1960s – 80s, and including a small notepad of jokes in Cooper's own hand (with the line, "If you don't marry me, I'll die – and nine years later, I did!"); two lists of gags and/or running orders for appearances at the London Palladium; a cardboard sheet with a loose script and cues for a sketch about a plumber; two gag celluloid noses and a Thumb Tip from Cooper's estate (the latter with an ANS from Cooper's wife, Gwen); a small porcelain pillbox with various dress studs and pins owned by Cooper including a Grand Order of Water Rats lapel pin; souvenir Cooper playing cards, pen, and lenticular; Cooper's brass whistle used by a stagehand in his celebrated "Hats" routine; a gag porcelain "half" teacup; a playing card signed by Cooper; a bilboquet bought by the Coopers on a European vacation which became the inspiration for Cooper's well-known ball and cone gag; and the printing plate for a two-color postcard featuring Cooper in his trademark fez, together with three modern works by John Fisher: *Tommy Cooper's Secret Joke Files* (2011), *The Tommy Cooper Joke Book* (2009), and *Tommy Cooper's Mirth, Magic & Mischief* (2010), each volume SIGNED by the author and in fine condition.

1,000/2,000



29

29. CULPITT, Frederick (1877 – 1944). **Engraved Medallion Presented to Culpitt by David Devant.** A gold teardrop-shaped medallion engraved with the initials "F C" on the central raised surface, surrounded by a floral-like pattern, the medallion itself hanging from a thick golden chain. Medallion 1 3/4 x 1 1/8" at widest points. The verso of the medallion finely engraved with the following text: "Presented to / Frederic Culpitt Esq. / by / David Devant / Managing Director of / MASKELYNE & DEVANT Ltd. / As a slight token of esteem / and in recognition of his abilities / as stage manager and artist / St. George's Hall / April 1912 – July 1915." In the original tooled leather presentation case, lined in white plush. Sold together with a vintage RPPC picturing the medallion in its case, circa 1920, and Val Andrews' *Fred Culpitt: A Brief Biography* (Calgary: Abraxas, 2000), in fine condition, inscribed and signed by the author.

800/1,200

*Culpitt was a stage magician of note who performed in a chatty, funny manner. He created many tricks, among them the Bathing Beauty and an original method for the Vanishing Cane, but is remembered by modern magicians primarily as the inventor of the Doll House illusion. Culpitt worked steadily at St. George's Hall for three years and was presented with this handsome medallion upon his departure for other theatrical ventures. Culpitt reflected upon his time at the hall in an interview in The Magician for September, 1915: "I venture to add again, I hope, without boasting, that the work has been useful and the labourer worthy of his hire. Mutual satisfaction, I trust, as between St. George's Hall and myself! Certainly I owe it a great deal. Every magician who has worked there does. However great his abilities, he has learned something there. It would be impossible not to benefit magically by association with such men as Maskelyne and Devant. Their keen eyes always detect the weak spot in a trick or effect. In consequence, one gets the advantage of tips and suggestions of incalculable value to the ambitious performer. The St. George's Hall audiences too, are fine. Immediately you step out before them you realise that they are friends, and this sensation inspires so much confidence that repose and naturalness of action come as a matter of course."*

30. CUMBERLAND, Stuart (1857 – 1922). **A Thought-Reader's Thoughts.** London: Sampson Low, Marston, Searle & Rivington, 1888. FIRST EDITION. Publisher's blue cloth stamped in gilt and red. Portrait frontispiece of Cumberland behind tissue. 8vo. Bookplates of W.K. D'Arcy and John Fisher. Foxed, front hinge split, cloth and endsheets stained. INSCRIBED AND SIGNED on the half-title, "To W. Knox D'Arcy Esq. / With the author's kind regards, Stuart C. Cumberland." The first inscribed and signed example we have encountered.

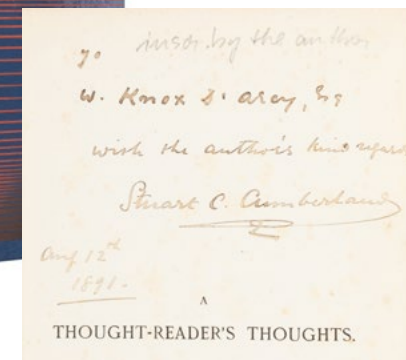
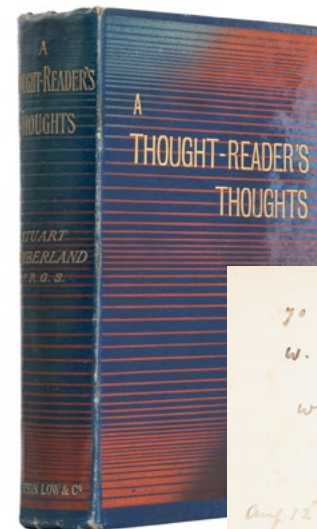
400/800

Cumberland never claimed any supernatural power, though he was able to "read thoughts." In later years he became friendly with Houdini, as both were fervent opponents of spiritualism. The man to whom this book is inscribed, W. K. D'Arcy, was an Australian gold miner instrumental in negotiating the first rights to drill for oil in what is modern day Iran, and was the first director of the firm that became British Petroleum (BP).

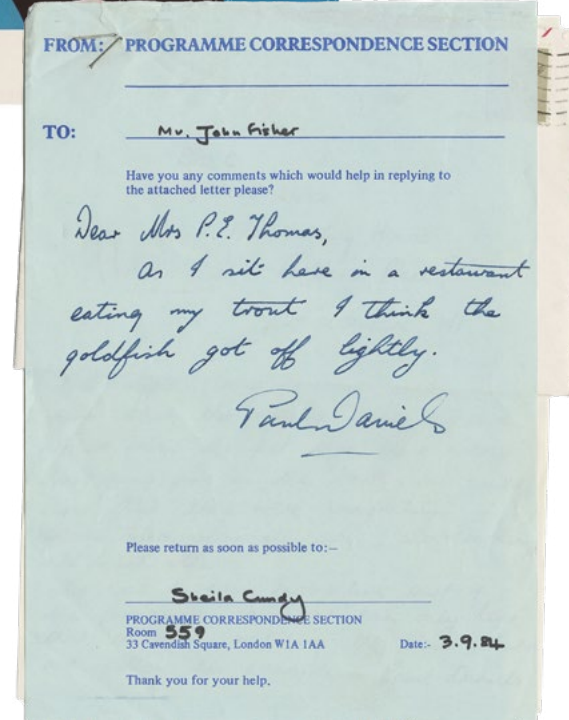
31. DANIELS, Paul (1938 – 2016). **Paul Daniels Magic Show 'Goldfish' Letter of Complaint and Response.** With a receipt stamp of the BBC dated August 31, 1984, the ALS from one Mrs. P.E. Thomas reads, "I wish to protest most strongly the way Paul Daniels was spinning the bowl of goldfish on the programme last night. Any aquarist would tell you that this should never be done. Apart from the fact that there were too many fish in the bowl, one could see that they were completely disoriented after the spin, and crashing into each other. This was a very insensitive part of the programme, and one can only hope that children watching the show would not follow his example. Paul Daniels has certainly gone down in my estimation." With the original mailing cover and Paul Daniels' inter-office ALS response to the complaint attached, the latter reading in full, "Dear Mrs. P.E. Thomas, As I sit here in a restaurant eating my trout I think the goldfish got off lightly. [SIGNED] Paul Daniels." Sold together with an autographed portrait postcard of Daniels, and a collection of Daniels' annual Christmas cards and other cards signed by Daniels and his wife.

150/250

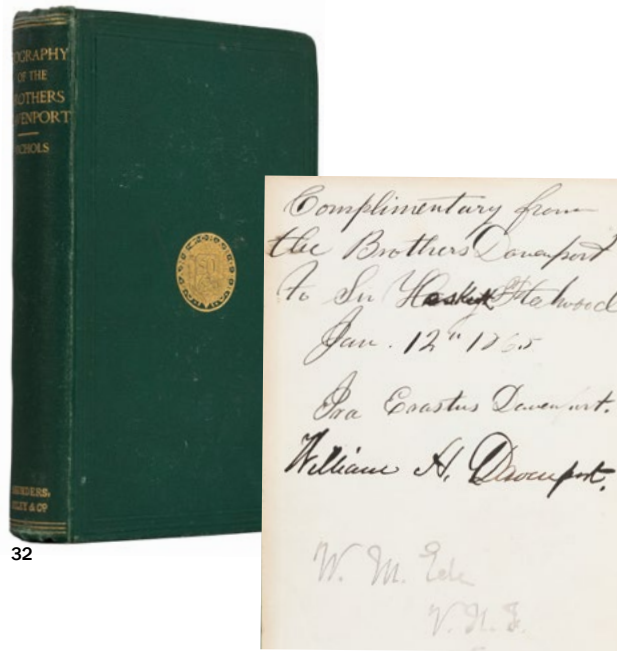
*John Fisher, producer of The Paul Daniels Magic Show, recorded his memories surrounding the receipt of this letter in his 2021 book Heroes of Magic, recalling that it was received in response to, "... a demonstration of cod inventions in which Paul included a self-exercising machine for goldfish. This was simply a goldfish bowl rotating on a revolving gramophone turntable." Fisher went on to describe Daniels' reaction which led to the note offered here: "As we sat in the restaurant, I produced the letter and showed him. His combination of outrage, amazement, and laughter matched my own from earlier. He looked up and said, "Do you mind if I answer this for you?" [the letter had been handed to Fisher as producer of the show, not Daniels.] No problem. He gave me back the form, upon which he had written [the above message]. I never bothered to send the form back on its petty bureaucratic merry-go-round ...."*



30



31

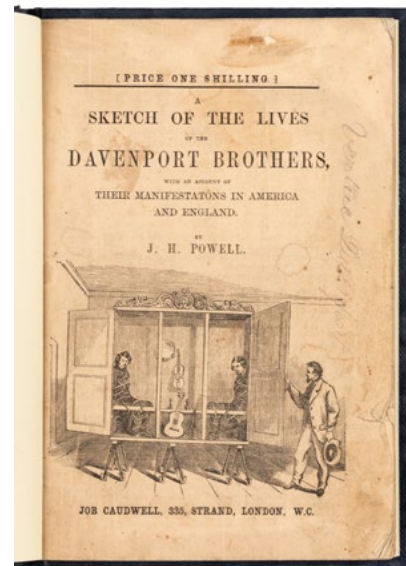


32

32. NICHOLS, T.L. (1815 – 1901). **A Biography of the Brothers Davenport.** London: Sanders, Otley & Co., 1864. FIRST EDITION. Publisher's pebbled green cloth stamped and ruled in blind, with gilt-lettered spine and central gilt device to front board. 8vo. Front hinge weak with small crack, corners rounded, general shelfwear; good to very good condition. Toole Stott 809. INSCRIBED AND SIGNED BY BOTH DAVENPORT BROTHERS on the verso of the ffp: "Complimentary from / the Brothers Davenport / to Sir Hesketh Fleetwood / Jan 12<sup>th</sup> 1865 / Ira Erastus Davenport / William H. Davenport." And with a later signature below those of the brothers. RARE with these autographs.

1,500/3,000

The Davenport Brothers were among the first and most important presenters of spiritualistic tricks in the world, capitalizing on the furor brought on in Hydesville New York by the Fox Sisters. Developing theatrical "séances" of a type, the brothers were tied in a large wooden wardrobe-type cabinet with stout ropes, and yet, when its doors were closed, spiritualistic materializations took place, apparently caused by ghost and spirits using the brothers' bodies as conduits through which the tangible world could be reached. It was an act that took the duo around the world and became a staple of magic shows (to say nothing of the séance rooms of fraudulent mediums) for decades thereafter. Hesketh Fleetwood, to whom this book is inscribed, was a British member of parliament and later a Baronet who helped develop the Lancashire coast significantly, and was instrumental in bringing the railroad to the region. He founded the town of Fleetwood and helped develop not only resorts there, but also a port.



33

33. POWELL, J.H. **Sketch of the Lives of the Davenport Brothers, With an Account of Their Manifestations in America and England.** London: Job Caudwell, ca. (1865). Publisher's cream wraps, the upper decorated with a woodcut of the brothers tied in their Spirit Cabinet. Retained in later blue cloth, spine lettered in gilt. Woodcut illustration of the Brothers' séance in action to title page. [1 – 2], 3 – 48. 8vo. Penciled marginalia, light foxing, chips and rubbing to wraps, dog-eared pages, but good condition or better overall. Toole Stott 811. SCARCE.

800/1,200

34. DE BIÈRE, Arnold (1876 – 1934). **Group of De Biere Ephemera.** 1910s. Including the die-cut "All in One" souvenir booklet, lithographed in colors and showing the different characters from De Biere's quick-change act as the pages are turned, this example over-printed for an appearance at Maskelyne's Theatre of Mysteries; three postcards, including a RPPC portrait and a hold-to-the-light card titled "The Sculptor's Vision"; and an illustrated souvenir program for his appearance at the Empire, Preston for the week of May 24, 1915 with a die-cut cover.

400/800



34



35

35. **Where do the Ducks Go?** Alhambra: Owen Magic Supreme, 1950s. A custom-made model of the classic Okito/LeRoy/Nixon effect in which live waterfowl, removed from a large wooden cage on one side of the stage, are placed into an oblong box. Moments later, the box is disassembled piece-by-piece, showing that the birds have vanished without a trace. Even the table on which the box rests is folded down to show the birds are gone. Then, one (or possibly two) of the ducks reappear from a wicker basket previously shown empty.

The props are comprised of the large, brightly lacquered holding cage with hinged doors at the top and a low table on which it rests (24 x 20 x 36" overall, inclusive of table); the break-apart box with unusual hinged back panel and metal load chamber for the vanish, and two folding tables on which the box sits; a small gimmicked rolling table painted in classic Owen blue-red-gold lacquer to help conceal the load chamber once the box is disassembled; the gimmicked basket and a round metal tray; and the original metal packing trunk painted with the Daniel & Co. logo and block number "14," the interior of the lid bearing handwritten packing instructions by John Daniel, the former owner of Owen Magic, and the performer who used these props.

All elements in good but used working condition, with the black velvet covering and elastic bands on the low "receiving" table used to conceal the load chamber in need of replacement. Third party transportation required.

1,500/2,500

These props are unlike any version of the classic duck vanish advertised by Owen or Thayer (including the smaller versions advertised as *Where do the Doves Go?* and *Where do the Rats Go?*), yet nearly every element included is clearly the work of that famous California magic-making company. The basket is likely a unique Owen-made prop, and incorporates a clever black art element and locking load chamber operated from the base, with its interior decorated in Owen's trademark gold lacquer. The table on which the holding cage rests includes a secret retractable perch, and an extra hinged/collapsible table is included so that the break-apart box may be set at two different heights. Most interestingly, the box itself has been recovered in red plush accented with gold braid and gold elements nearly identical to the decoration used on a *Throne Chair Illusion* performed by Orson Welles on *The Tonight Show* with Johnny Carson, which was also formerly in the John Daniel collection. Daniel and Welles worked together for many years to develop routines and illusions for Welles' television performances. The *Duck Vanish* was an effect featured by Welles in his famous *Mercury Wonder Show*, staged as a USO-type show for American soldiers during WWII.



36

36. **Drumhead Tube.** Los Angeles: F.G. Thayer, ca. 1920. An empty wooden tube is capped with tissue paper on both ends. One drumhead is punctured, and a silk handkerchief is produced from within. French polished wooden tube, two wooden rings and wooden "bullet" gimmick, all finely turned by Floyd Thayer. Height 5". Minor wear to finish. Near fine. RARE; the first example we have encountered.

400/600



37



38



39

37. **Silk and Ball Vase.** Los Angeles: F.G. Thayer, ca. 1930. Handsome turned wooden vase from which a bright red ball is removed. The ball vanishes, then reappears inside the vase. Finely turned from hard maple, with black lacquered finish. Design incorporates a large passageway in the base so that a small silk handkerchief can be made to appear in place of the ball. Height 5  $\frac{5}{8}$ ". A few nicks to finish, else very good. A handsome example of the expert woodturning abilities of Floyd Thayer, widely acknowledged as the best turner of wooden magic props of the twentieth century.

800/1,200

38. **Watchwork Card Rise.** Hamburg: Willmann, 1920s. Nickel-plated turned brass stand conceals a wind-up motor and supports a handsome houlette. Cards chosen from the pack rise from the stand on command. Integrated key and on/off switch under base, motor easily removeable for rethreading. Height 6  $\frac{3}{4}$ ". The first example we have encountered. From Ken Klosterman's Salon de Magie.

500/1,000

39. **Birdlos Lamp. [Canary in the Lightbulb].** Hamburg: Janos Bartl, ca. 1925. A live canary vanishes from a paper sack, cage, or bag, then instantly and visibly reappears inside the glass bulb of the electric lamp resting on the magician's table. Nickel plated lamp with special shade and bulb, height 17  $\frac{1}{2}$ ". Includes one special bulb. SCARCE. From Ken Klosterman's Salon de Magie.

800/1,200



40



41

40. **Spirit Clock Dial.** Hamburg: Willmann [?], 1920s. A clear glass dial with gilt numerals around its perimeter holds a metal pointer at its center. Any number is called and the pointer is spun. It unerringly stops on the chosen digit time and time again. The clock dial can also be used to answer questions (pointing to 12 for "yes" and 6 for "no"), divine selected cards, or reveal other information. On a tall and handsome nickel-plated stand with square frame for display. Clock diameter 14", stand height 60". Clock includes two holes in its face for hanging from a silk sash cord. A handsome and unusual example of this classic stage magic prop. From Ken Klosterman's Salon de Magie.

1,500/2,500

41. **Card and Watch Mirror.** Flein: Rüdiger Deutsch, ca. 2000. Four cards are chosen and returned to the pack, which is shuffled. A pocket watch is borrowed from another spectator. The watch is then broken, and the pieces are stuffed into the end of a blunderbuss. The pack of cards is then thrown at a large mirror across the stage, and the four selections appear on panels in each corner of the looking glass. For a climax, the pistol is fired at the mirror and the centermost panel shatters. Inside, hanging from a hook, is the missing watch – now in perfect condition. Complicated mechanical prop on a nickel-plated stand with candle holders on either side of the mirror, resting on a folding nickel-plated stand; height 52  $\frac{1}{2}$ ". Hallmarked. One of only a handful manufactured and based on the Bartl and Willmann originals. Good working condition.

2,000/3,000

42. **Looping the Loop.** Berlin: Conradi, ca. 1920. The magician produces six red billiard balls and displays them in cups around the perimeter of a cluster-like stand. On command, and while the performer is some distance away from the device, the balls visibly vanish from the cups, penetrating the bottom of the stand one at a time, falling downward on the roller coaster-like track attached to it, making a final rollercoaster-like loop and falling into a waiting top hat at the end of the path. After all six balls have traveled down the track, the magician reaches inside the waiting hat and produces a giant cannonball or billiard ball to conclude the routine.

Includes all accessories as produced by Conradi, including the giant ball production for the climax, a folding silk opera hat, nickel plated display stand for giant ball, winding key for internal motor, and nickel-plated hat stand. Clockwork mechanism operated by a single lever below the ball cluster/ ball stand. Height 73" (inclusive of ball cluster). Small portion of mechanism in need of adjustment or minor repair. One of only a handful of the original models constructed by Conradi to have survived the last 100 years. A remarkable and RARE mechanical magic prop from a bygone era of flashy stage apparatus.

4,000/6,000



42



Fig. 209.



Fig. 210.



44. DELAGE, Alfred (1914 - 98). **Delage's Substitution Trunk Illusion.** Circa 1960. A small and sturdy metal footlocker, cleverly constructed to withstand scrutiny, yet allowing the performers to present the Metamorphosis exchange/escape illusion as popularized by Houdini. DeLage was locked inside the trunk and his wife Margaret stood on top, with a curtain in her hands. Almost instantly, at the toss of the curtain, the two changed places; DeLage was now outside the box and when it was opened again, his assistant was revealed locked inside.

Trunk measures 33 x 22 1/2 x 23" (not inclusive of wheels). With the original reinforced fabric cover bearing the name De Lage stencil-painted in block capital letters and outfitted with straps, metal reinforcements, and attachments. A well-worn and well-used road-tested prop that was a mainstay of the DeLage act for decades, and part of the flash magic act that kept the duo in constant demand during the nightclub era and beyond.

2,500/3,500

A trouper through-and-through, Al DeLage cut his teeth in showbusiness at the end of the vaudeville era, worked the Palace in its waning days, and flourished as a television pioneer, nightclub, and hotel performer. The hallmark of his act was its speed - in the vein of Horace Goldin, he worked exceptionally quickly, earning him the billing "America's Fastest Magician" - and the trunk trick offered here was always the DeLage's closing number. In the 1960s, he presented the illusion on To Tell the Truth, incorporating the effect in a way that allowed the question, "Will the real Al DeLage please stand up?" to be answered by the climax of the effect when Al appeared on top of the trunk (moments before, he'd been locked inside).

This prop was presented by DeLage's widow to one of his students, Bill Kress. Prior to his passing, Mr. Kress arranged for the donation of the proceeds from the sale of any items in his magic collection to charity. As such, the proceeds from the sale of this prop will be donated to St. Jude Children's Research Hospital.



43. **Headline Prediction Chest.** American, ca. 1950. Handsome miniature hardwood chest with curved lid, hammered copper accents and keyway, and studded with brass brads. Locked inside the chest is a prediction of a future newspaper headline. When opened on the day of the magician's performance, the billet inside the box bears a prediction that matches the day's headline. Fringed green interior. 6 x 3 5/8 x 3 3/4". Includes two brass keys (one gimmicked). Very good working condition. First example we have encountered in this form. From Ken Klosterman's Salon de Magie.

800/1,200



45



47

45. DEVANT, David (David Wighton, 1868 - 1941). **Signed Postcard of David Devant.** London: W. Stackemann & Co., ca. 1917. Sepia bust portrait of the famed magician with a frilly flower in his lapel. Divided back, postally unused. Corner clip and bump. INSCRIBED AND SIGNED in the lower margin, "Yours faithfully / David Devant / 17."

200/300



46

46. DEVANT, David (David Wighton, 1868 - 1941). **Moveable Advertisement for The Box Trick/Escape.** Circa 1900. A small folding "throw out" or ephemeral giveaway, issued for David Devant's performance at the Circus, Hull and featuring the Maskelyne Box Trick. When the front three panels are unfolded, the man locked in the wooden trunk escapes his confinement, revealing bewildered spectators surrounding the platform. 5 1/2 x 6 3/4" (unfolded). Verso printed with the evening's program, including "20 Animated Photos." First example we have seen.

200/400

47. DEVANT, David (David Wighton, 1868 - 1941). **Miniature Portrait of David Devant.** Circa 1908. A finely rendered miniature oil painting on a thin celluloid or perhaps bone plaque, being a half-length bust portrait of the famed British conjurer in coat and tie, with a blue flower in his lapel, modeled on well-known images of Devant used for publicity purposes. 2 x 1 5/8". Formerly owned by the Devant family; included are remnants of the cardboard sheets in which Devant's daughter kept the portrait, one piece bearing the note "Property of R. Sprigg" (a member of Devant's daughter's family) in blue ink. With one long vertical crack through the image (repaired).

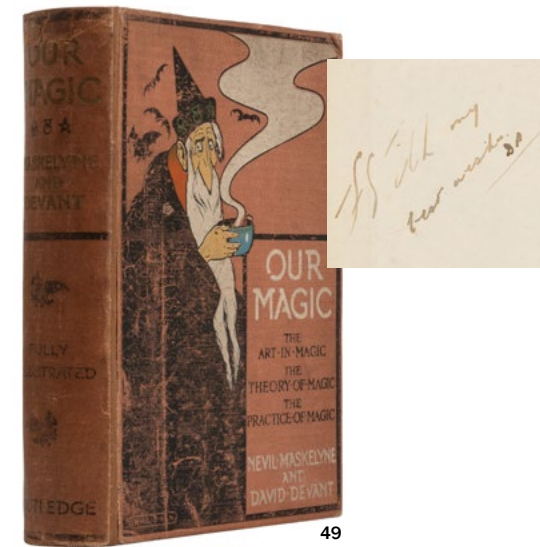
1,000/2,000



48

48. DEVANT, David (David Wighton, 1868 - 1941). **David Devant's Gold Engraved Vesta Case.** [England], 1908. Handsome curved 9-karat gold match safe presented to David Devant by his friends and peers for his 40<sup>th</sup> birthday on February 22, 1908. With a recessed striking surface at the bottom, spring-hinged lid, and link for hanging at one side. The recto bearing large interlocked engraved initials "DD" above the presentation date, the recto engraved with the text, "Presented to / David Devant / as a birthday token from / [with a list of well-wishers, including his wife Dora and magician Leslie Lambert]. Approximately 1 1/4 x 1 1/2 x 3/8". Evidence of tarnish, use, and wear, with one chip to finish affecting the text.

1,200/2,400



49

49. [DEVANT] MASKELYNE, Nevil and David Devant. **Our Magic.** London: George Routledge & Sons, [1911]. Publisher's pictorial cloth bearing the image of a wizard (significantly rubbed and worn, neatly rebacked). Portrait frontispiece of Maskelyne behind tissue, illustrated with plates and drawings. Thick 8vo. Foxed, corners bumped, shelfworn. INSCRIBED AND INITIALED on the front pastedown: "With my best wishes / DD" and with the inked notation on the flyleaf: "Presented to me in June 1919 by the part author Mr. Devant at Brighton / El Kay." The first presentation copy of this work we have offered, and the first with Devant's initials or signature. SCARCE.

600/800

*This is the first copy of Our Magic we have seen signed by Devant (1868-1941). Devant inscribed this book in June 1919, and in the following year, at his peak, was forced to retire from the stage due to the effects of Parkinson's Disease. Eventually, worsening symptoms left Devant unable to sign his own name, and his letters were dictated. Still, he authored several books, including his memoirs, "My Magic Life," published in 1931.*

50. DEVANT, David (David Wighton, 1868 - 1941). **David Devant's Past President Magic Circle Medallion/Watch Fob.** Circa 1919. A 9-karat gold watch fob in the form of the Magic Circle's zodiac logo, in red cloisonne over gold symbols, presented to David Devant by the elite London magic society as its past president, and member of its innermost ranks. With twenty-two links of attached gold chain. Diameter approximately 7/8", hallmarked "V.S.S." The verso engraved with the text, "David Devant M.I.M.C. / Past President." Two small spots of cloisonne chipped, else very good.

1,500/2,500



50

verso



51



52

51. DEVANT, David (David Wighton, 1868 – 1941). **David Devant's own Keepsake Wallet with Portrait, and Family Photo Grouping.** 1900s – 30s. A smooth brown roan picture wallet lined in silk, holding a charming candid portrait of Devant and his wife, posed outdoors and smiling, circa 1910. Laid in are four loose Devant family photographs, including one picturing Devant in his last years, and two portraits of his mother, the first bearing a lengthy message in ink on its verso addressed to Devant and his wife from his sister, Joss. Sold together with an album page bearing handwritten captions in white ink, with ten candid Devant family photographs mounted with photo corners. Four images depict Devant, one an outdoor pose (possibly with Julian Wylie, Devant's agent and manager and the premier pantomime producer in the U.K.), another of Devant and his wife at Buckfastleigh, a third showing him stepping from an airplane, and the last showing Devant posed in an alleyway behind a theater together with his disappearing donkey named "magic." The largest image 5 ½ x 3 ½", and all photographs in good condition, with age-related wear as expected. A choice grouping of personal images from the life and career of the man who was arguably the greatest British magician of his generation.

800/1,200

52. DEVANT, David (David Wighton, 1868 – 1941). **David Devant's Passport.** Number 338904, issued by the London Foreign Office on March 4, 1921, and bearing a sepia tone printed photograph of Devant pasted above his inked signature, and listing his vital statistics. Age: 53; Profession: Entertainer; Height: 5 feet 10 inches; Forehead: broad; Eyes: Green-grey; etc. His name is listed as "Mr. David Wighton, known as Devant." The passport has been endorsed for travel to the Canary Islands and Madeira. In a gilt-stamped pebbled blue cloth folder as issued, showing only faint wear from use.

800/1,200

53. [HOUDINI] DEVANT, David (David Wighton, 1868 – 1941). **David Devant's S.A.M. Membership Card, Signed by Houdini.** [New York], 1926. Honorary membership card number 135 issued by the Society of American Magicians to Devant, the leading British stage magician of the Edwardian era. With Devant's name lettered in black above the S.A.M. logo, and SIGNED boldly in ink by Houdini, as president of the organization and secretary Richard Van Dien, below. 2 ½ x 4", printed on both sides. Old crease at left, else very good. A rare and choice relic linking two of the greatest magicians of the twentieth century.

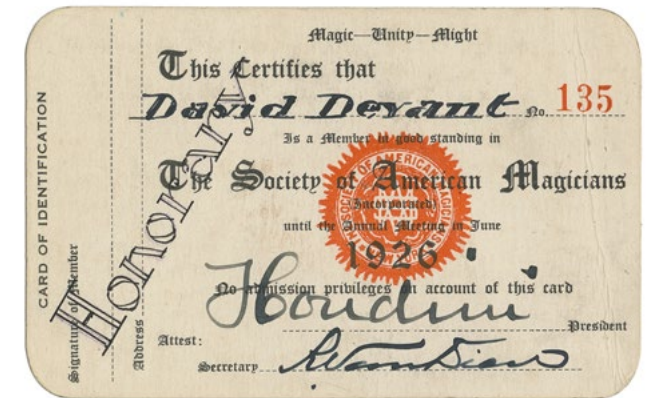
2,000/4,000

54. DEVANT, David (David Wighton, 1868 – 1941). **David Devant's Publishing Contracts, Probate Documents, Will, and Correspondence.** 1930s – 70s. Comprised of the agreements for *Secrets of My Magic* (1936) and *My Magic Life* (1931), the two works authored by Devant after his retirement from the stage, both agreements in their original printed and typed jackets as issued by the publisher Hutchinson and Co., Ltd; a small archive of correspondence related to the republication of these two works between Edwin Hooper of the Supreme Magic Co. and Devant's son-in-law T. Stanhope Sprigg; correspondence between Sprigg and George Routledge & Sons Ltd. regarding royalties for Devant's *Lessons in Conjuring* and other matters related to the rights for the book, dating to the late 1940s after Devant's death; the probate documents issued by His Majesty's High Court of Justice after Devant's death including a photostat of his will, and accompanying typed executor's accounts (the total value of Devant's estate at the time of his death was £222.13.0); and sold together with another agreement for a book by another of Devant's in-laws, C. St. John Sprigg titled *Death of an Airman*, now considered a "classic British mystery." A fascinating and revealing trove of documents related to Devant's life, and the classic magic books he authored.

400/800

55. DEVANT, David (David Wighton, 1868 – 1941). **Only Known Recording of David Devant's Voice.** A 33-rpm vinyl record from the archives of the BBC, including among other subjects, a recording of the voice of David Devant captured four years before his death, on September 1, 1937. In the original BBC-issued record jacket and sleeve, with "valuable recordings/treat with care" labels affixed to sleeve as issued by the BBC and rescued upon dismantlement of the gramophone library. Near fine condition, but not play graded. Sold together with transfers of the recording on cassette.

500/1,000



53



54



55



57

56. DEVANT, David (David Wighton, 1868 – 1941). **Devant's Own Royal Command Performance Program.** Liverpool: Frank Dobson, 1913. Suede-covered string bound bespoke souvenir program, presented to David Devant on the occasion of his appearance at a private Royal Command Variety Performance at Knowsley Hall, Lancashire on July 7, 1913. Eleven oblong 4to leaves, each bearing a mounted "Velograph Panel Reproduction" photo; the title page bearing a dedication to Devant and featuring a handsome bust portrait of Devant among pictures of the other "foremost vaudeville artists of the day" who appeared on the program. One corner clipped, wear to extremities of leather covers, else very good. A unique relic. Sold together with the bi-fold printed program for the event, bearing the royal crest in embossed gilt on the front panel.

400/600

*Devant was one of just seven variety entertainers chosen to appear before the British monarchy at this event, alongside Tom Edwards (ventriloquist), George Formby (the Lancashire comedian), Neil Kenyon (Scottish character study), the Hudsons (musicians), Frank and Vesta (dancers) and George Graves and Company. Interestingly, the program was arranged with the assistance of Devant's brother, Ernest Wighton, whose name appears on the printed program.*

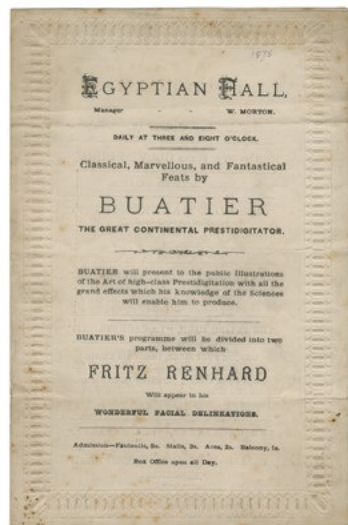
57. DEVANT, David (David Wighton, 1868 – 1941). **Celluloid Cards Owned by David Devant.** Newark: Whitehead & Hoag, ca. 1925. Pack of 52 bridge-size cards formerly owned by the greatest British conjurer of the Edwardian era, David Devant. Usual wear and rubbing; good. Hochman O5a. Uncommon. Accompanied by an ANS from Claude Chandler stating, "These celluloid playing cards were given to me by Woodhouse-Pitman. He said they were given to him by David Devant. Any card held up to the light can be read from the back. C.C." Whitehead & Hoag was the leading American manufacturer of advertising and political buttons and novelties in the early 20th century. This pack was frequently issued by the firm with advertising on the backs, or on the joker (not present).

250/500

*Chandler, a finished and professional magician in his own right, was not only friendly with Devant, but stood in for him on stage, presenting the illusions Devant made famous.*



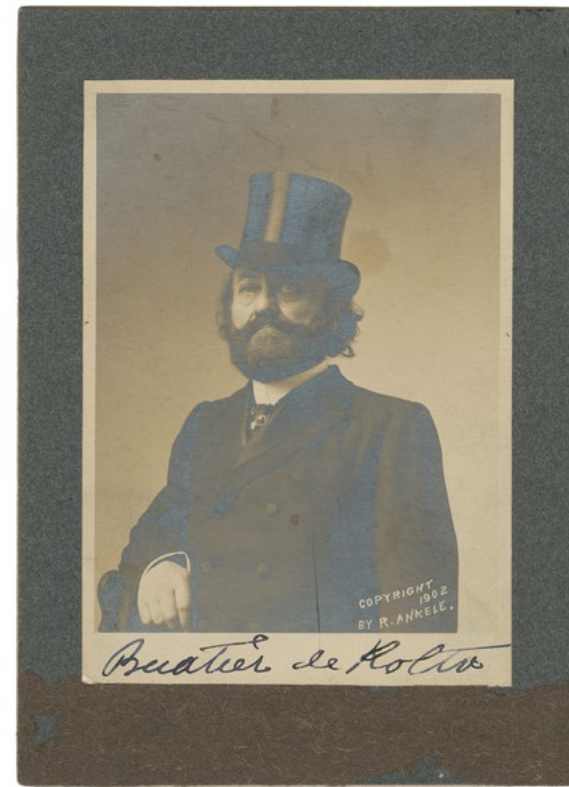
56



58

58. DE KOLTA, Buatier (Joseph Buatier, 1847 – 1903). **Classical, Marvellous, and Fantastical Feats by Buatier.** [London, 1875]. Letterpress printed and embossed program for the French magician's extended appearance at the Egyptian Hall, London, presenting "illustrations of the Art of high-class Prestidigitation" including his famous Vanishing Birdcage, among other feats. He shares the bill with Fritz Renhard, whose turn is made up of "wonderful facial delineations." One 8vo sheet, with old folds and general soiling, and neatly inked date to cover. Scarce.

400/800



59

59. DE KOLTA, Buatier (Joseph Buatier, 1847 – 1903). **Signed Portrait of Illusionist Buatier de Kolta.** [New York]: Robert Ankele, 1902. Silver print sepia tone half-length portrait of the French magician in top hat and high-collared coat, on plain mount, 7 1/8 x 5 1/4". Faint old mounting remnants in lower border. SIGNED in ink below the likeness by de Kolta.

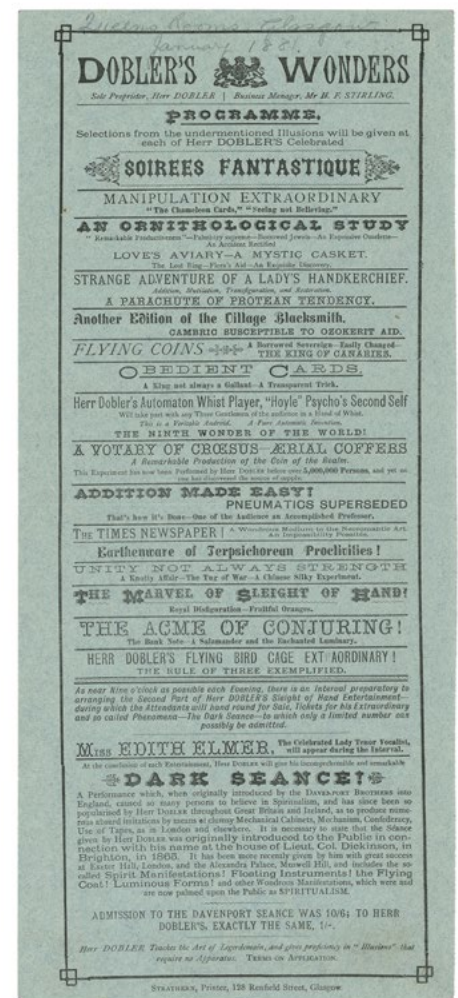
800/1,200

60. DOBLER (William George Smith, 1836 – 1904). **Dobler's Wonders.** Glasgow: Stratern, Printer, ca. 1881. Letterpress playbill for this Bristol-based magician who traded on the name of the original Dobler, presenting a program of "Soirees Fantastiques," including the Miser's Dream, a Dark Séance (for an extra charge, and invoking the Davenport Brothers, but at a lower cost), the vanishing birdcage, and other classic feats, all described in the flowery language of the era. 15 x 6 1/2".

600/1,200

61. DÖBLER, Ludwig (1801-1864). **Ludwig Döbler eine Grosse Kunstvorstellung.** [Munich], 1829. Letterpress playbill advertising a two-part performance of "natural magic" by the Austrian conjurer for the benefit of the indigent citizens of Munich, the text all within a decorative wood-engraved border. 13 x 7 1/2". Unmounted. A well-preserved bill; near fine condition.

800/1,200



60



61

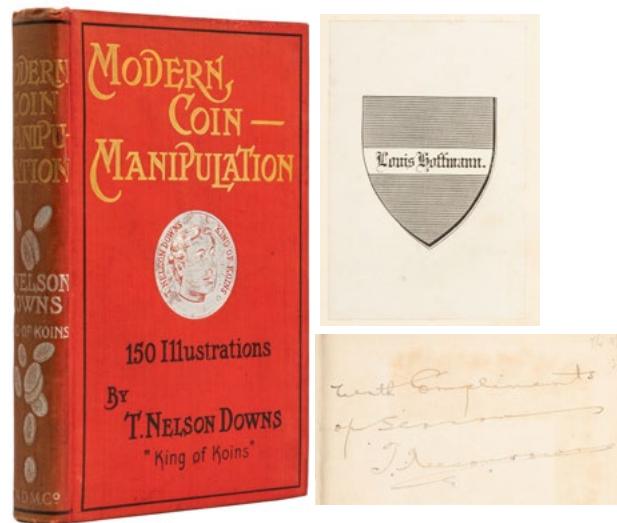




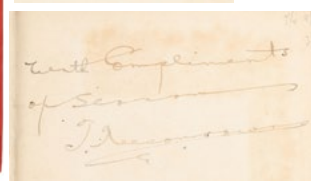
64



65



62



62. DOWNS, T. Nelson (1867 - 1938). **Modern Coin Manipulation**. London: The T. Nelson Downs Magical Co., 1900. FIRST EDITION. Bright red cloth decorated in gilt, silver, and black. 8vo. FROM PROFESSOR HOFFMANN'S LIBRARY and bearing his engraved armorial "Louis Hoffmann" bookplate on the front pastedown, and INSCRIBED AND SIGNED by the author, "With Compliments / of Season / T. Nelson Downs." Spine sunned, else very good to near fine. A lovely example of this classic work with important association.

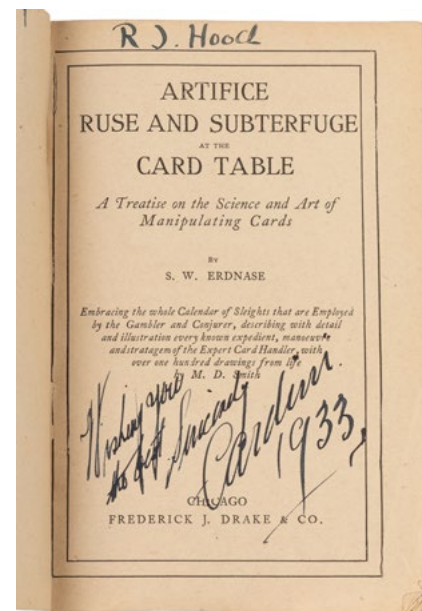
800/1,200

63. ERDASE, S.W. **The Expert at the Card Table**. Chicago: Frederick J. Drake, 1910s. Publisher's green/grey wraps with King of Hearts design to upper (lacking pips), "books that really teach" ad to lower. Illustrated by Marshall D. Smith. 178 pp. + six blank leaves. Bookseller's label of Will Goldston inside front wrap. Ownership signatures of R.J. Hood. Minor tape reinforcements to wraps, faint penciled marginalia, a few dog-eared corners and edgewear, else good. INSCRIBED AND SIGNED on the title page, "Wishing you / the best / Cardini / 1933."

300/600

64. [ESCAPE ARTISTS] **Collection of Vintage Escape Artists' Postcards**. Primarily European, 1900s - 40s. 30 cards for many Houdini imitators. Included are printed pictorial cards and RPPCs, many featuring escapes from straitjackets, ropes, trunks, handcuffs, and manacles, with others bearing portraits of the performers they advertise, among them Harry Kardoc, James Crossini, Goff Godfrey, Theo Mauritus, John Clempert (two different), John Hudson, Wishart, Joe Brody, Ja's Day "England's Postman Handcuff Marvel," Toblerius, Harry Morton (several; two in color), Harry Haudyni, Charles Williams, Murray, Tom Jack the Ice King, and others. Minor duplication. Many cards SIGNED, some postally used. Condition generally good. An impressive collection of SCARCE cards.

800/1,200



63

65. [FEMALE MAGICIANS] **Collection of Female Magician Advertising Postcards**. A choice collection of RPPCs, printed cards, and other pictorial postcards advertising the solo and partner acts of famous and unknown female magicians, most from the vaudeville and music hall era. Among the performers represented are J'Ada the Master Mind, Mademoiselle Margo, Agnes Zancig (signed), Kay Koran, Alma Carmo, Zirka (performing cigarette manipulation), Suzy Wandas, June Merlin, "Das Blonde Mysterium," Jan Glenrose, Foska, June Florenz, Vonetta, Asteria the Flying Lady, Mahomeda, Minerva, Mercedes Talma, Mia Ho-Ho, Daphne Lucille Barnett, Agda & Co., Blanche De Paunac, and many more. Some performers are represented two or three times in the collection with different cards; many images are SIGNED, with a number postally used. 1890s - 1940s (bulk 1910s - 20s). Condition generally good or better. A very good group of SCARCE cards related to a class of conjurers generally underrepresented in the field, and consequently, a subject not frequently encountered or brought to market.

1,500/2,500



one of four

66

66. GOLDIN, Horace (Hyman Elias Goldstein, 1873 - 1939). **Four Photographs of Goldin and Cardini**. Circa 1937. The stage illusionist and manipulator pose before a fireplace mantle; Goldin manipulates a single cup in three images, and three cups in the fourth, posing at various points as he trades tricks with Cardini, who looks on in varying states of astonishment. Each 8 x 9 3/4". Corner folds and moderate wear. The first examples we have encountered.

400/800

67. GOLDIN, Horace (Hyman Elias Goldstein, 1873 - 1939). **It's Fun to be Fooled**. London: Stanley Paul & Co., LTD., [1937]. Black cloth with gilt-stamped spine, with uncommon dust-jacket. Plates. 8vo. Jacket considerably tattered and worn, text block foxed. INSCRIBED AND SIGNED on the flyleaf by Goldin: "To Cardini / from his admirer / and friend / Horace Goldin / Nov. 22<sup>nd</sup> 1937 / London."

250/500



67



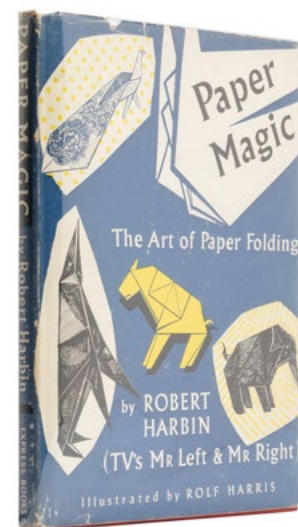
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69



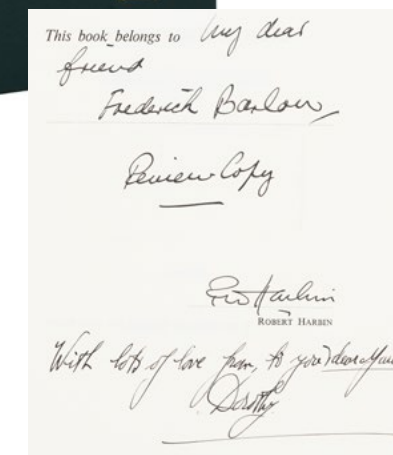
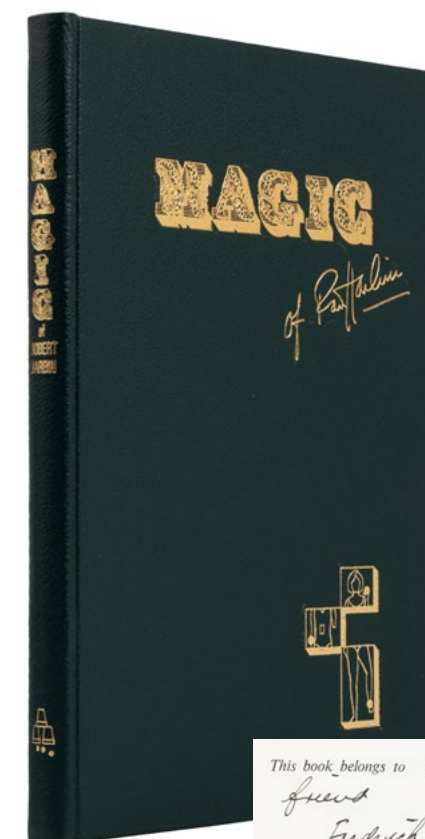
70



71



72



73

68. GOLDIN, Horace (Hyman Elias Goldstein, 1873 - 1939). **Sawing a Woman in Half Souvenir.** American, ca. 1922. Miniature gold plated replica of a cross-cut saw, possibly meant to be incorporated into a charm bracelet. The verso bears the text, "Horace Goldin / Sawing A Woman in Half," the recto, "With A Genuine / Disston / Saw." 1 3/4". Uncommon. Fine.

600/1,200

The Sawing illusion was Goldin's greatest triumph and a constant source of problems, both financial and artistic. Though he is regarded as an innovator in the design and method used to accomplish the effect, Goldin spent much of his fortune defending his rights to the apparatus through various legal channels. In the end, he may have ultimately spent more money on attorney fees than he was paid to present the trick. Even so, Goldin surely deserves credit for his innovations, particularly his development of the "Living Miracle," a boxless version of the Sawing using a giant circular buzz saw.

69. GOLDIN, Horace (Hyman Elias Goldstein, 1873 - 1939). **Goldin Souvenir Pocket Knife.** Circa 1930. Folding lock-blade nickel plated pocket knife engraved "Compliments of Horace Goldin / World's Greatest Illusionist" on one long panel. Extended length 5". Small chip to blade, else very good. First example we have seen.

250/500

70. GOLDIN, Horace (Hyman Elias Goldstein, 1873 - 1939). **Horace Goldin. The Tiger God.** Birmingham: Moody Brothers, ca. 1910. Lithograph depicting Goldin's mini-magical play wherein a damsel was rescued from the ravages of a live tiger. 29 x 19". Unobtrusive wear, chips and toning in borders, closed tears, tiny loss at cross-fold. Unmounted. A-

3,000/6,000

The Tiger God was Goldin's answer to a dramatic illusion popularized by The Great Lafayette. On stage, as many as ten performers took part, with Goldin in the starring role. A reporter writing in *The Magic Wand* in August, 1911 described the action as follows: "The story is told in a Moorish setting. A bad, wicked chief captures a fair maiden and falls in love with her, although he has a lot of other beautiful maidens always about him. To the rescue comes Horace, attired as the English tourist. He plays some Satanic pranks upon the fascinated chief and his followers, and finally there is the illusion whereby the tiger mysteriously disappears, and Horace walks out of the cage with the fair damsel. It is an exciting episode, and when rehearsal has rubbed off the rough corners will form a big and attractive item."

71. HARBIN, Robert (Ned Williams, 1908 - 78). **Paper Magic. The Art of Paper Folding.** (London): Oldbourne Press, (1956). Publisher's red cloth, spine lettered in gilt. Profusion of illustrations by Rolf Harris. Square 8vo. Foxed, with rubbing and chips to jacket; good. INSCRIBED AND SIGNED by Harbin to Billy McComb on the flyleaf in blue ink, signed again on the title page by the illustrator. Accompanied by eight paper origami models folded by Harbin, including figures representing a Fox, Swan, birds, etc., several signed or initialed by Harbin.

300/600

72. HARBIN, Robert (Ned Williams, 1908 - 78). **Production Pipe and Handkerchief from Harbin's Cigarette Routine.** A wooden corncob-type pipe with small brass loop at the end of the stem, used as the climax to Robert Harbin's cigarette manipulation routine, as described on page 13 - 16 of *The Magic of Robert Harbin* (1970). Sold together with a white embroidered men's pocket handkerchief also owned by Harbin. Length of pipe approximately 6 1/4". Accompanied by a typed letter of provenance signed by Bayard Grimshaw, who aided in the sorting and sale of Harbin's possessions after Harbin's death, and a small souvenir portrait photograph of Harbin, circa 1940, with photographer's stamp to verso.

250/500

73. HARBIN, Robert (Ned Williams, 1908 - 78). **The Magic of Robert Harbin.** London: Author, 1970. First and only edition. Pebbled green cloth decorated in gilt, with Zig-Zag Girl design to front board. Color frontispiece, illustrated with line drawings by the author. Tall 4to. With the original shipping box. Near fine with only trifling wear to page edges. UNNUMBERED REVIEW COPY, WARMLY INSCRIBED AND SIGNED by Harbin and his wife Dolly to Harbin's early performing partner Fred Barlow, with whom Harbin worked in an act titled "Fred and Ned." Sold together with a photograph of the duo in their early days (a later printing).

1,500/2,500

74. HARBIN, Robert (Ned Williams, 1908 – 78). **Harbin's "The Great Book Test" Props.** Circa 1975. Props created and used by Harbin for one of his signature feats – the ability to apparently instantly recall the first words or lines from each of the three lengthy books. Audience members call out numbers between one and 1000 to designate pages in each of the volumes. The magician then does what he says by giving the words, sentences, and phone numbers at the head of each column in the various books. Included are the Whitaker Almanack, Woolworth Dictionary, and covered-over London telephone directory, as well as the gimmicked slate with handwritten crib, a blue pencil, and Harbin's handmade cardboard prompting sheet, and a rainbow-colored cloth carrying case, all as described in detail on pages 126 – 133 of *The Magic of Robert Harbin*. Well-worn from considerable professional use by Harbin.

1,000/2,000

*Harbin considered this effect "…one of the best tricks I have originated." He went on to write, "I can assure you with all honesty that here you have a routine that not only earned me a great reputation during the thousands of times that it has been performed, but also [a] great deal of money. If you accomplish the initial work, and, when the routine is learned, give it a good presentation and it will do the same for you." Every element of the routine and the story of its development is chronicled in Harbin's classic book, self-published in 1970.*

'Of all the Illusions that I have originated I am certain that this is the best to date.'

-Robert Harbin

75. HARBIN, Robert (Ned Williams, 1908 – 78). **Original Sketch for Harbin's Zig-Zag Girl Illusion.** Circa 1965. Rough blue ink sketch on thin yellow paper, drawn by Harbin as a conception of his famous stage illusion, the Zig-Zag Girl, in the company of fellow magician Eric Lewis. Depicted is the upright cabinet and three detailed views; the largest portion of the image hints rather boldly at the method behind the effect. Sheet size 9 1/2 x 6 1/4", with faint old folds and wrinkling. Sold together with a photograph of Eric Lewis in later years, and a letter of provenance from Christopher Woodward, Harbin's friend and the former owner of the sketch, and vintage photographs taken of a television screen on which Harbin presented the illusion on a broadcast of *Sunday Night at the London Palladium*.

1,500/2,500

*Unquestionably one of the most popular and baffling stage illusions of the modern era, Harbin's Zig-Zag Girl was an instant success after its introduction to the public in the 1960s. As such, it also became one of the most copied effects of its type. Eric Lewis was a close personal friend of Harbin's and relates the genesis story of the Zig-Zag – an idea Harbin had been mulling over for quite some time - in his biography, The Genius of Robert Harbin: "[Harbin] burst into my home bubbling over with excitement. 'I've got it, old man! You just push her over!' I did not have the faintest idea what he was talking about." Lewis went on, "He then grabbed a piece of paper and pencil and rapidly scribbled out the first drawing ever of the Zig-Zag Girl illusion. He pointed out that the cabinet would be completely unfaked so it could be thoroughly examined." He continued, "I was not impressed. I looked at the space which I estimated must be about nine inches when the girl had been 'pushed over' and I thought it would look too obvious to an audience. His enthusiasm would not be dampened and he insisted he had a 'world beater.' At the time, neither of us had any idea just how right he was!"*

76. HERRMANN, Alexander (1844 – 96). **Herrmann Egyptian Hall Program.** London, 1871/72. Four-page program with embossed decorative borders for the "second season" of Herrmann's wonderful performances at the Hall, listing the 50 parts of his program, and a "entirely new programme weekly." Advertising to rear panel. Very light soiling.

600/1,200

77. HILLIARD, J.N. (1872 – 1935). **Archive of Sleight-of-Hand Manuscripts and Letters.** Circa 1905. A collection of typed and handwritten manuscript material compiled and written by Hilliard. Included are two TLSs and one partial ALS to Wosneske, a magician and juggler who worked under the stage name of "Frank Lorena," who appears to have purchased secrets via mail from Hilliard. One letter explains, "...I have received from Vienna the secrets of about 25 of the Hofzinsler card tricks. These 25 tricks have cost me just \$300. I have also bought a large number of other tricks from foreign conjuring experts – getting their best secrets. The whole business has cost me more than five hundred dollars."

The manuscript material, both handwritten and typewritten, describes many different effects, primarily with cards, with some material described in effect only, while other tricks are explained entirely, some in the format Hilliard would use several years later in the book he ghostwrote for T. Nelson Downs, *The Art of Magic*.

Among the many effects described are The Transfixed Pack, The Cards up the Sleeve (including Downs' method), The Hilliard Card Change, Mysterious Divination, The Cards and Ribbon, The Ball of Wool and Coin Trick, The Hilliard Sleeve Pull, The Card Through the Hat, various coin sleights and tricks, and dozens more effects and sleights. In several cases, Hilliard describes more than one method for the same effect, and in others, when no explanation is given, the description of the effect is accompanied by a price to be paid to learn its secret.

Typed and handwritten on approximately fifty sheets, legal size and smaller, with many entries bearing extensive manuscript corrections and strikethroughs in Hilliard's characteristic handwriting. Most sheets with heavy original folds, with some material represented in fragments or incomplete. Among the archive are four finely rendered (but simple) illustrations in Hilliard's hand, one with corresponding text to explain the Yank Hoe coin trick (known commonly as an assembly or Matrix), and the others showing the working of a gimmicked magic wand, and two other effects. In all, a fascinating collection of the type of sleight-of-hand and subtle secrets Hilliard was known to trade in, and later, to publish; these pages reveal the starting point for the author behind two of the most important how-to magic textbooks published in the twentieth century.

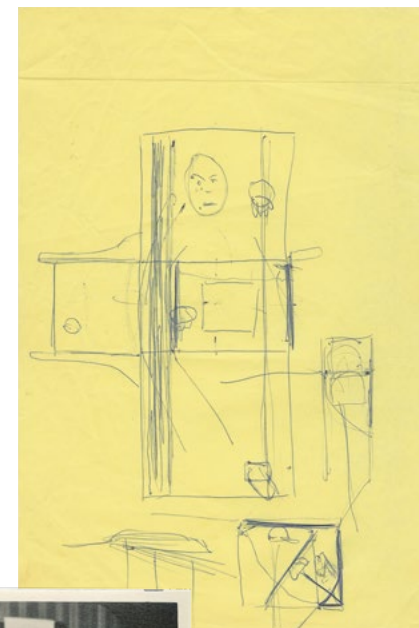
1,500/2,500



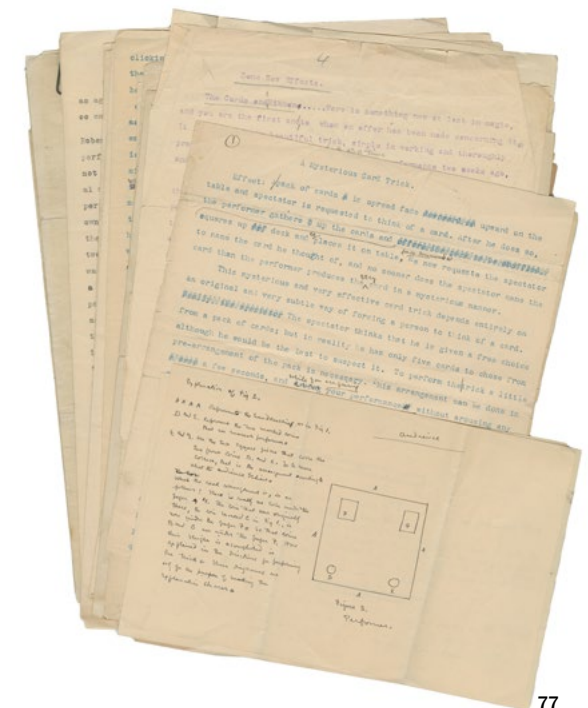
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76

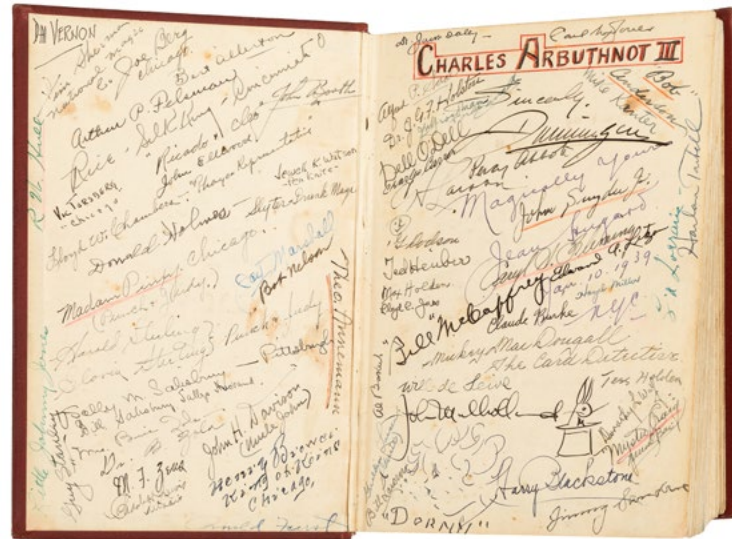
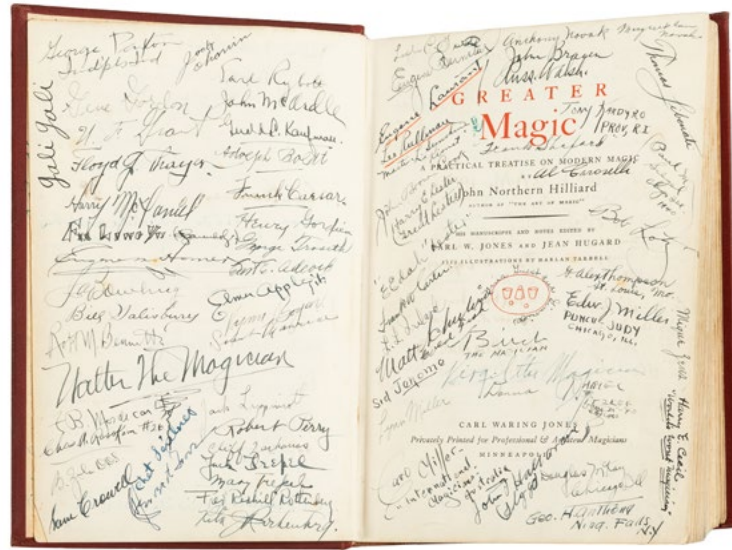


75



77





78

THE 'GREATEST' AUTOGRAPH ALBUM?

78. HILLIARD, J.N. (1872 - 1935). **Greater Magic**. Minneapolis: Carl Waring Jones, 1938. FIRST EDITION, first printing. Publisher's red cloth, spine stamped in gilt. Illustrated by Harlan Tarbell. Thick 8vo. Lacks jacket, cloth rubbed, but good condition overall. A REMARKABLE AUTOGRAPH BOOK, kept by magician Charles Arbuthnot III, who used the pages of the work as an album of over 350 signatures of the contributors to this monumental work, as well as contemporary magicians of note, as well as lesser-known personalities, and non-magician celebrities as well.

Among the contributors whose autographs appear in the pages of the book are Percy Abbott, Ted Annemann (including a caption noting that the autograph was signed one month before his death), Al Baker, Harry Blackstone (twice, once with a caricature portrait), Arthur Buckley, Cardini (three times), Al Caroselli, Dr. Jacob Daley, Frakson, U.F. Grant, Max Holden, S. Leo Horowitz, Jean Hugar (several times), Ralph Hull, publisher Carl W. Jones, Stewart Judah (including a correction to one of his contributions), Laurant, LePaul, John Mulholland, Paul Rosini, Leo Rullman, John Scarne, Tarbell, and Dai Vernon (twice).

Other magicians and celebrities represented in the pages include Madam Pinxy, Robert Ripley, Harold Rice, John Snyder, Mickey MacDougall, John Ramsay, Les Levante, Will Rock, Think-a-Drink Hoffmann, Joe Ovette, Stewart James, McDonald Birch, Russ Walsh, Hary Cecil, Boris Zola, Gali Gali, John McArdle (including two self portraits in pencil, drawn simultaneously, mirroring each other), Margin Sunshine, L.L. Ireland, Theo Hardeen, Dave Coleman, Okito, Dante, Ted Huber (twice), *New York Times* cartoonist Abril Lamarque (with caricature), Walter Gibson, Bruce Elliott, Jack Gwynne (twice), Dr. Jaks, Ade Duval, George Marquis, Merv Taylor, and hundreds more. Several autographs have also been tipped-in or pasted in by the former owner.

Noted magic collector Burton Sperber (whose bookplate is on the rear pastedown) also collected many autographs on the rear endsheets, primarily of magicians from southern California and the various magic collectors he encountered, including Eddie Dawes, Mark Wilson, Larry Jennings, Ricky Jay (twice), Bruce Cervon, Cesareo Pelaez, Morris Young, Robert Albo, Chuck Fayne, Norm Nielsen, John Carney, Gary Kurtz, Billy McComb, Mel Stover, John Booth, Max Maven, and dozens more.

Many contributors have signed the book or added marginalia to accompany the entries bearing their names (including several sketches by Tarbell), and the "Card Stars" chapter features the autograph of EACH CONTRIBUTOR except Nate Leipzig, who died only ten months after the book was published. In good condition overall but lacking the original jacket, and with expected rubbing and thumb soiling. Sold together with a leather satchel used to carry and store the book, and a list of the autographs it contains.

1,500/2,500



80

79. [HOFZINSER] Gimmicked "Metamorphic" Card Owned by J.N. Hofzinsler. Vienna, ca. 1850s. Cleverly constructed set of gimmicked cards that allows the magician to cleanly reproduce a vanished King of Hearts ostensibly from his "mate," the Queen of Clubs, after the King has vanished from the pack. Patterned Tietze back design with stencil-painted faces, as issued. Upper edge of Queen card stained, else good. From the collection of Jay Marshall, and sold in these rooms in July 2008 in the second public auction from his collection. Accompanied by a letter of provenance tracing the ownership of the cards.

1,000/2,000

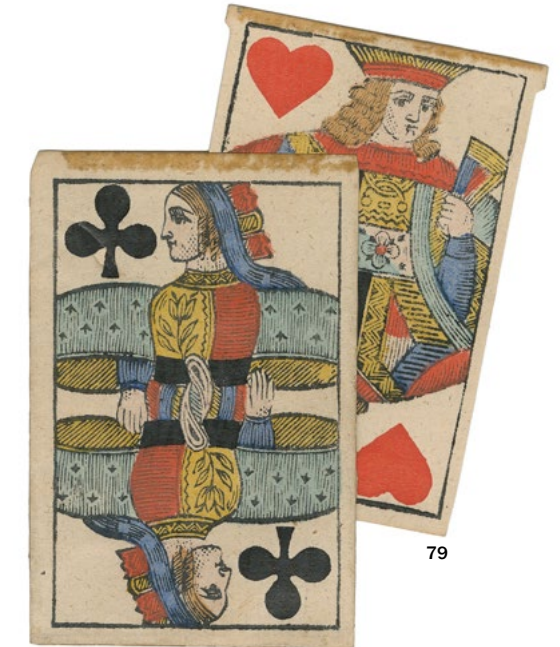
Hofzinsler's routine using this gimmicked card is described in S.H. Sharpe's translation of J.N. Hofzinsler's Card Conjuring (1931) on page 159, titled "Lost, Stolen or Strayed—A King." A further analysis of its use can be found in Magic Christian's Non Plus Ultra - Hofzinsler's Card Artistry - VII (2013), page 287.

80. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini The Famous King of Chains**. Nizhny Novgorod, Russia, ca. 1903. Oblong pictorial flyer on thin orange paper bearing an image of Houdini in shackles and restraints at the left with Cyrillic text at the right roughly translating to: "Concert Hall / Folies Bergere / Harry Houdini / The Famous King of the / Chains and / a Colossal Success / Without Question / Only Three Performances Remain!!! / Hurry to See!!!" 7 x 10 3/4". WITH A HUMOROUS TYPED ANNOTATION BY HOUDINI in the upper margin reading, "Have I not improved greatly in handsome looks???" Small loss mended, splitting at old fold near top. RARE; the first example we have offered for sale.

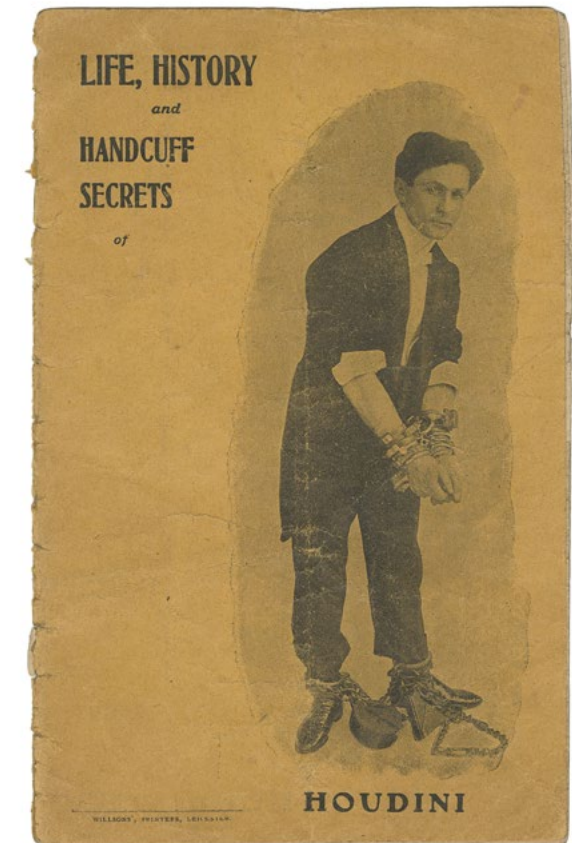
2,000/4,000

81. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Life, History and Handcuff Secrets of Houdini**. Leicester: Wilsons' Printers, ca. 1907. Original pictorial pale yellow wrappers. Illustrated. 8vo. Illustrated. 12 (of 32) pages. A variant, bearing printer's data lower left of front cover, dark shaded border around Houdini, with Russian Transport Cell poster design to verso). Fragile and all but disbound. First example of this pitchbook variant recorded.

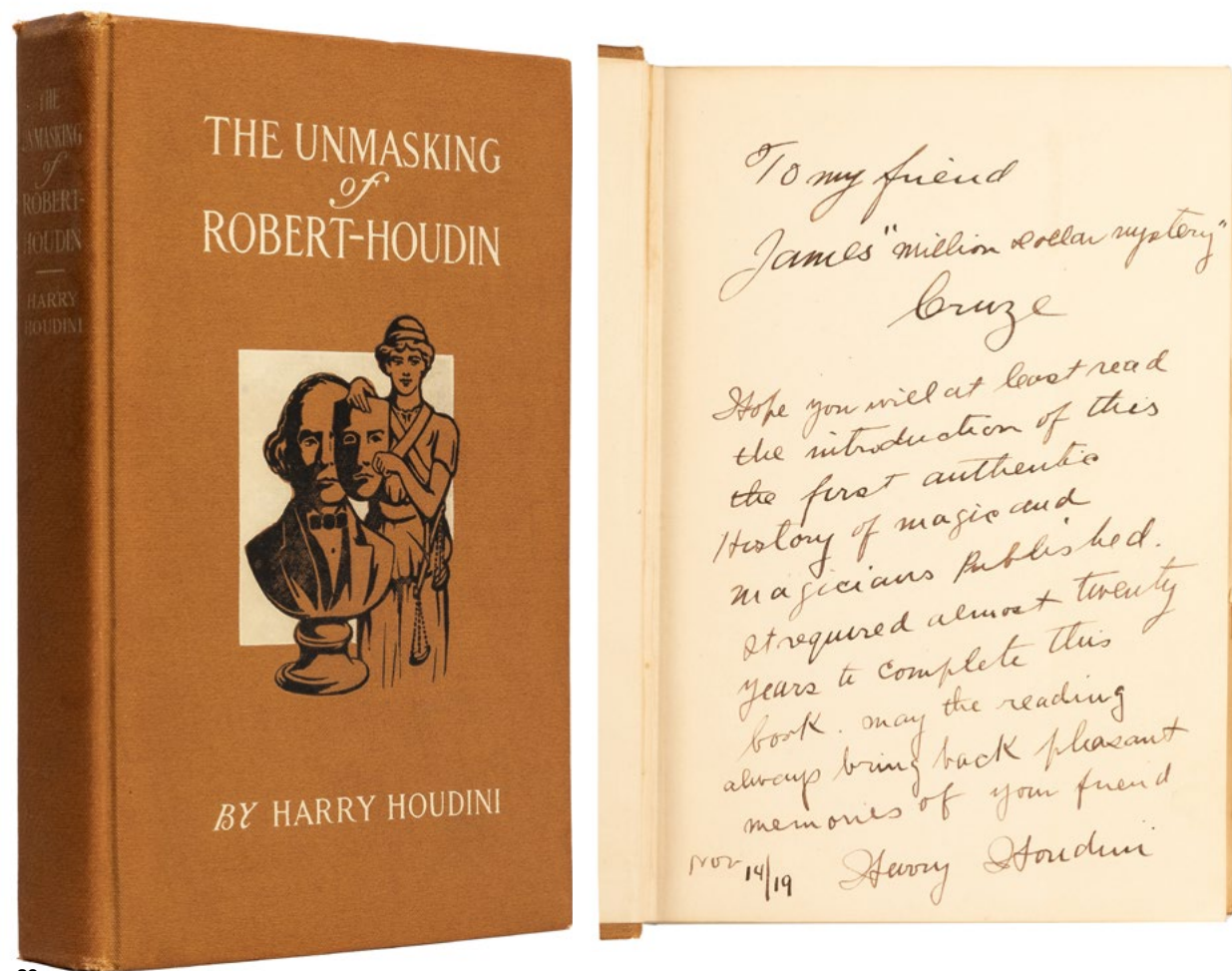
500/1,000



79



81



82

ACTOR TO DIRECTOR

82. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **The Unmasking of Robert-Houdin**. New York: The Publisher's Printing Co., 1908. FIRST EDITION. Publisher's brown cloth stamped in white and black. Frontispiece portrait of Houdini behind tissue. Plates. Index and illustration list tipped-in at rear as issued. 8vo. Trifling wear and rubbing to spine and corners, near fine condition. WITH A FULL-PAGE INSCRIPTION BY HOUDINI: "To my friend James "Million Dollar Mystery" Cruze / I hope you will at least read the introduction of this the first authentic history of magic and magicians published. It required almost twenty years to complete this book. May the reading always bring back pleasant memories of your friend [SIGNED] Harry Houdini / Nov 14/19." As fine an example of this book as we have offered for sale.

2,500/4,500

*James Cruze was a showbiz professional who began acting in silent films in 1910. He later became a prolific director of silent films, but failed to adapt when talkies came to the fore. As a frequent director for Paramount Pictures, Cruze worked together with Houdini on the serial film Terror Island, which was released in 1920.*



83

83. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini-Owned Caveney "Bottleneck" Handcuffs**. Circa 1920. A pair of nickel-plated handcuffs said to have been owned by Houdini. From the Radner collection, and offered for sale in The Great Houdini Auction as lot 51. Extended length approximately 10". With key. Minor wear to plating. With a framed COA signed by Radner, dated 9/17/2004 and bearing his embossed seal.

4,000/8,000



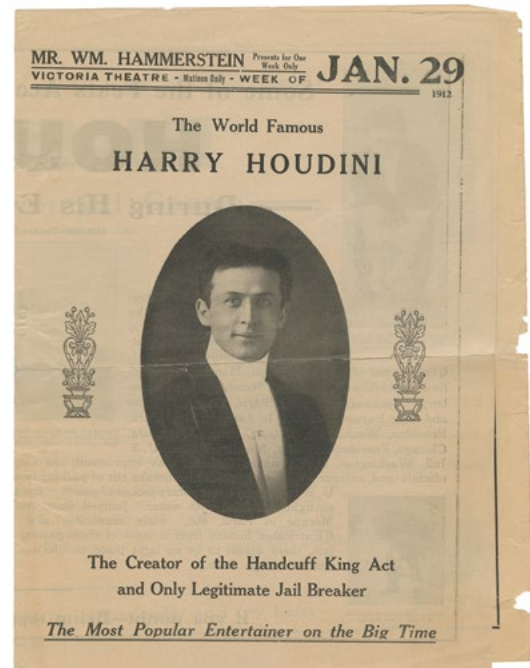
84

84. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Day's Agency Advertising Label**. Affixed to a mailing cover postmarked London, W.C. on September 7, 1910, and bears the typed address of Ben Ali Bey, the "inventor" of Black Art, in Berlin. Affixed to the flap of the cover is die-cut label printed in red and blue with scalloped edges advertising Houdini's "permanent address for 1909" at Day's Agency, Effingham House, The Strand. Diameter approximately 1 1/2". The first example we have seen; RARE.

500/1,000



85



86



89



87

85. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed Photographic Houdini Christmas Card.** Circa 1911. Miniature profile bust silver print portrait photograph of the "eclipsing sensation." Framed to 7 1/2 x 6 1/2" (sight 2 1/2 x 1 5/8"). Not examined out of frame. SIGNED across the image and dated: "Harry Houdini Nov 3/11." First signed example we have encountered.

1,500/2,500

86. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The World Famous Harry Houdini.** New York: Empire City Job Print, 1912. Four-page pictorial newsprint flyer advertising Houdini's appearance at Hammerstein's Victoria Theatre for the week of January 29, 1912. The upper wrapper bears a bust portrait of Houdini, and a montage of images including one of Houdini in his bi-plane appear inside. Small folio. Separation along horizontal folds repaired with Japanese tissue, edges chipped. The first example we have seen with this image and content.

1,000/2,000

87. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **RPPC of Houdini and the Associated Wizards of the South.** [Southampton, 1913]. Matte-finish real photo postcard pictures Houdini at the center of a group of magicians (including Harry Woodley) gathered before a ship moored at the docks, the escape artist dressed in a heavy coat and holding a cane in one hand and his hat in the other. Old inked and penciled notations to divided back, corners bumped. The only example of this postcard with which we are acquainted.

600/1,200

88. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Inscribed and Signed Portrait of Harry Houdini.** Seattle: LaPine, ca. 1916. Handsome matte-finish silver print half-length bust portrait of Houdini, taken in his prime, looking directly at the viewer with his arms folded across his chest. 9 1/2 x 7 1/2". Scattered spotting, small chips, one small tear, else very good. BOLDLY INSCRIBED AND SIGNED: "To my friend K.C. Beaton / of pleasant memories / of Frisco 1915 / Harry Houdini / July 22/16."

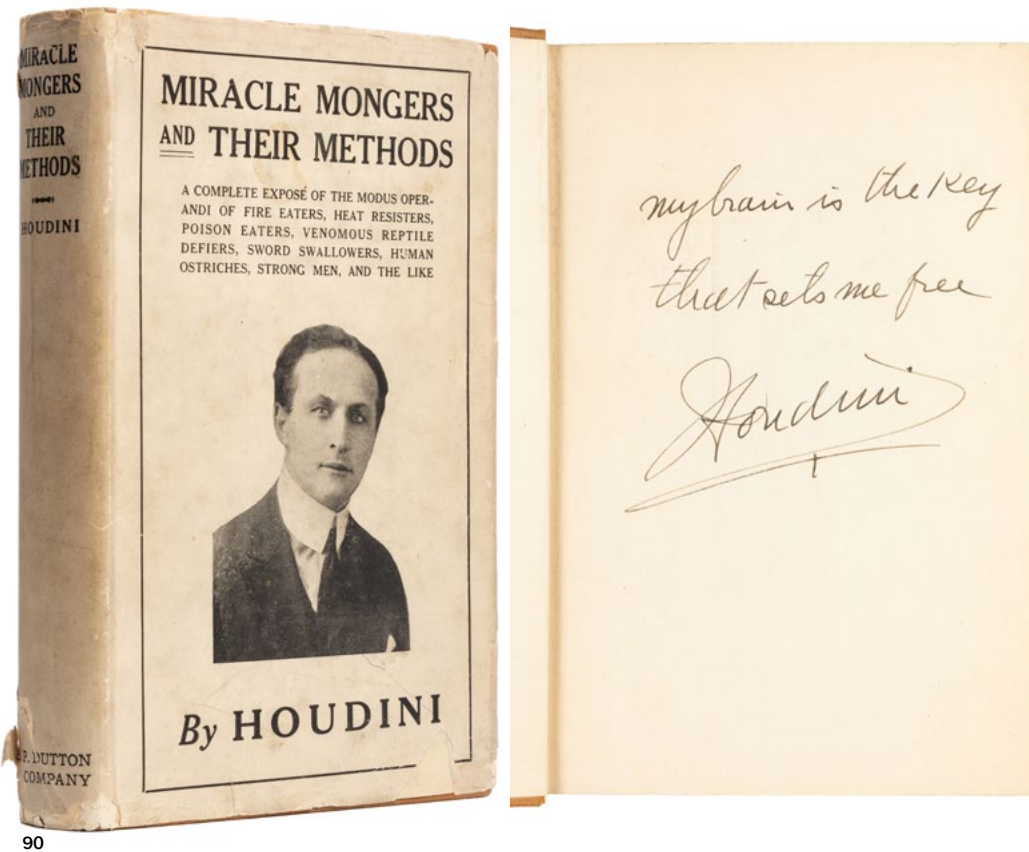
2,000/3,000

89. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Two Stills from The Master Mystery.** [Los Angeles, 1919]. Pair of silver gelatin photographs picturing two scenes from Houdini's serial film. In one, he poses in profile with another man, both looking down on a bird in a cage, resting on the table in a laboratory. Both men wear masks that cover their noses and mouths. In the second, Houdini looks off in the distance as he prepares to run out of a jail cell in. 8 x 10" each, with carbon captions pasted to versos reading "Houdini, the handcuff king, in a scene from "The Master Mystery", B.A. Rolfe's fifteen episode super-serial produced for Octagon Films, Inc." Both curled, with folds and small faults, but good condition overall. Uncommon; the first examples we have encountered.

600/1,200



88



90

90. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Miracle Mongers and Their Methods**. New York: E.P. Dutton, (1920). FIRST EDITION. Publisher's brown cloth lettered and ruled in black, with SCARCE original dust-jacket (reinforced at verso, with scattered losses, chips, and wear). Plates. 8vo. Only faint wear to cloth; very good or better. INSCRIBED AND SIGNED by Houdini in ink on the flyleaf: "My Brain is the Key That Sets Me Free / Houdini."

2,000/3,000

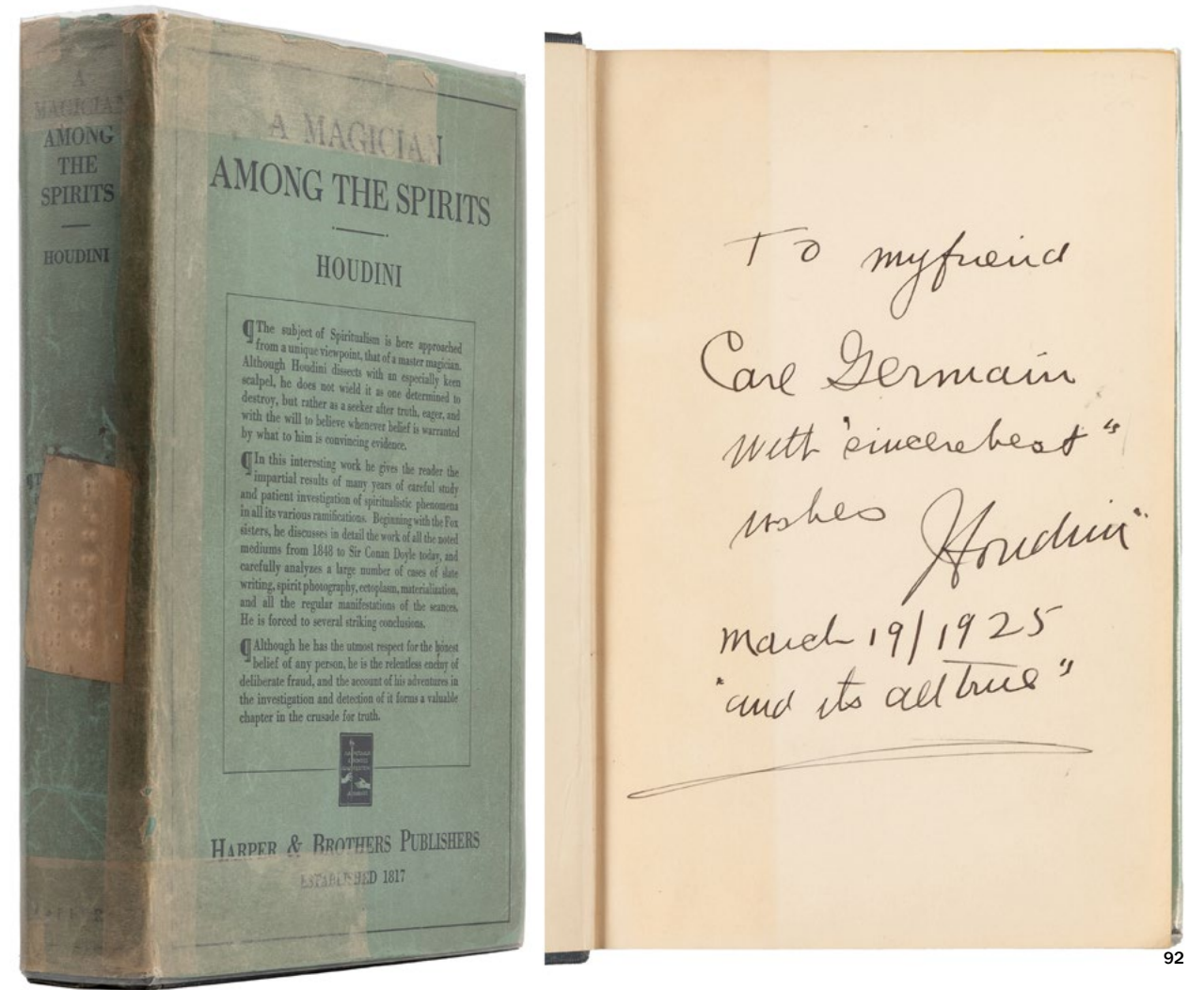


91

91. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Magical Rope Ties and Escapes**. London: Will Goldston, Limited, [1922]. Publisher's pictorial boards, illustrated with line drawings and plates. 8vo. Rubbing to extremities, faint stains, but good condition. INSCRIBED AND SIGNED on the title page by Houdini, "To my friend / L.M. Wood / Houdini / Xmas 1921." Signed examples of this work are scarce.

2,000/4,000

This book is widely acknowledged having been published in 1922, perhaps due to the presence of a tipped-in slip issued by the publisher dedicating the volume to Harry Kellar, who died on March 10, 1922. However, Houdini inscribed this copy some three months before Kellar's death, in December of 1921.



92

92. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **A Magician Among the Spirits**. New York: Harper & Brothers, 1924. FIRST EDITION. Publisher's ribbed dark blue cloth lettered in gilt, with scarce original aqua dust jacket lettered in blue. Portrait frontispiece of Houdini with Conan Doyle. Plates. Tall 8vo. Ex-libris Bayard Grimshaw. BOLDLY INSCRIBED AND SIGNED on the flyleaf in ink: "To my friend / Carl Germain / with "sincere best" / wishes / HOUDINI / March 19/1925 / "and its all true"." Affixed to the spine of the jacket is a strip of raised braille letters, used by Germain to read the title of the book in his later years when he was legally blind.

3,000/6,000

Germain and Houdini were acquainted for over twenty years, and likely forged their friendship in New York at the dawn of the twentieth century, when both men frequented Martinka's magic emporium at 493 6<sup>th</sup> Avenue in New York City. As two of the original members of the Society of American Magicians, the performers both rose through the ranks of showbusiness in the same era, on many of the same stages. After his retirement from the stage - at a relatively young age - Germain opened a law practice in his native Cleveland. But that career drew to a close too, as his eyesight began to fail. Even an experimental procedure to correct his vision had limited success, and so during Germain's golden years, he was declared legally blind and was forced to resort to dictation to answer correspondence, write briefs, and draft legal documents. Houdini died in 1926, just two years after this book was written; Germain outlived him by more than three decades.



93

'GERMANY ATTACKS POLAND'



93. JAMES, Stewart (1908 - 96). **Stewart James' Headline Prediction Apparatus.** [Courtright, Ontario, 1939]. A simple tin box with hinged lid, together with a wooden block in two pieces, and a small brass tube make up the apparatus. In effect, a prediction of future events was sealed in the brass tube, which itself was secured inside the wooden block (this being sealed with gummed paper tape). The block was then locked inside the tin box. This prediction was held in a secure location for a week or longer before the performance took place. When opened during the show, the prediction made was shown to match the day's headlines almost exactly. In the case of this effect, the prediction read, "World War Threatens. Germany Attacks Poland." Height of tin case 4 3/4". One hinge faulty, else in good working condition. Sold together with an embossed leather album containing the original mounted newspaper clippings and related ephemera chronicling James' build up to, and the aftermath of the prediction. THE FIRST HEADLINE PREDICTION APPARATUS ever devised and performed.

1,500/2,500

This prop and Stewart James's performance with it marks the first time a magician ever predicted the headline in a daily newspaper. It was a concept so novel that it spawned an entire genre of magic props and a wide range of clever methods, some of them so innovative and advanced as to qualify as "James Bond-type" gadgetry. James's apparatus was relatively simple, and was constructed by his father, a tinsmith and contractor, and Bill Brema, then working for Abbott's Magic Novelty Co. in Colon, Michigan. (The inner brass tube was crafted by Brema especially for this prop and is in fact a rare variant of a standard Brema product.) Despite being first out of the gate, few magicians realize that the concept was a brainchild of James, who is today better remembered as an inventor of card tricks and mathematical puzzles.

Writing in his book *Stewart James in Print: The First Fifty Years* (1989), the author recalled his creation and performance of the effect in great detail, discussing the germ of the idea, its first performance, the construction and handling of the props, and confirming that the effect was indeed the first headline prediction/prediction chest effect in magic. He wrote, too, about the fact that the trick nearly failed: "When the day came, [Bob] Weill was supposed to smuggle me a copy of the newspaper so I would know the headline and could get set up. He was prevented from doing so, and the reporter appeared with the newspaper folded under his shirt. I did not see a copy before the prediction was opened, which even with the nicest method poses a significant problem." Fortunately, a radio broadcast earlier in the day tipped him off, and his prediction of the impending war was nearly identical to the streamer headline of the Buffalo Evening News on the day of the performance. James added, "I would not do a newspaper prediction again. So many people become convinced that you have psychic powers and have absolute faith that you can help them. Some of the pathetic pleas I received distressed me, knowing there was nothing I could do to help."

94. JAMES, Stewart (1908 - 96). **Stewart James' Own Sefalalija Cabinet.** Circa 1939. A modified ungimmicked wooden radio cabinet with hinged lid and large holes in each short side, mounted on four wooden feet, being the very prop used by James for his influential miniature tabletop Spirit Cabinet, Sefalalija, as first published in *The Jinx* #69 (Dec. 2, 1939). In effect, impossible manifestations took place inside the box, including a ball jumping inside a glass, a visibly dematerializing quantity of milk in a bottle, the passing of a ring through a length of tape, the unknotting of a handkerchief, and more. 12 1/2 x 6 1/4 x 7 1/2". Visible wear on floor of cabinet and to exterior. This unassuming prop was owned and used by the creator of this influential effect which has been widely adapted, reimagined, and performed for the many decades since its initial publication.

1,000/2,000

Annemann wrote an introduction to the explanation of James's effect which was no faint praise: "I honestly believe that this one man miniature spirit cabinet routine is far beyond, in merit and effectiveness, anything yet conceived. Certainly the manifestations are out of the ordinary and Mr. James has managed to use several magical principles in a way not originally intended. The absence of complicated preparation in the cabinet will be found quite refreshing. The routine herein should be put into immediate use by many magi."



94

95. JARRETT, Guy (1881 - 1972). **Jarrett. Magic and Stage Craft Technical.** [New York]: Author, 1931. Blue cloth lettered in black. Photographic plates. 8vo. Ex-libris Roland Winder. Minor rubbed spots to spine, two rounded corners; very good overall.

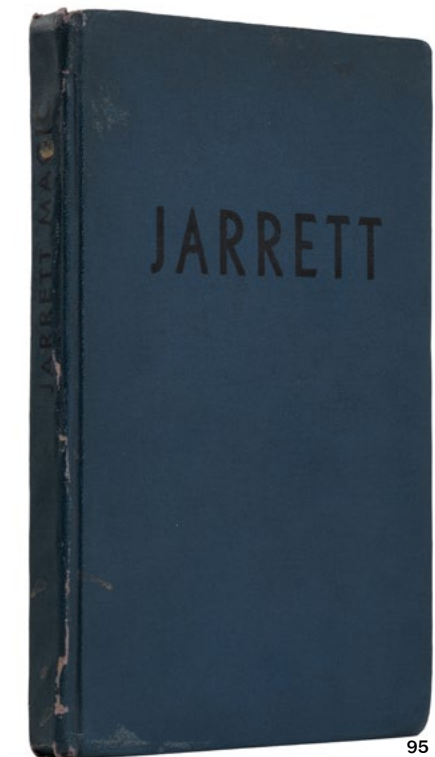
1,500/3,000

Jim Steinmeyer's annotated edition of Jarrett's book makes many important points about what has become, perhaps unexpectedly, one of the most important works on the subject of stage illusions and magic published in the twentieth century:

"Jarrett Magic was part secrets, part opinions and gossip. It clearly benefited from Jarrett's back-room associations, and he could write with authority about the producers he had impressed and the magicians he had bested. Similarly he could tell the truth about his work in the world of magic - the tricks, the shows and the world-renowned performers who had disappointed him. Slightly less obvious, less sensationalistic, were the lessons of ingenuity and philosophy, the principles of size and design which were unmatched in the field of stage illusion.

"Whatever his motivations - an appeal for business, a mark of his frustrations, or simply an opportunity to record his achievements - Jarrett collected it all within pages that were alternately hilarious, insightful, and incomprehensible.

"He clearly expected to set the magic world on fire. Instead he just lit a long, slow fuse."



95



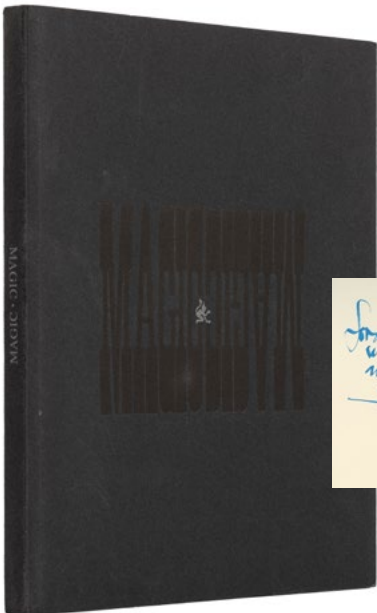


97

97. Klingl Magic Shop Trade Sign. Vienna, ca. 1876. Heavy wooden hand painted exterior trade sign lettered in red and gold on a green field with the text "Zauber - Vexler - Scherz / Artikel / Conjuring - Tricks - Puzzles - Jokes," the words bounded by a black and gilt triple-ruled border. from this well-known Austrian magic shop which operated continuously for over 125 years. With heavy metal mounting brackets at the rear. Constructed in two sections, overall dimensions approximately 33 1/2 x 153 3/4". Considerable wear and chipping to surface and finish from years of continuous use. SCARCE; only the second trade sign for a magic shop to come to market at public auction we have been able to trace.

2,000/4,000

Klingl's magic shop was founded in 1876 in Vienna's first district, at Kärntnerstrasse 48, where this sign hung on its façade. The name of the shop, Zauber-Klingl ("magic bell") came into being around 1907, inspired by the chime that hung over its door, which rang when patrons entered and exited. Michael Klingl, a former locksmith and craftsman, founded the business and was later succeeded by other members of his family, including his widow Rosa, and son Sigmund, who maintained incredibly high standards of craftsmanship that arguably led to the construction of the finest magic props of the art's "golden age," in the late nineteenth and early twentieth centuries, surpassing in quality the work of Willmann, Brema, Thayer, and virtually all other contemporary craftsmen of parlor, stage, and close-up magic apparatus. Though the business relocated several times throughout its century-spanning history, this sign was used at its first location. Though it was later replaced with a reverse-painted glass trade sign (now part of the permanent collection of a public museum in Vienna), this sign remained in storage until Klingl's business finally closed in 2011.

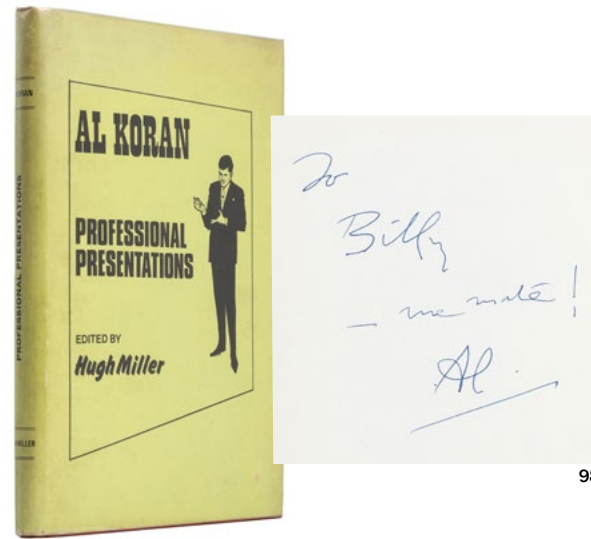


96

96. JAY, Ricky (1946 - 2018). **The Magic Magic Book**. New York: Whitney Museum, 1994. Publisher's black embossed paper, printed in grey and black. Volume one (only) of two, being Mr. Jay's discussion of the history of the Blow Book, issued in conjunction with a functional prop, the pair originally sold in a decorated folding box. One of 300 copies. Illustrated, including tipped-in color images. 4to. Wraps scuffed else very good. SIGNED by Vija Cemins, Jane Hammond, Glenn Ligon, Justen Ladda, Philip Taaffe, William Wegman, and initialed by Ricky Jay; and additionally INSCRIBED AND SIGNED on the half-title page by Jay. With the publisher's prospectus, Mr. Jay's folding business card, and an ANS on Jay's notepaper laid in.

500/1,000

This volume was presented to the curator of the Harry Price Library, Alan Wesencraft, by Mr. Jay. The laid-in note states, "Enclosed is the text volume of the history of Blow Books I did for the Whitney Museum. They sold the complete book in \$1,200 and \$3500 versions so I couldn't, alas, send the complete set."



98

98. [AL KORAN] MILLER, Hugh. **Al Koran's Professional Presentations**. London: Harry Stanley, [1968]. Publisher's textured red cloth, spine lettered in gilt. Illustrated with photographs. 8vo. INSCRIBED AND SIGNED by Koran to fellow magician Billy McComb: "To / Billy / me mate! / -Al." Sold together with a Certificate of Cremation issued by the Graceland Cemetery Company of Chicago on June 16, 1972, for the cremation of "Edward C. Doe (a/k/a) Al Koran," age 58, with the typed disposition instructions "Surrender to George Johnstone" appearing in the lower portion of the form.

300/600

99. LAFAYETTE (Sigmund Neuberger, 1871 - 1911). **The Great Lafayette Salary Sheet**. Two ledger pages recording salaries of the artists performing at the King's Theatre, Southsea, for two weeks beginning on November 6, 1909, as well as records of the the box office receipts. The Great Lafayette is the highest paid of the performers, drawing a salary of £312.10.00 per week. Old folds, lower edges ragged, some chips and soiling.

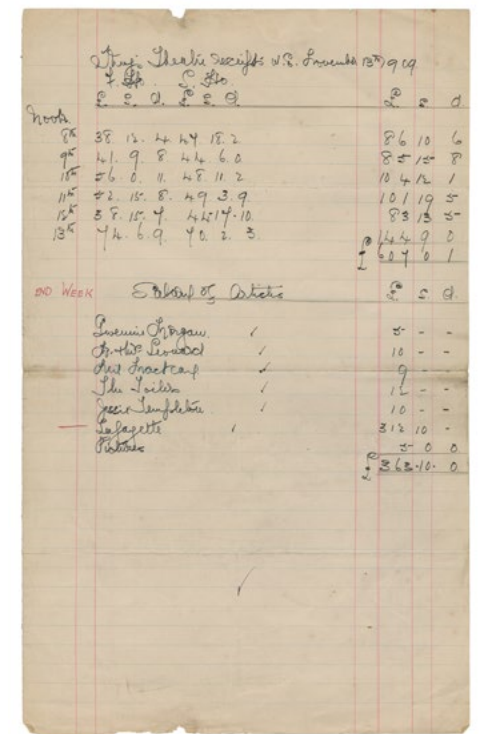
500/1,000

When adjusted for inflation, Lafayette's 1909 salary is, at present, equivalent to approximately £30,000.00 per week.

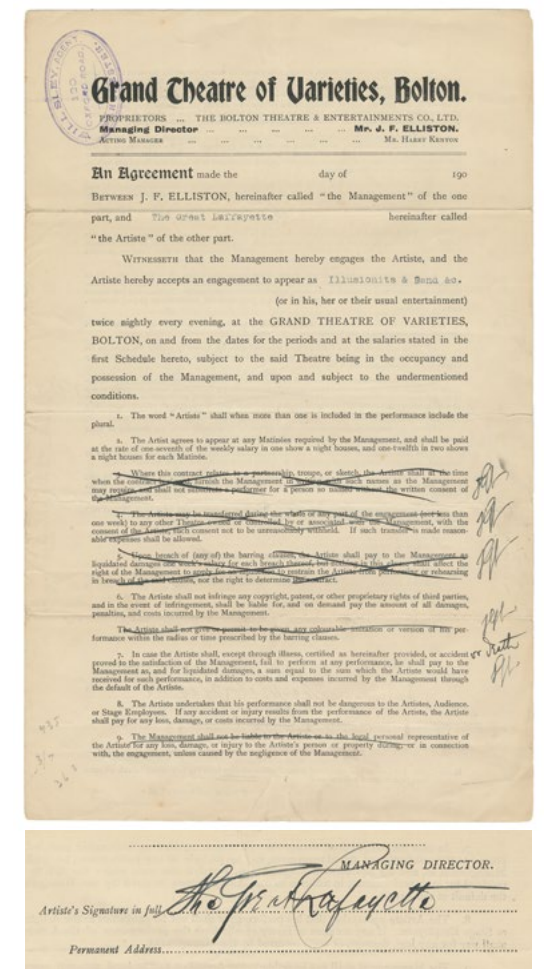
100. LAFAYETTE (Sigmund Neuberger, 1871 - 1911). **Theatrical Contract Signed by The Great Lafayette**. For a week of twelve evening performances and two matinees at the Grand Theatre of Varieties, Bolton, "commencing Monday November 14<sup>th</sup> 1910." With numerous strikeouts and amendments, and the performance described as "Illusionists & Band &c." their performances being given for a fee of £325 per week. One folded 4to sheet with old folds and marginal chips as expected. Modern red ink notations in margins. SIGNED in ink by Lafayette and initialed in his hand six times.

2,000/4,000

Several instances of foreshadowing appear in the amendments to the contract in Lafayette's hand. Beside clause seven, on the first page, he has added the words "or death" in reference to his possible failure to appear. On the third page, Lafayette has stricken out all terms, and circled number 13 at the top of the sheet, adding an arrow and the phrase "unlucky number" below it. The final leaf bears Lafayette's note regarding advertising: "Please send amount of posters required as early as 3 months in advance to 17 Green Street Leicester Sq. London." This address was the headquarters of Will Goldston's famous magic emporium.



99



100



101



102

101. LAFAYETTE (Sigmund Neuberger, 1871 – 1911). **Theatrical Sound Effect Device from the Illusion Show of The Great Lafayette.** Being a pair of carved wooden cups connected by a handle, the underside of each loosely holding a horseshoe. When manipulated backstage by rapping the shoes alternately on a hard surface, the effect of a galloping horse is produced. 11 ½ x 3 ½ x 2". Minor repair and refinishing evident, but very good condition overall.

Accompanying the device is a cache of documents tracing its ownership, from the newspaper reporter (and later Member of Parliament) John S. Clarke, who recovered the object from the fire, and subsequent owners. Included with these documents is a program for Lafayette's fatal appearance in Edinburgh, various newspaper clippings, a short publication on Lafayette's "last act," by Brian Lead, and a RPPC showing the remnants of the fire taken from the balcony of the theatre, with the stage in ruins. At the center of the picture on the ruined stage stands Mr. Clarke, and on the verso of the card is his own handwritten and signed message, indicating he is sending home "relics" from the tragedy.

A unique memento from the career and stage production of the ill-fated illusionist who was one of the top variety artists of his day.

2,500/5,000

Lafayette's death on March 9, 1911, in Edinburgh has been chronicled by many writers, as his end came so unexpectedly. But prior to the tragedy that claimed his life, Lafayette enjoyed a career as one of the best paid stage performers of the era. His show was a combination of spectacles, quick-change, and illusions all elaborately outfitted and requiring a large company of assistants, both human and animal, to produce.

Bayard Grimshaw was a noted magician and also a journalist. For years, he wrote a column, "...About Magicians" for The World's Fair, a British trade paper. The August 26, 1967 issue carried Grimshaw's story about this very prop:

"The Great Lafayette used the sound of horses as an off-stage effect in the big show he was doing at the time of his tragic death but he did not use anything as mundane as coconut shells [to imitate their sound]. He had two replicas of horses' hoofs nicely carved from wood, and shod with proper horseshoes; they were connected by a handle, set at a slight angle to one another for easy manipulation.

"How do I know? Well, the actual prop is on my desk as I write. The varnish is blistered by heat and one end of the handle where it was damaged either by charring, or by accident prior to the fire, has been neatly been made good by composition. The memento of a famous magician, and a famous magical tragedy, came to me as a welcome gift from a long-time reader of this page, Mr. Edward Campbell of Sevenoaks."

102. LAFAYETTE (Sigmund Neuberger, 1871 – 1911). **RPPC of The Lion's Bride.** [British, ca. 1910]. Sepia tone matte-finish image of the famous illusionist's lavish full-stage setting for the feat that made him famous, The Lion's Bride. Lafayette sits astride his black stallion at the center of the scene, decorated with Moorish adornments and a large lion's cage at the rear. Divided back with penciled notations. Corners somewhat rounded, else very good. RARE; the first we have encountered.

400/800



LALLA SELBINI  
THE ONLY SUCCESSOR TO  
THE GREAT LAFAYETTE.



LALLA SELBINI  
THE ONLY SUCCESSOR TO  
THE GREAT LAFAYETTE.



103

103. [LAFAYETTE] SELBINI, Lalla (Mary McCoy, 1878 – 1942). **Three Selbini Postcards, one Signed.** British, 1910s. Offset printed cards, one bearing a full-length portrait of Selbini in a Moorish costume from the Lafayette show with a sword on her hip and turban on her head; a second being a side-view bust portrait; and the third a portrait of a smiling Selbini with her hands at her face, INSCRIBED AND SIGNED in ink, "Yours truly / Lalla Selbini." The latter trimmed and with scrapbook remnants to verso, the former two with divided backs both captioned "The only successor to The Great Lafayette." All unused. A SCARCE grouping.

300/600



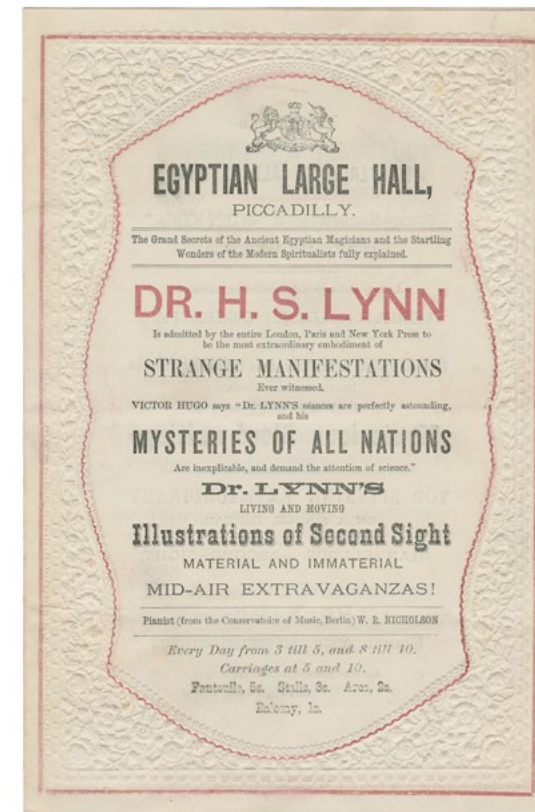
104

104. LEROY, Servais (Jean Henri Servais LeRoy, 1865 – 1953). **Comedians de Mephisto Co. LeRoy. Talma. Bosco.** Hamburg: Adolph Friedlander, 1905. Triptych of cartoons showing the three magicians using feats of conjuring combined with quick thinking and ingenuity to solve problems. LeRoy produces a rabbit from his opera hat to deter a hungry bulldog from attacking him, Talma manipulates coins while exiting a hansom cab, and the rotund Bosco escapes a band of "cannibals" by turning palm trees into a pair of stilts. 37 x 28". Insignificant chips in margins; A. Linen backed. See Reynolds, *100 Years of Magic Posters*, page 32.

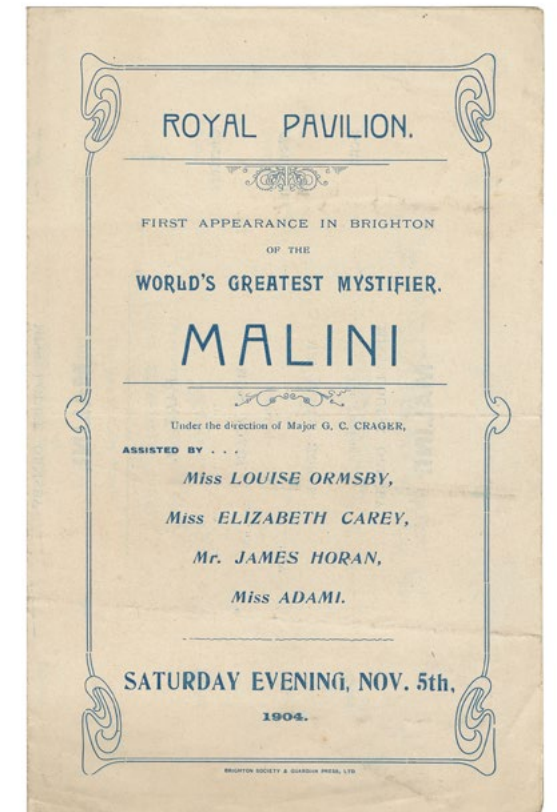
2,000/3,000



106



107



108



105

105. LEROY, Servais (Jean Henri Servais LeRoy, 1865 – 1953). **Signed Portrait of Servais LeRoy.** New York: G. Dobkin, ca. 1925. Half-length sepia tone matte finish portrait of the famed Belgian magician, arms crossed over his chest, with a grin radiating from underneath his pointed moustache. "LeRoy, Talma & Bosco" rubber stamp to verso. 10 x 8". INSCRIBED AND SIGNED "To Warren E. Simms / from / Servais LeRoy / Feb 4 - 1932."

500/1,000

106. LORRAINE, Sid (Sidney Johnson, 1905 – 89). **The Sid Lorraine Autograph Deck.** Over 100 playing cards, the versos printed with the Cotta design for the ten of hearts from his famous transformation pack of 1807; the blank faces bear lengthy inscriptions and signatures of many prominent magicians of the era, all collected by Robert Lund, founder of the American Museum of Magic, for presentation to Lorraine during a special tribute in 1981. Among those who signed the cards are Ed Marlo, Jay Marshall, Suzy Wandas, Ricky Jay, Bruce Posgate, Davi Vernon, Milt Kort, Milbourne Christopher, Harry Lorayne, Eric Lewis, Mike Caveney, McDonald Birch, Lee Grabel, Bill Severn, Stewart James, Mark Wilson, Mel Stover, Tina Lenert, Walter Blaney, and dozens and dozens more. Many inscriptions are accompanied by small drawings or other embellishments, and one card has been fashioned into a book-fold by Sam and June Horowitz. The two packs are housed in a handsome wooden box with hinged lid and a cast metal plaque affixed to its top which reads: "The / Sid Lorraine / Deck / August 16, 1981." The cards are accompanied by a small photo album filled with images from the American Museum of Magic's August 1981 tribute to Lorraine, picturing Lorraine with Karrell Fox, Robert Lund, and at the Museum. See *Magical* No. 177 (Nov. 2010) for a detailed description of Lorraine's collection and these cards.

800/1,200



109

107. LYNN, Dr. (Hugh Simmons, 1836 – 99). **Dr. H.S. Lynn. Strange Manifestations.** [London], ca. 1872. Embossed letterpress program for the "strange man's" appearance at the famed London showplace, presenting "mysteries of all nations," including Second Sight, Mysterious Blood-Writing, Instantaneous Vegetation, and more. One 8vo sheet, press opinions and advert to rear. Staining to fold, else very good.

400/800

109. MALINI, Max (Max Katz Breit, 1873 - 1942). **Signed Max Malini Bank Draft.** Dated October 6, 1922 and drawn on the London Joint City & Midland Bank Limited, the canceled check in the amount of eleven pounds and five shillings is signed by account holder Will Goldston, and is payable to "Max Malini, Esq." The attached stub's memo line records the check is for "30 tickets and 7/6." With age-related wear, folds, and chips, and the verso of the check is boldly SIGNED in ink, "Max Malini."

400/800

108. MALINI, Max (Max Katz Breit, 1873 - 1942). **World's Greatest Mystifier. Malini.** Brighton: Brighton Society & Guardian Press, Ltd., 1904. Pictorial program for Malini's "first appearance in Brighton" at the Royal Pavilion, on a stage show with four other acts. Malini closes the first and second half of the show. The rear panel depicts him at the conclusion of his Bill in Lemon trick. One 8vo sheet, with old folds. Very good.

400/800



111



110

110. MARTIN, Jon (1882 – 1968). **Photograph of Jon Martin in his Workshop.** London, 1940s. Half-length image of the “master magical mechanic” known for his fine bench-made mechanical magic apparatus, here seen holding a Ring Pull in his left hand. 7 x 9 1/2”. Pinholes near borders, else very good. SCARCE.

200/400

This image was likely taken by Cardini on one of his many visits to Martin’s home workshop.

111. MASKELYNE & COOKE. **Handbill for The Royal Illusionists at Victoria Hall.** Harrogate: R. Ackrill, Printer [1867]. Letterpress bill advertising the varied program of the “London Company” of Maskelyne and Cooke at Harrogate, presenting many of the illusions that would make them famous at the Egyptian Hall, including the Mystic Freaks of Gyges, Wil[!], The Witch, and the Watch, A Lady Floating in the Air, and other effects. Faint spotting, bottom edge ragged. Inked date in upper left.

500/1,000

A rare ephemeral item from the earliest days of the duo that reshaped modern magic through their inventions, magical plays, and illusions, foreshadowing their generation-spanning runs at the Egyptian Hall and St. George’s Hall.

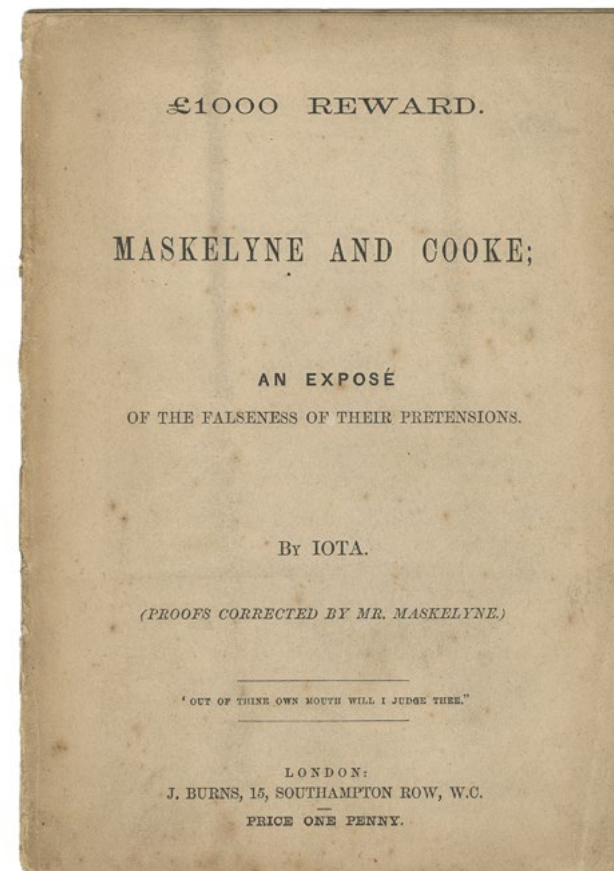
112. MASKELYNE & COOKE. **Maskelyne and Cooke. The Royal Illusionists and Anti-Spiritualists.** London: E. Baynes, ca. 1875. Pictorial wrappers in pale blue and gold with an illustration of the false automaton, Psycho, to the upper, advertising for G.S. Lucraft to rear. 28pp. 8vo. Lower wrap detached, general shelfwear, else very good. SCARCE.

800/1,200

An early and elaborate program that gives a “few facts” regarding the “remarkable entertainment” at London’s Egyptian Hall, with a preface by the manager of the enterprise, W. Morton. Included are descriptions of the famous Maskelyne Box Trick, Psycho, Will, The Witch and the Watch, spiritualistic effects and seances, and Maskelyne’s plate dancing.



112

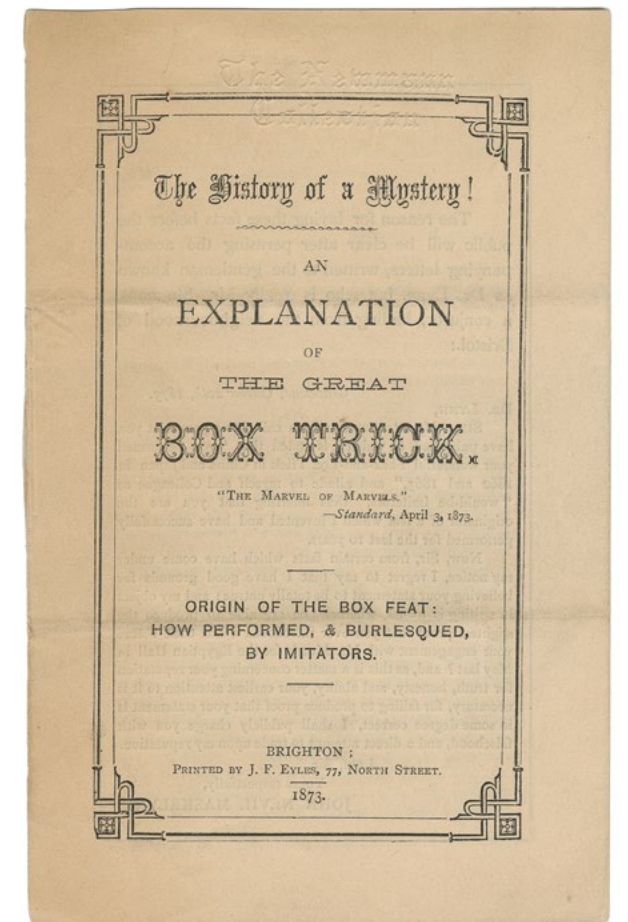


113

113. [MASKELYNE] IOTA (pseud.) **£1000 Reward. Maskelyne & Cooke; an Expose of the Falseness of their Pretensions.** London: J. Burns, 15, Southampton Row, W.C. (1874). Self-covered printed wrappers. [1 – 2], 3 – 20. 8vo. Spine worn and general toning and wear; good or better. Toole Stott 808, locating one copy. RARE.

600/1,200

An exposure of the Davenport Brothers’ tricks carried out in a series of letters reproduced in its pages, with the front wrap bearing the statement that the proofs of the publication were “corrected by Mr. Maskelyne,” despite the somewhat hostile tone carried on between him and the pseudonymous author, “Iota.”



114

114. MASKELYNE, John Nevil (1839 – 1917). **The History of a Mystery! An Explanation of the Great Box Trick.** Brighton: Printed by J.F. Eyles, 1873. Self-covered paper wrappers. [1 – 2], 3 – 7, [8]. 16mo. Newmann collection blindstamp to front. Wear to spine, rear wrap reinforced at gutter and barely holding. Toole Stott 487. RARE.

800/1,200

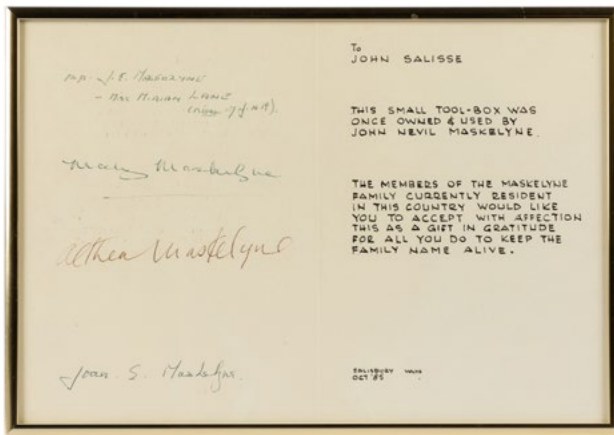
This booklet reproduces two letters from Maskelyne to Dr. Lynn, who both worked at the Egyptian Hall. As Maskelyne’s introduction states, “The reason for laying these facts before the public will be clear after perusing the accompanying letters, written to the gentleman known as Dr. Lynn....” Maskelyne goes on to provide an account of his invention of the box trick, refuting Lynn’s claims as inventor of the effect.

115



115. MASKELYNE, John Nevil (1839 – 1917). **J.N. Maskelyne's Toolbox and Tools.** A small oak case with hinged lid containing twenty-three tools as commonly used by a watch or clockmaker or repairman, among them two small clamps (one stamped "France"), a quantity of rasps/files, round and flat pliers, small cutters, a rough brush, a heavy set of metal tweezers, and a loupe, together with a small turned wooden box containing parts for watches, and a fancy minute hand from a vintage clock. The largest item approximately 7 ¼" in length. Most tools in good working condition, though showing considerable wear, with the toolbox itself (8 x 3 x 3") cracked and worn but solid and intact. A framed letter of provenance accompanies the toolbox. Dated October 1985, addressed to John Salisse, and signed by four members of the Maskelyne family, it states, "This small tool-box was once owned & used by John Nevil Maskelyne. The members of the Maskelyne family currently resident in this country would like you to accept with affection this as a gift in gratitude for all you do to keep the family name alive." A small number of related letters and correspondence from Joan Maskelyne are also included.

8,000/12,000



116

116. MASKELYNE, John Nevil (1839 – 1917). **Two Portraits of John Nevil Maskelyne.** [London], ca. 1910. Two glossy sepia tone press photographs of the "grand old man of magic" and doyen of the British magic scene. In the first, he poses at a foot-powered lathe in his workshop, wearing a white shop apron and surrounded by tools; in the second, he sits at his desk, pen in hand, looking directly at the camera. Each image approximately 6 ½ x 8 ½" with the latter bearing two small tears. Newspaper captions and stamps to versos. SCARCE.

800/1,200

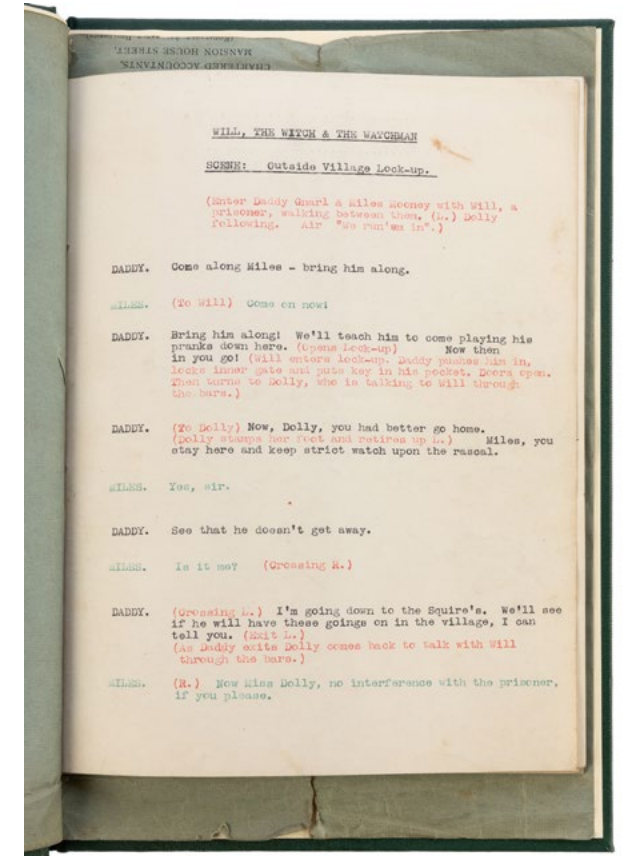
The printed captions pasted to the versos of each image state that Maskelyne, "A great wizard ... is about to retire after nearly fifty years strenuous work as a public entertainer."

117. [MASKELYNE] **Script for Maskelyne & Cooke's Will, the Witch and the Watchman.** Circa 1900. A 32-page typed manuscript for the long-running magical play that was arguably the most popular production at both the Egyptian Hall and later at St. George's Hall, England's "homes of mystery" operated by the Maskelyne family. Being the part for the central character, Miles Mooney, complete with stage directions, songs, lines of dialogue, and all other pertinent details.

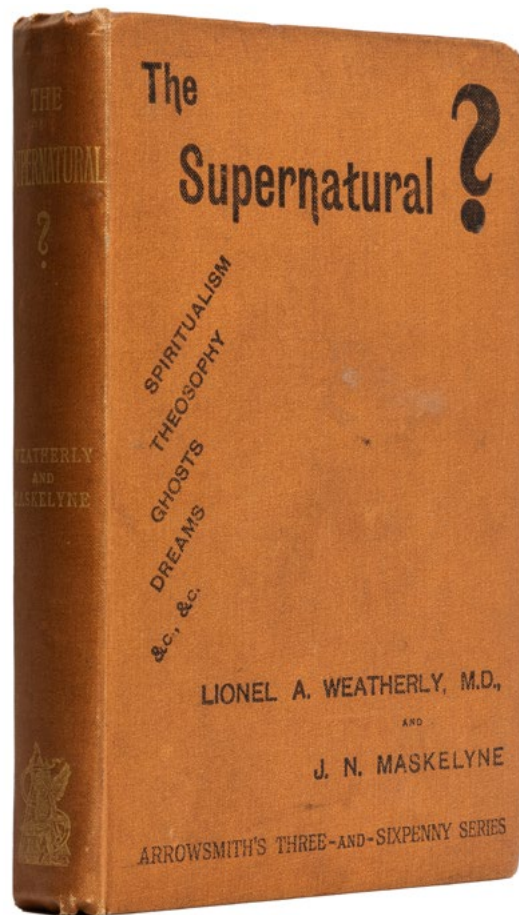
Plain paper wraps (chipped and worn) bound in later cloth with gilt-lettered spine, the script typed in three colors on 4to pages, rectos only. With "C Kennard / Garrick Club / London" inked on the upper right corner of the upper wrapper, with the name "Miles" below it in red script at the center. Many penciled corrections and annotations appear in the script in an unknown hand, including a substantial manuscript addition of one lengthy song sung by Miles. An important document relating to the magic play central to the success of Maskelyne and his dynasty of magic that spanned half a century in the English speaking world.

1,000/2,000

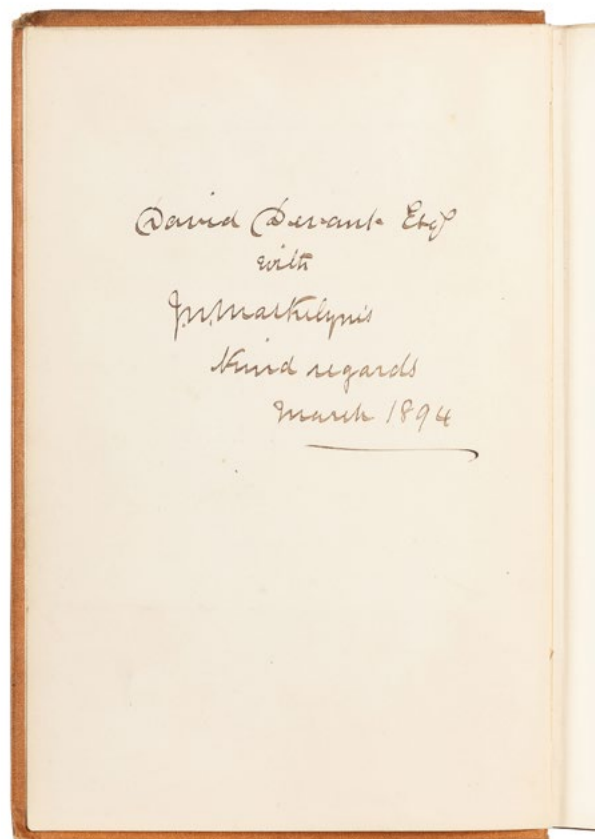
Maskelyne's magic play debuted in 1871, and was performed at both the Egyptian Hall and St. George's Hall for some over 11,000 times in a span of some 44 years. This script was later owned by the longtime president of The Magic Circle, Francis White.



117



118



MASKELYNE TO DEVANT

118. WEATHERLY, Lionel (1852 - 1940) and J.N. Maskelyne (1839 - 1917). **The Supernatural**. Bristol: J.W. Arrowsmith, [1894]. Publisher's orange cloth lettered in gilt and black. Frontispiece spirit photograph, illustrations. 8vo. Half-title foxed, spine caps and corners rounded, general light shelfwear and soiling, with centermost signature loose, but very good or better overall. With Devant's bookplate on the front pastedown. INSCRIBED AND SIGNED, "David Devant Esq / with / J.N. Maskelyne's / kind regards / March 1894."

1,500/2,500

*The importance of this association copy is hard to overstate, as the professional relationship between J.N. Maskelyne and David Devant shaped the world of magic in England and abroad for decades. Devant joined the Maskelyne organization at London's Egyptian Hall in the late nineteenth century, eventually succeeding George Cooke to become Maskelyne's partner in England's Home of Mystery at St. George's Hall. This book was inscribed in Devant's formative years while still the junior partner in the enterprise. It is the first item inscribed and signed by one of these two greats of British magic to the other we have encountered and offered for sale at public auction.*

119. MASKELYNE, J.N. (1839 - 1917). **Signed Carte de Visite of J.N. Maskelyne**. Circa 1900. Classic three-quarter length seated portrait of the famed British magician and inventor, holding a book in his lap. Plain mount, lower margin smudged. INSCRIBED AND SIGNED "Yours very truly / J.N. Maskelyne" below the likeness.

400/800



119



120

120. MASKELYNE, J.N. (1839 - 1917). **Photograph of Maskelyne's Plate Spinning Act**. [London], ca. 1905. A half-length sepia tone image of the great British magician presenting an act perennially popular at his London theaters, a routine of spinning and dancing dinner plates and a large wash basin atop a heavy wooden table. On a plain mount with hand-drawn rule line around the image, 5 1/2 x 8 1/4". Soiling and spotting with short penciled notations to margin and verso. RARE; the first example of this photograph we have offered for sale.

600/1,200

*A feat of digital dexterity not often seen; Maskelyne made a specialty of this juggling stunt for nearly as long as any other illusion in his career. The most elaborate version of the stunt involved a spiral-shaped ramp at the side of the large table, up and down which Maskelyne could direct the spinning plates with both ease and grace. He recorded the techniques used in the act in C. Lang Neil's 1902 book, The Modern Conjurer.*

121. MASKELYNE, J.N. (1839 - 1917). **John Nevil Maskelyne Mourning Card**. Postmarked May 25, 1917 on the retained upper portion of the original mailing cover. A black-bordered folding card issued from St. George's Hall, Langham Place, announcing: "The family of the late John Nevil Maskelyne return their sincere thanks for kind sympathy in their sad bereavement." 6 x 3 7/8" (open). RARE.

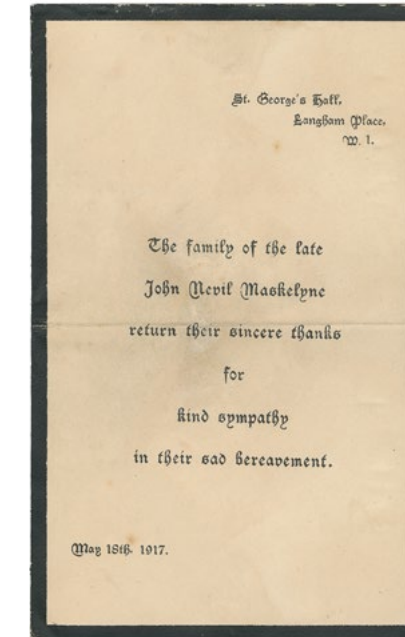
200/400

122. MASKELYNE, Jasper (1902 - 73). **White Magic. The Story of the Maskelynes**. London: Stanley Paul & Co. Ltd., (1936). FIRST EDITION. Original pictorial dust-jacket (tattered), full terra-cotta cloth stamped in gilt and blind. Frontispiece, plates. Thick 8vo. Corner bump, binding loose in spots. Foxing. A presentation copy, INSCRIBED AND SIGNED by Jasper Maskelyne on the half-title, "To dear Val and Mignon. With fondest love, from Jay." And with two portraits of Maskelyne INSCRIBED AND SIGNED by him laid in.

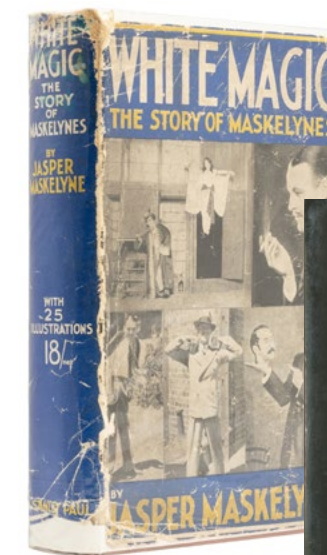
250/500

123. MASKELYNE & DEVANT. **Maskelyne & Devant's Mysteries Paper Advertising Token**. Circa 1906. Imitation old English penny paper advertising token, with a printed bust of the Queen on the obverse, and text advertising the magic shows of Maskelyne & Devant at St. George's Hall, "Daily at 3 & 8" on the reverse. Diameter 30mm. Rubbed and chipped around perimeter; good. Uncommon.

250/500



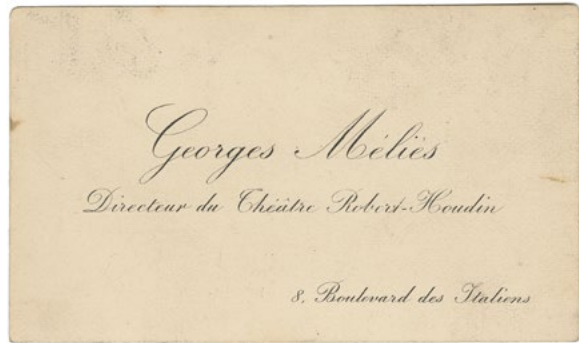
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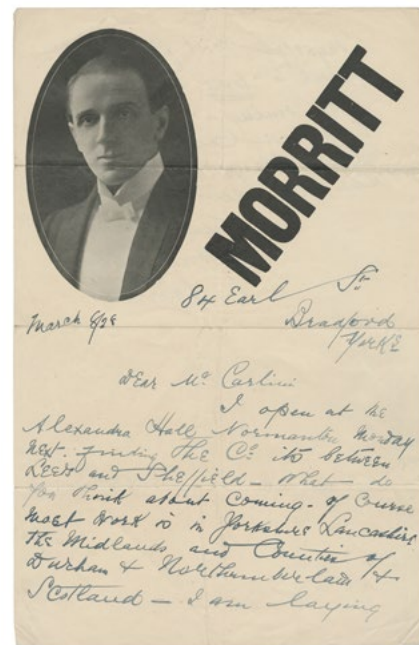
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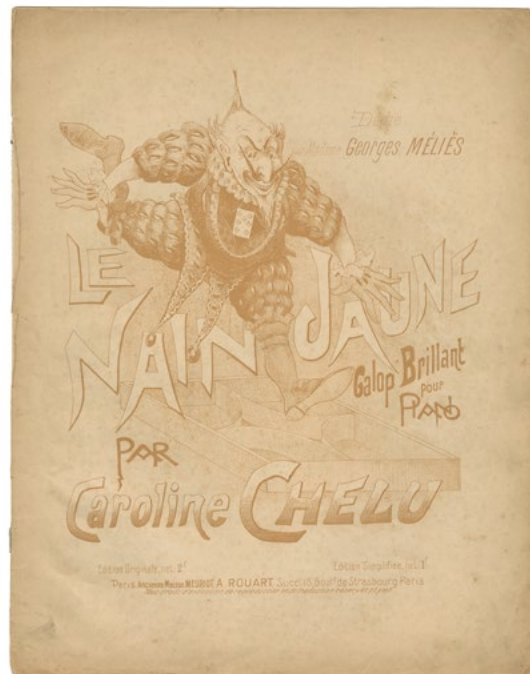
123



124



127



125



126

124. MÉLIÈS, Georges (1861 - 1938). **Calling Card of George Méliès.** Circa 1892. Engraved calling card for Méliès with the text below his name reading "Directeur du Theatre Robert-Houdin / 8, Boulevard des Italiens." 2 ¼ x 3 ⅞". With expected faint wear from age, but very good condition overall. Sold together with a first day cover bearing Méliès' portrait, a block of four Méliès stamps, and a contemporary Méliès commemorative postcard.

600/1,200

125. [MÉLIÈS] CHELU, Caroline. **Le Nain Jaune [The Yellow Dwarf] Galop Brilliant.** Paris: A. Rouart, ca. 1890. Sheet music for piano, dedicated to Madame Méliès and composed to accompany her husband's magic-filled pantomime production at the Theatre Robert-Houdin in Paris based on the seventeenth century fairy tale and classic French board game of the same name. The front wrapper bears an image of the dwarf, resplendent in an elaborate harlequin-like costume with a playing card at the center of his chest. 8pp. including wraps, with reinforcements to one internal leaf and expected wear to spine, else very good. RARE; the first example we have encountered.

800/1,200

126. MORRITT, Charles (1860 - 1936). **Two Morrill Advertising Postcards.** London: David Allen & Sons, ca. 1916. Illustrated cards, one advertising the Tally Ho illusion (the production of a "complete fox hunt" including a horse and rider in a large cabinet), and the other for his appearance at the London Hippodrome. Divided backs, postally unused. One with light skinning near corner, general wear and corner creasing, else very good. RARE; the first examples we have seen.

300/600

127. MORRITT, Charles (1860 - 1936). **Charles Morrill ALS.** Dated March 8, 1928 and written on his oversize pictorial stationery, the inventive British illusionist writes to a "Mr. Carlini" regarding an upcoming performance at the Alexandra Hall Normanton, and a forthcoming journey through the country, as well as Scotland. Morrill comments on his salary, stating, "Seven and a half per cent of gross door taking and we should do well." Old folds, with penciled notations to verso. Boldly signed, "C Morrill." Uncommon.

500/800



128



129

128. NICKLE, Robert (John Newbanks, 1842 - 99). **America's Greatest Prestidigitateur!** St. Louis: St. Louis Globe-Democrat Job Printing, ca. 1879. Oversize letterpress broadside in three colors for a performance at Mitchell's Theatre Comique featuring Nickle at the top of a wide-ranging variety bill including comics, singers, strongmen, Chinese performers, and acrobats. Nickle presents tricks and illusions supposedly designed for the American Centennial in 1876. 41 ⅝ x 13 ⅞". Thinning and chips especially in margins; B+. Linen backed. RARE.

500/1,000

Walter Floyd, an accomplished magician in his own right, worked for Nickle while a young man. He wrote anecdotes about his teacher in *Houdini's Conjurer's Monthly* for November, 1906, stating, "He was a most brilliant entertainer both on and off the stage; the published pictures do not do him justice; the hair and mustache were of a light red; the mustache measured nine inches each way, with goatee to match, upon almost any other man this would have looked ridiculous, but as he was a very large man with a full face it gave him a striking appearance, and were it not for his one failing he would undoubtedly have rivalled the greatest artists of his time ... he had lost a part of his right thumb, and performed all of his work with the left hand. He told me that he lost his thumb on a paper cutter, while he was trimming a pack of cards to make 'Strippers.'"

129. NICOLA (William Mozart Nicol, 1880 - 1946). **The Great Nicola.** Milwaukee: American Showprint, ca. 1910. Billboard-size eight-sheet bust portrait lithograph of the American illusionist billed as "America's Greatest Transformist" with "His Own Big American Company." Approximately 106 x 81". Folded as issued with small losses, tears and wear. RARE; the first example we have offered and one of only two we are acquainted with.

600/1,200



130



131



132

130. NIXON, David (1919 - 78). **David Nixon's Stopwatch, Cigar Cutter, and Ephemera Archive.** 1950s - 70s. Including two early candid photographs of Nixon with the president of the Magic Circle Francis White, a later photograph of Nixon holding the Circle's Maskelyne Award, a number of brochures and cards advertising his popular television programs, a die-cut brochure with rabbit motif for Nixon as the star of the 1960 Magic Circle Festival at London's Scala Theatre, four issues of *TV Mirror* with stories regarding Nixon and one featuring him on the cover, three British theatre programs featuring Nixon on the bill, a small engraved brass cigar cutter bearing Nixon's initials "DN" below the cutting mechanism, and a sturdy stopwatch engraved with Nixon's name in intersecting lines on the back of the case.

250/500

131. OKITO (Tobais Bamberg, 1875 - 1963). **Okito & Polising Advertising Postcard.** Rotterdam: Annoncen-Bureau Artistique, ca. 1902. Printed postcard filled with vignettes from this early incarnation of the Okito show, with the faux Japanese magician performing in concert with an assistant in blackface. Printed back in several languages, with small mounting remnants around the perimeter. The first example we have encountered; RARE.

250/500

132. OKITO (Tobais Bamberg, 1875 - 1963). **RPPC of Okito, Inscribed and Signed Twice.** Postmarked Nov. 4, 1921, the card bears a bust portrait of the Dutch magician on the recto, and a message to George Jenness, the London magic book dealer on the verso, the latter addressed and written entirely in Okito's hand and. Both sides of the card boldly INSCRIBED AND SIGNED in ink, "Theo Okito."

250/500



133



verso

133. **Okito Card Restoration Frame.** New York: Theo Bamberg (Okito), ca. 1910. A piece-by-piece visible restoration of a selected card in a handsomely decorated frame on a thin metal stand. Mechanism modeled on the Willmann design. Toleware painted base, Asian motif decals to frame. Complex spring-loaded brass mechanism at rear. Height 17". With later padded wooden packing case. Very minor wear to finish. SCARCE.

4,000/6,000

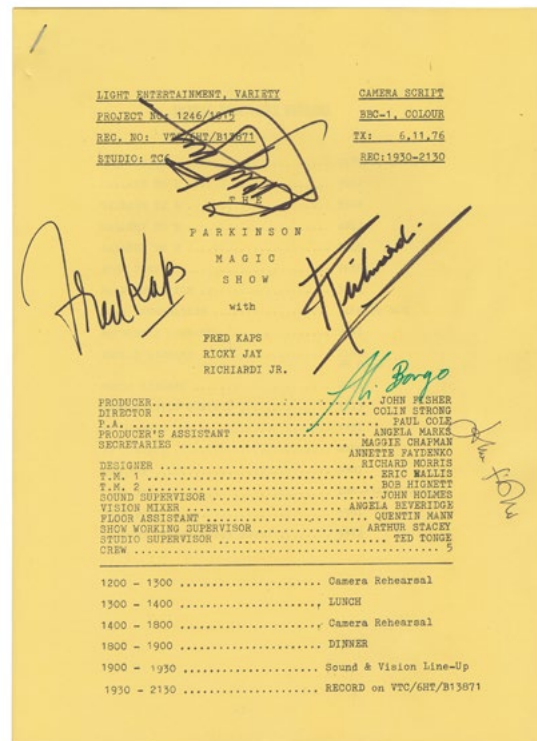
134. **Triangular Production.** Chicago: Okito (for Joe Berg) ca. 1946. Three flat panels rest on a black easel. When assembled into a triangular box on a low triangular stand, the magician produces a large quantity of silks and flowers, or even a small rabbit from its interior. Lacquered in bright red and black with Okito's trademark Asian decals. Panel height 12" tall. Hallmarked twice ("Okito Maker / U.S.A.") on uprights at reverse of easel. Minor wear from use. Very good.

1,000/2,000



134





135



137

135. **The Parkinson Magic Show Autographed Script.** [London], 1976. A BBC-issued shooting script with credits, directions for sound and camera, schedules, and other technical details for this influential episode of Parkinson's celebrated BBC talk show, recorded November 6, 1976. Eighteen 4to pages, stapled in upper left, as issued. SIGNED on the first page by the participants, Fred Kaps, Ricky Jay, Richiardi, technical consultant Ali Bongo, and producer John Fisher.

300/600

Recalling the production of this now-famous program, John Fisher recounted in a 2005 interview that, "When I look at it now the show is so primitive from a technical and design point of view. But it did manage to bring together two of the undisputed great magicians of the world, plus one who was fast emerging to join their company. I refer to Fred Kaps and Richiardi, and to Ricky Jay." The broadcast showed off the talents of Kaps as an all-around expert, the graceful artistry and speed of Richiardi, and the up-and-coming rapier wit and sleight-of-hand prowess of a youthful Ricky Jay, all guided by the watchful eye and words of England's foremost talk show host, Michael Parkinson.

136. PEPPER, Professor J.H. (1821 - 1900). **Egyptian Hall, Piccadilly. "The New" and "The Wonderful."** London: W.H. Hodge & Co., Printers, [1872]. Letterpress handbill for an appearance of Pepper together with Thomas W. Tobin, presenting the famous Pepper's Ghost illusion at the London showplace that went on to become England's Home of Mystery under the stewardship of the Maskelynes. With a central wood-engraved image of a Sphinx head looking left. Minor foxing and old folds; very good. RARE.

400/800

137. PEPPER, Professor J.H. (1821 - 1900). **The True History of Pepper's Ghost.** London, et al: Cassell & Company, 1890. Cloth-backed pictorial boards. Folding frontispiece bearing a diagram of Pepper's apparatus. Illustrated. 8vo. 46pp. + 8 leaves publisher's advts. 8vo. Covers rubbed, corners chipped, binding weak. Scarce.

600/1,200



138

'YOU ARE THE JUDGES'

138. PIDDINGTONS, The (Sydney, 1918 - 91 and Lesley, 1926 - 2016). **Notebook Chronicling the Performances and Secrets of Sydney and Lesley Piddington, and Archival Material.** Written in the hand of magician and journalist Bayard Grimshaw, and being a lined pocket memorandum book chronicling ten performances by the celebrated Australian mind-reading duo in mid-1949 and early 1950, when the couple was at the height of its power and popularity in England. Grimshaw records each appearance on the BBC in exacting detail, describing individual effects, basic procedures of the various "tests," as well as technical minutiae, recording successes and failures alike, while both divulging and guessing at methods used to perform the apparent feats of thought transference.

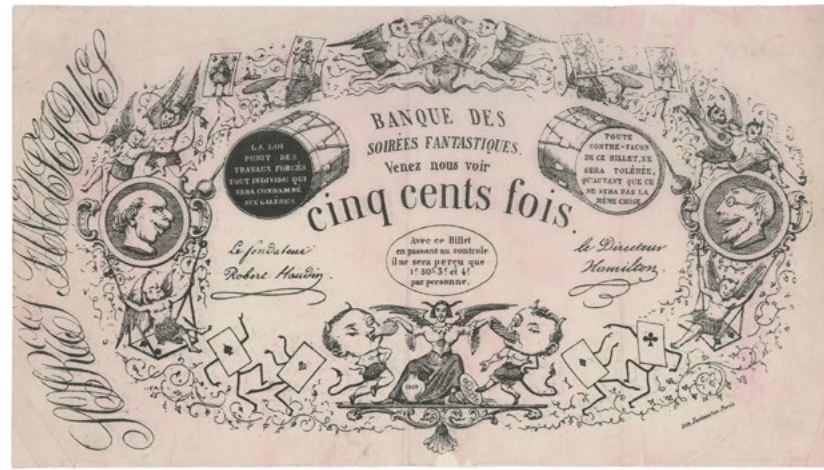
With regards to the presentations, Grimshaw records many of the best-remembered feats of The Piddingtons, including their famous Tower of London appearance (in which Lesley was locked in the tower yet was able to read minds via radio at a great distance); regarding their methods, he divulges at least a portion of the secret verbal code employed, hints strongly at other methods put to use, guesses at still others (nail nicks, signals, accomplices), and points out the Piddingtons's use of a few choice (but well-known) published methods, including those of Annemann, for various feats of thought-transference.

Approximately 60 pages in printed publisher's wraps, the bulk of the content recording the performances of The Piddingtons, primarily completed on rectos only. Housed in a chemise-lined folding cloth box, the spine lettered in gilt. A remarkable chronicle of the two-person mindreading act that took England - if not the world - by storm in the post-war era, written by an insider who himself was a practiced exponent of the art of theatrical thought-reading.

Sold together with an archive of Piddington-related material, including a cache of BBC scripts (photostats) for the Piddingtons and their broadcasts, newspaper and magazine clippings regarding the couple and their shows, a handful of programs for their theatre appearances, BBC file photographs of the Piddingtons, a quantity of manuscript letters from Sydney Piddington to Bayard Grimshaw, telegrams, two contemporary photographs of the mindreading duo (one SIGNED), a RPPC of The Piddingtons, SIGNED by the duo in the lower margin, a Piddingtons Christmas card SIGNED by the couple, and a photographic oversize calling card of Bayard & Marion Grimshaw, advertising their act of "Radio Vision."

1,000/2,000

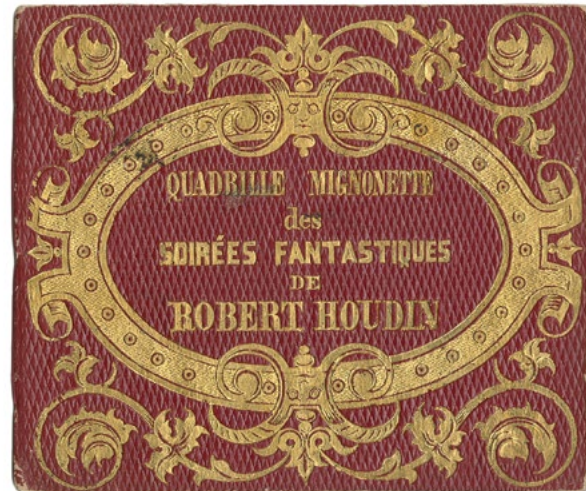
The many subtle secrets behind the Piddingtons' feats of mental magic were only revealed in 2015, and yet Grimshaw, himself an accomplished presenter of a two-person code act with his wife Marion, not only took a front row seat (along with the rest of the listening audience) to these amazing performances, he was perhaps the best-informed audience member, as this notebook makes clear. Unofficially, he was also a link between the Piddingtons and the magic world, as he was the couple's closest friend in the United Kingdom, and served as an unofficial program associate to their broadcasts. This notebook is among the best records of what many magicians and students of popular culture consider - arguably - the best and most popular mindreading performances of modern times.



139

139. ROBERT-HOUDIN, Jean Eugène (1805 – 71). **Soirées Fantastiques Souvenir Pass/Handbill**. Paris: Destouches, ca. 1855. Oversize imitation banknote lithographed on fine, nearly translucent pale pink paper. Robert-Houdin listed as founder of the theatre, with his successor Hamilton as director. Finely illustrated with demons, birds, flowers, and conjuring apparatus. 5 ½ x 9 ¾". Laid down on Japanese tissue, with one small loss in the lower center, else very good.

1,200/1,800



140

140. ROBERT-HOUDIN, Jean Eugène (1805 – 71). **Quadrille Mignonette des Soirées Fantastiques de Robert-Houdin**. Paris: Chez Chabal, ca. 1845 [?]. Miniature souvenir sheet music bound in gilt-decorated maroon textured paper. Five short pieces of music composed by Aristide Le Carpentier reproduced within, each headed by a charming engraving of a feat from the magician's repertoire, including the Pastry Cook of the Palais Royal, the Orange Tree, and the Cabalistic Clock, with lines of verse preceding the bars of music. [1] 2 – 11, [12]; 12mo. Foxed, with minor edgewear, but very good overall. The first example we have offered for sale; RARE.

1,000/2,000

*These tiny musical sheets were distributed to attendees of Robert-Houdin's performances after being produced from apparent nothingness, from a prop known as the Cone of Abundance. Alongside the music appeared souvenir fans and other ephemeral items, all now highly sought after and scarce. Robert-Houdin considered Le Carpentier, "one of my best and closest friends"*

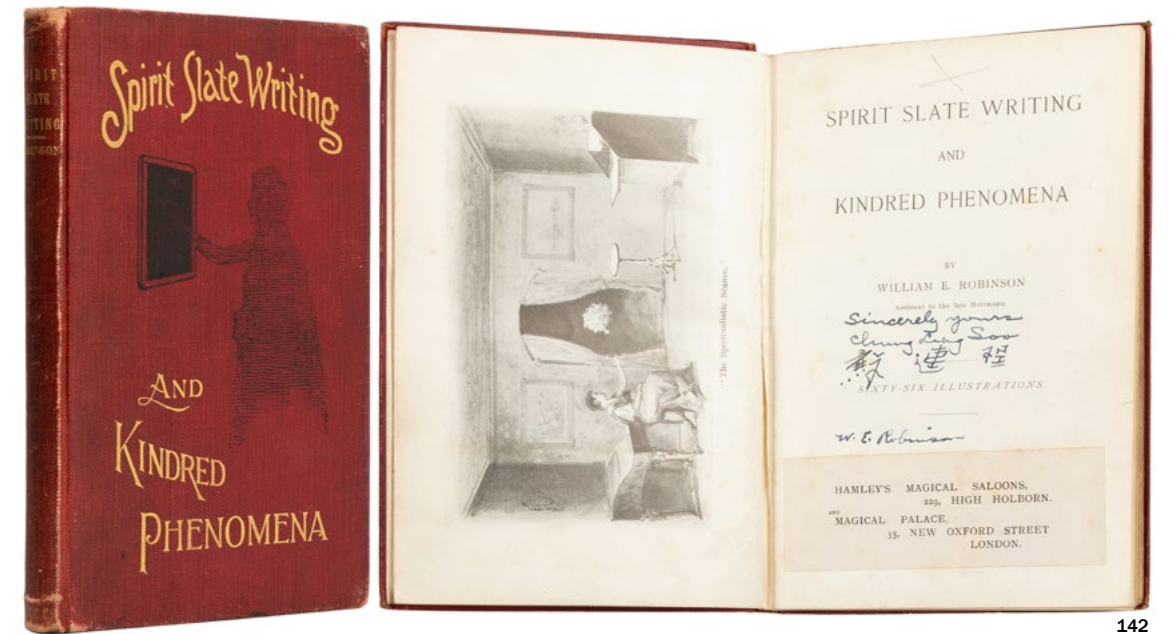


141

141. ROBIN, Henri (Henrick Donckel, 1811 – 74). **Mr. Robin the French Wizard**. London: J. Miles & Co., [1862]. Illustrated handbill printed on both sides and advertising the appearance of the French conjurer at the Egyptian Hall presenting both illusions and a magic lantern show over one decade prior to the assumption of the lease there by Maskelyne & Cooke. With an illustration of the Hall to the recto and an illustrated London street map to the verso showing the location of the Egyptian Hall and the 1862 Exhibition. Darkened and soiled with old fold lines. SCARCE.

400/800

*Robin was apparently the first magician to perform at the Egyptian Hall. His run at the future "home of mystery" was for some 300 performances in 1862.*



142

142. ROBINSON, W.E. (1861 - 1918) **Spirit Slate Writing and Kindred Phenomena**. New York: Munn & Company, 1898. Publisher's gilt-lettered dark red cloth decorated in black. Frontispiece depicting a scene from the Blue Room illusion titled "The Spiritualistic Seance." Illustrated with line drawings and plates. Hamley ad sheet tipped in at rear; Hamley overslip to title page. Cloth rubbed at extremities and joints, faint foxing, short tear in gutter of frontis.; good to very good. INSCRIBED AND SIGNED on the title page, "Sincerely Yours / Chung Ling Soo / [three Chinese characters]" and SIGNED AGAIN below in his given name, "W.E. Robinson."

800/1,200

*Many of the secrets divulged in this work were used by Robinson (who found his greatest success as the "Chinese Conjurer," Chung Ling Soo) in seances he conducted at the 1893 World's Fair in Chicago, and later while in the employ of Harry Kellar and Alexander Herrmann. Robinson also worked closely with Munn, publishers of Scientific American, to reveal the secrets behind many famous stage illusions in the now-classic tome Magic: Stage Illusions and Scientific Diversions by Albert Hopkins (1897). Signed examples of Robinson's book are scarce, and this is the first we have encountered signed with both his Christina name, and as Chung Ling Soo.*

143. ROLTAIR, Henry (1853 – 1910). Unprecedented Attraction. Roltair. [Baltimore]: John D. Lucas "Color Poster Printer," ca. 1890. Letterpress broadside for a show featuring "50 Star Artists" at Kernan's Central Theatre of Baltimore, with Henry Roltair, "whose extraordinary illusions have astonished the inhabitants of both Hemispheres" topping the bill, which he shares with jugglers, comics, singers, a ballet troupe, and a stock company. 43 5/8 x 14 1/4". Chips around borders, closed tears and small stains; B. Linen backed. All Roltair material is SCARCE.

600/1,200

*In addition to developing classic illusions including Spidora the spider girl and host of sideshow gaffs used by the Barnum & Bailey, Roltair was instrumental in the construction and installation of many classic fairground attractions and amusement park rides. His idea of an upside down house is still in common use today.*



143



144



THE FIRST 'KNEE' FIGURE?

144. RUSSELL, Fred (Thomas Frederick Parnell, 1862 – 1957). **Coster Joe, Fred Russell's Ventriloquist Figure.** British [?], ca. 1895. Complete figure constructed from wood, cloth, and leather with moving mouth, leather boots and carved wooden hands, owned and used by Fred Russell, widely regarded as "The Father of Modern Ventriloquism." Overall height of 33 1/2". All elements in worn but working condition, including significant chips to the carved wooden hands and significant wear to the finish, but in operable condition. Sold together with several later printed photographs of Russell, including images of the ventriloquist using Coster Joe in performance, as well as documents from the restorer, Geoff Felix, with swatches of the original costume retained. Though the clothing was recreated by Felix, the mother of pearl buttons affixed to the new costume are original. Also included is paperwork tracing the lineage of the figure, including the catalog entry from its previous sale at public auction, as part of the collection of Music Hall and Variety artist, Harry Tate. The doll was passed by Fred Russell to Tate to use in his stage impersonation of the ventriloquist when he replaced the original puppet due to wear and tear. The later model is in the London Museum of the Grand Order of Water Rats. An important figure relating not only to one of the most prominent ventriloquists of the twentieth century, but in the shift to a modern style of presenting the art of 'belly talk.'

2,500/5,000

It was in 1896 that Russell – having been offered a contract to perform at London's Palace Theatre – gave up his career as a journalist to pursue a life on stage as a ventriloquist. What began as a one-week appearance was extended to an astonishing 82-week run of some 400 performances that made Fred Russell a star. It was his trendsetting performance with Coster Joe, the figure offered here, that not only broke away from the traditional presentation of ventriloquism as a performance with a whole "family" of figures and focused on a single puppet seated on the performer's knee. But Russell changed the game further by imbuing Coster Joe with a cheeky personality. Their exchanges marked the first instance of a ventriloquist playing the straight man to his wise-cracking figure. Coster Joe quipped and snipped at Russell; audiences roared at the repartee. It was this style of performance, and the interplay between this figure and Russell himself that would literally change the craft of ventriloquism forever after, begetting Bergen, Winchell, and virtually all other vents in modern times.



146

145. SAMEE, Ramo (d. 1850). **Ramo Samee, the Indian Juggler.** London: Londes, Printer, 1821. Letterpress broadside for a three-act bill, the second being Samee, who will perform the Cups and Balls, "changing sand to different colors," various juggling and balancing feats, top spinning, and the "feat of swallowing a sword two feet long." 13 3/4 x 9 3/8". Puncture hole at top, edges creased, general soiling.

600/1,200

146. SELBIT, P.T. (Percy Tibbles, 1881 – 1938). **The Magician's Handbook.** London: Marshall & Brookes, Dawbarn & Ward, [1901]. FIRST EDITION. Publisher's green cloth decorated and stamped in blue. Frontispiece, illustrated with line drawings and plates. 8vo. Cloth soiled, binding loose; good. INSCRIBED AND SIGNED by Selbit to fellow magician Arthur Buckle above the frontispiece. SCARCE; only the second book signed by Selbit we have offered for sale.

200/400

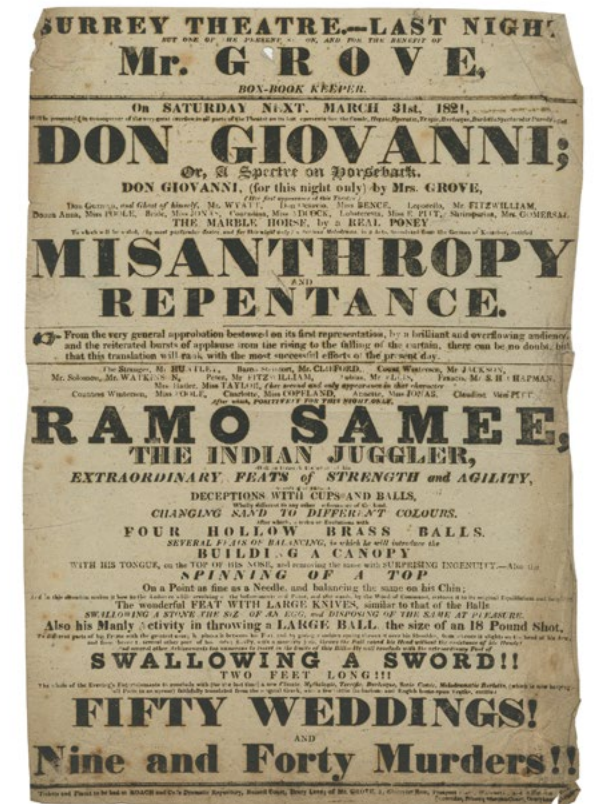
Included is a lengthy chapter of juggling tricks and a profile of W.C. Fields, who at the time this work was published was still a music hall and vaudeville tramp juggler.

147. THORN, Chevalier Ernest (Moses Thorn, 1853 – 1928). **Signed and Inscribed Portrait of Thorn.** Paris: Reutlinger, ca. 1900. Seated half-length sepia tone matte finish image of the Austrian/Polish stage illusionist, posed with one elbow resting on a table and his hand held behind his head, the other hand on his hip. Cabinet card format, 6 1/2 x 4 1/4", on printed photographer's mount. INSCRIBED AND SIGNED on the verso, "Tour full of illusions Ernest Thorn." Near fine.

300/600



147



145



148

THE MANTLE OF MAGIC...IN POSTERS

148. THURSTON, Howard (1869 - 1936). **Kellar and Thurston. Howard Thurston.** Cincinnati & New York: The Strobridge Litho Co., 1907. Full-length portrait poster of Thurston, arms crossed over his chest, wearing an elaborate and brightly colored costume and embroidered cape. 30 x 20". Margins thinned with restoration to borders, scattered chips and old folds; B. RARE.

7,000/9,000



149

149. THURSTON, Howard (1869 - 1936). **Kellar's Successor. Howard Thurston.** Cincinnati & New York: The Strobridge Litho Co., 1907. A half-length portrait poster of a young and handsome Thurston, clad here in a gold braid-trimmed jacket accented by a Masonic medal on his chest. A green, gold, red, and yellow turban rests on his head accented by a moon and star-shaped brooch. 30 x 20". Thinning in borders, old creases restored. B+/A-. Rare. The only example we have encountered with the printer-issued paste-over modifying the text at the top of the poster.

7,000/9,000



150. THURSTON, Howard (1869 – 1936). **Thurston. Kellar's Successor. Invested with the Mantle of Magic.** Cincinnati: The Strobridge Litho. Co., 1908. Half-sheet stone lithograph depicts Thurston and Kellar side-by-side, with Mephistopheles looking on at the historic scene on the stage of Ford's Theatre in Baltimore, when Thurston was presented with Kellar's "mantle" of magic. 30 x 20". Minor restoration and over-coloring in borders and old folds; B/B+. A RARE POSTER and the first we have offered in this size.

15,000/25,000

*It is a fantasy that there ever was a Mantle of Magic, a sort of royal honor that could be bestowed from one magician to the next. But the idea of this grand, enchanted succession captured the American public's imagination in the early years of the 20th century. More than anything, the idea was a savvy creation of Harry Kellar, a fairy tale ceremony that disguised his hard-fought business transactions. It was also the work of visual artists who told the story in a series of Strobridge lithographs. The tale of the Mantle of Magic has been displayed, with high style and special insight, by these three important posters.*

*The fairy tale was formalized decades later, in 1946, when Bill Sachs provided a moral to the story in his Billboard column. He wrote, "America will accept but one magician at a time." This was never strictly true, as Kellar himself must have recognized. During his tours across America, Kellar continually crossed paths, scrapped, and squabbled with Alexander Herrmann, who usually occupied the first-class theaters, leaving the rest for Kellar.*

*When Herrmann died unexpectedly in 1896, Kellar had the field to himself, but no royal robe signaled his change of status. He turned his attention to building a larger, more impressive show to earn his first-class respect. When Kellar plotted his retirement in 1904, he partnered with the German magician Paul Valadon, who had been working with John Nevil Maskelyne. Insiders recognized that this American tour was intended to introduce Valadon to the public. Kellar's contract, selling his illusions, route, and advertising to Valadon, would take care of the rest.*

*Kellar and Valadon didn't complete the arrangement. It's said that they didn't get along, or, perhaps, their wives didn't get along. More than likely, it was about money. Valadon couldn't afford to buy Kellar's show, but he could gradually pay off the debt over several seasons of touring. Thurston had just been touring the far east and Australia with an elaborate illusion act. He had the money. He wired Kellar, asking about his plans for retirement, and then dashed back from London to meet with him in May, 1907.*

*The ultimate deal was a little too expeditious, a little too underhanded, to sound really enchanted. So, the truth benefited from some charming publicity. After Valadon's protracted, squishy arrangements to acquire the show, Kellar was happy to announce Thurston's definite succession. The tale was best told in poster images.*

*KELLAR AND THURSTON features a fairy tale portrait of Howard Thurston, in his costume of an Asian prince. It was a poster used for one season, when Kellar and Thurston toured together, sharing the stage. In fact, the costume dated from five years earlier, and Thurston wore it for only a short part of his performance with Kellar, but it gave him a particularly exotic look and it fit well with Kellar's previous co-stars, offering elaborate, foreign magic. The American public had last seen Thurston in 1901 as a vaudeville star, dressed in tails and manipulating playing cards, so this beautiful, romantic image of the "new" magician became an important part of his billing.*

*THURSTON, KELLAR'S SUCCESSOR features the famous image of the Mantle of Magic. There was no mantle onstage during the show, simply handshakes, verses of "Auld Lang Syne," and floral arrangements at their final show. But here Thurston is clearly portrayed as the proud next generation of wizard. This poster would have been used on the 1908-09 season, just after Kellar's retirement. Notice their twinned portraits at the top of the sheet.*

*Thanks to Strobridge's lithographers, there was plenty of artistic license. In this image Kellar, a wizened old man, reaches up to Thurston's broad shoulders to bestow the robe. Actually, Thurston was small and slight, about 5'6" tall. Kellar was large and muscular, over six feet tall. There's even more fantasy in Kellar's well-known poster imps, and Thurston's new wise men in their swallowtail coats. Finally, the poster includes Satan himself, who supervises, and apparently approves of Thurston's imminent success.*

*Lot 149, KELLAR'S SUCCESSOR, shows the result. This poster was given a special flag to change the billing so it could continue to be used after Kellar's retirement. (The triangular paper flag pasted over the top changes the wording from the original printing, "Kellar and Thurston," to "Kellar's Successor, Thurston," a signal that Kellar had left the show.) Here Thurston's exotic costume hints at his exotic bona fides, even if he no longer wore this costume on stage.*

*Thurston certainly recognized the value of the mythical mantle. Late in his career, he toyed with the idea of introducing Dante, his associate Harry Jansen, as his successor. But the tour was never arranged and the magical title was never bestowed. With the death of Thurston, Dante felt that he had earned the honor and suggested that he would name a successor at the end of his career. Lee Grabel, a young illusionist, understood that Dante intended the honor for him, and decades later he graciously turned over the title to Lance Burton, about to open his Las Vegas show at the new Monte Carlo Hotel. Grabel's 1994 ceremony was the first to actually use a mantle—an actual cloak that was placed upon Burton's shoulders—to transfer power from one magician to another. It was a fitting climax to America's magical succession story, a ritual which seems to have originated with crayons on the lithographic stones in Cincinnati, Ohio, and was then imprinted on the minds of audiences for nearly a century.*



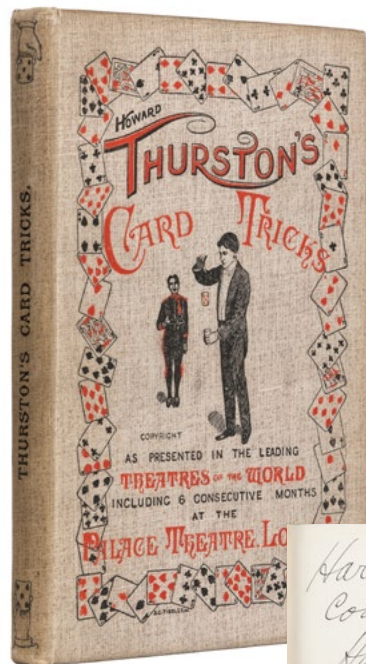
152

151. THURSTON, Howard (1869 – 1936). **Howard Thurston's Card Tricks.** London: L. Upcott Gill, 1901. FIRST EDITION. Publisher's pictorial cloth decorated in black and red, with Thurston and George White presenting the Rising Cards on the front, spine lettered and decorated in black. Portrait frontispiece behind tissue, illustrated. 8vo. INSCRIBED AND SIGNED, "Harry S. Thompson / Compliments of / Howard Thurston / Chicago – May 11/02." Bright, crisp, and attractive; fine condition.

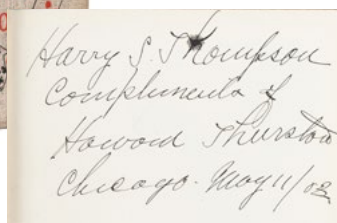
400/800

152. THURSTON, Howard (1869 – 1936). **Thurston the Great Magician.** Cincinnati & New York: The Strobridge Litho. Co., 1914. One-sheet color stone lithograph bearing a bust portrait of the youthful Thurston, captured in his prime as America's best-known illusionist, with bright red imps whispering into his ears while perched on his shoulders. 39 3/4 x 30 1/4". Chips and closed tears, old folds; A-. Linen backed. UNCOMMON.

3,000/6,000



151



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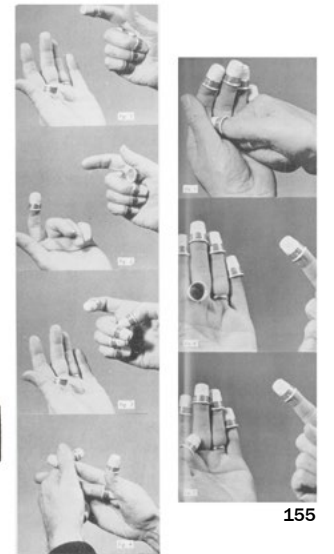
153. VERNON, Dai (David Frederick Wingfield Verner, 1894 – 1992). **Dai Vernon's Sphinx Medal.** New York, 1948. Cast sterling silver medallion bearing the head of the Sphinx on the obverse; plain reverse. Hanging from a red silk ribbon with sterling silver pinback bearing text "The Sphinx Award." Presented to Dai Vernon in 1948 for his contribution to what was then the art's most influential periodical. Medallion diameter 1 1/8"; overall dimensions 2 x 4". MT308. This example is wider than the other two Sphinx medals we have offered. The award was obtained from the Vernon family by the present owner and is accompanied by a letter of provenance tracing its history. Sold together with a copy of the magazine in which Vernon's prize-winning contribution appeared.

1,000/2,000

The Sphinx Medal was sculpted by Mark Federson and presented annually by John Mulholland, editor of The Sphinx magazine beginning in 1934. Recipients were selected by an "unprejudiced committee." Winners included Okito, Birch, John Booth, Matt Schulien, Karrell Fox, Dr. Daley, Paul Rosini, Levante, and Walter Gibson. A total of 32 medals were awarded between 1934 and 1952. As Mulholland wrote, the award was made to Vernon, "for the close-up effect classification. This award is for his effect, Gemini Cards, described on page 267 of the November 1947 issue. The judges made this selection because of the audience appeal in the effect itself, and for the cleverness and subtlety of the method. Mr. Vernon makes his home in New York City. Honorable mention is given to Slydini for his effect, Paper Balls to Hat, described on page 341 of the January 1948 issue. Honorable mention also is given to S. Leo Horowitz for his effect, Mohammed Bey Coin Vanish, described on page 303 of the December 1947 issue."



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154. VERNON, Dai (David Frederick Wingfield Verner, 1894 – 1992). **Dai Vernon's Magic Circle Cufflinks.** British, 1950s. Handsome set of gold-plated cloisonne-type cufflinks incorporating the Magic Circle's zodiac emblem into its studs, connected by a single solid link. Presented to Dai Vernon during his lecture tour of the U.K. in the mid-1950s. Obtained by the consignor from the Vernon family and accompanied by a letter of provenance.

500/1,000

In the spring of 1955, Vernon travelled to England under the auspices of Harry Stanley to present a series of lectures. This British tour was a transformational for magicians in England and beyond, being the first exposure many magicians had to the "Vernon Touch." During Vernon's visit the Magic Circle was celebrated its 50th Anniversary Golden Jubilee. As part of the event, Vernon was given the highest honors the Magic Circle could then bestow: its Silver Wand, membership in the Inner Magic Circle with Gold Star, and this set of Magic Circle Cuff Links.

FROM THE DAI VERNON BOOK OF MAGIC

155. VERNON, Dai (David Frederick Wingfield Verner, 1894 – 1992). **Dai Vernon's Ramsay Manipulation Thimbles.** 1950s. Being a set of eight custom-made advertising thimbles for the sleight-of-hand magician John Ramsay of Ayr, his name stamped around the circumference of each thimble, and accented with red enamel. Owned and used by Dai Vernon for his performance of Paul Rosini's Impromptu Thimble Routine, as explained in his now-classic book, *The Dai Vernon book of Magic* by Lewis Ganson, pages 217 - 220. In a compartmentalized cloth-covered box with snap-closure lid, as kept by Vernon. Finish worn from use on several thimbles, but very good condition overall. Obtained from the Vernon family by the consignor and accompanied by a letter of provenance.

500/1,000



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156. VERNON, Dai (David Frederick Wingfield Verner, 1894 – 1992). **Dai Vernon's Jewelry Box.** Brass bound hardwood locking jewelry box with engraved brass plate affixed to the lid reading "Dai Vernon / June 11, 1894." Owned and used by Vernon as a container for his keepsakes and jewelry. 12 x 8 x 4 1/2". Only minor wear and scratches to finish, lacks key. Obtained by the consignor from Vernon's son, Edward, and accompanied by a letter of provenance.

1,000/2,000

157. [WEE BOOKS] **Lifetime Collection of 'Wee' Magic Books and Related Publications.** Assembled by noted collector, historian, and magician Raymond Goulet, and comprised of over 450 "wee" books about magic tricks and magicians, as well as small pamphlets and related publications, including the vest-pocket publications issued by Collins Pentz, various Big Little Books related to Houdini, Leo Behnke's *Magic Show Tonite* (including the deluxe leatherbound edition as well as the trade edition), a quantity of Si Stebbins' pitch book teaching card tricks (including many variant editions), small pulp newsstand publications explaining magic tricks, and a very large quantity of wee books produced by Bruce Dunn of Kalamazoo, Michigan. The latter includes a large number of his serial publications recording the life stories of many magicians of the "golden age" of the art. Also included are various works on juggling, playing cards, comic sketches, spinning tops, sword swallowing, theatrical makeup, and other topics closely associated with legerdemain and its performance.

Primarily bound in pictorial wraps and boards, dating from the 1900s – 2000s (bulk 1920s – 40s), and in varied condition, but good to very good overall. An impressive and large collection of popularly published works on conjuring and its allied arts.

1,000/2,000



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#### THE LADY WITH THE FAIRY FINGERS

158. WANDAS, Suzy (Jeanne Van Dyk, 1896 – 1986). **Suzy Wandas' Stage Act and Performing Props.** Included in the case are virtually all of the props used by Wandas for the manipulation act she presented in variety theaters around the world, among them the three custom nickel-plated pails and holders used to display them on a series of collapsible metal stands; a vintage Vanishing Cane and appearing cane; a quantity of brightly plated palming coins; her Multiplying Billiard balls (made of ivory or celluloid and the set comprised of six balls and two shells); Suzy's make-up bag and makeup; a large quantity of silks and flags including a very large custom-made Color Changing Silk manufactured by Abbott's; various dummy cigarettes and gimmicked matchboxes for her cigarette manipulation routine (perhaps the core of her act); an attractive Breakaway Fan; packs of playing cards including once well-used fanning deck; miscellaneous costume jewelry; an attractive Mutilated Parasol; a heavy crystal ungimmicked ash tray; a collapsible brass Flagstaff with giant silk Belgian flag attached, for production; and many other small props used both in Wandas' stage act and in other informal performances. The props are held in a 1950s-era blue locking suitcase used by Wandas, with a traveling tag attached to its handle bearing her name "Mrs. Zina Bennett" and her Detroit address in ink.

Tucked into an internal pocket in the case are a handwritten running order for one of Wandas' shows for a magic club performance, as well as her handwritten routine for a hand shadow act, and the musical arrangement for a piano or organ, used to accompany her on stage. The latter bears a pasted-on portrait of Wandas on the cover sheet. In all, a remarkable time capsule of one of the few female performers to excel as a variety artist in the twentieth century as a magician – not to mention as part of a family act, on circus, and as a musician, on two sides of the Atlantic.

5,000/8,000

159. WANDAS, Suzy (Jeanne Van Dyk, 1896 – 1986). **Suzy Wandas' Engraved Cigarette Case.** Switzerland: Thorens, 1930s. Fine silver plated case with snap closure, and bearing the interlocked engraved initials "SW" on the lid. 4 ½ x 3 x ½". With the original plush-lined storage box. Minor wear to finish. **500/1,500**



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160. WANDAS, Suzy (Jeanne Van Dyk, 1896 – 1986). **Suzy Wandas' Press Scrapbooks.** Three bespoke albums compiled and kept by Belgian magician Suzy Wandas, and comprised of hundreds of press notices, magazine articles, printed programs, postcards, photographs, correspondence, and memorabilia from her career before the footlights on two sides of the Atlantic. Most material dates from the 1920s – 40s, with the largest book of the three (incorporating two window cards advertising magic shows on which Wandas appeared) including a smattering of later material including some related to her husband, magician Dr. Zina B. Bennett, and her activities in the 1950s and 60s. The earliest book dates to the 1920s and 30s and includes information about Suzy's appearances under her stage name "Suzy White Flower," a nom de theatre used when presenting her musical act, in which she played several songs on the fiddle while balancing atop a giant rubber ball, or twisting and balancing her body in various impossible poses. Sold together with a handful of magazines from Wandas' collection each featuring Wandas either in photographs or with articles regarding her career or upcoming appearances. **800/1,200**



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161. WANDAS, Suzy (Jeanne Van Dyk, 1896 – 1986). **Suzy Wandas' Own European Variety Performer Scrapbooks.** Three albums compiled and kept by European variety and music hall star magicienne Suzy Wandas, comprised of over 150 souvenir photographs, postcards, and autographs of her fellow variety entertainers with whom she shared the stages in pre-WWII Europe. Each album is stuffed with images of dancers, strongmen, acrobats, singers, and other specialty acts, among them Paul Opitz – Paulo (gymnast and strongman), Pepita et Boris (Mexican dancers), Antia Gilbert (contortionist), Risa Berry, Bruno Eberhardt, magicians R. Lewis, Ben-Ali, and Geo Dicky, Les Piaia (iron jaw act), Franz Diener (boxer), Maita Ossira, Carl Wallenda (a later image, laid in), Gerti Pohl, Vera Gentz, Osaka (magician), Enrico Rastelli (famed juggler), Edgar & Joe (ventriloquist), The Four Rastellis, The Atlantic Boys (gymnasts), Mario de Costa (contortionist), Rudi Carre (juggler), Karinga (animal hypnotist), and dozens more. Other magicians represented include Paula Baird, Tom Harris, Paulus II, Crochet of Holland, Esme Levante, Kalanag, Clement de Lion, and Robelly. Many RPPCs of Wandas (some as "Suzy White Flower," and others picturing her in a double act with her mother) are included, with many images scattered on later pages, including personal candid photographs, several bearing Wandas' inked notations, and others being RPPCs of her musical act as "White Flower." With the bulk of the images INSCRIBED AND SIGNED to Wandas by the performers, or accompanied by lengthy inscriptions and autographs of the facing pages of one scrapbook. One binding perished, the others intact, with most contents pasted down as expected but in good condition or better. An impressive archive of images and words capturing the aesthetics of vaudeville, stage, and nightclub performers from the first half of the twentieth century and their relationships with a fellow entertainer. **800/1,200**

162. WANDAS, Suzy (Jeanne Van Dyk, 1896 – 1986). **Suzy Wandas and Dr. Bennett's Home Movies.** Eleven reels of 8-mm film captured by Dr. Zina B. Bennett both in his home theater, at magic conventions, and on international tours, recording the performances of many magicians of the mid-twentieth century, including some of the most significant performers of the era. Among the conjurers in the films are Cardini, Jack Gwynne, Harry Blackstone Sr., Arthur Dowler (possibly presenting the first performance of Hippity Hop Rabbits at Abbott's Get-Together), Karrell Fox, Charles Carrer the juggler, Dell O'Dell, Carl Ballantine, Jack Gwynne, and many more. Other magicians that appear – captured at an Abbott's Get-Together show on which Wandas appeared – include Neil Foster, Percy & Gladys Abbott, and Dorny. This reel includes a partial performance by Wandas on stage presenting her "act as known," including her cigarette and card manipulation routines. Another reel includes the performances of Dr. Bennett, while yet another is the only surviving record of Suzy Wandas' manipulative magic. This film shows her presenting her Linking Rings and Mutilated Parasol, as well as Dr. Bennett's giant card manipulation routine, including the backpalming and production of jumbo cards. Included is a typed summary of several reels outlining their contents, prepared by Wandas. The reels are held in a cloth satchel with Wandas' typed address tag attached. Also included is a 36mm film showing a close-up of Wandas performing with cards, in deteriorated condition. In all, a wonderful visual record of many important magical performers of the mid-twentieth century. **1,000/2,000**

*A digital transfer of the 8mm films is included with the reels.*



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REMARKABLE VISUAL RECORD

163. WANDAS, Suzy (Jeanne Van Dyk, 1896 - 1986). **Suzy Wandas Own Photo Scrapbooks.** A singular collection of nine thick scrapbooks and photo albums, compiled over decades of performing on the variety and music hall stages of Europe and after her informal retirement by Wandas, the albums provide a visual chronicle of a life in showbusiness as one of the few female magicians of the era. Approximately 1000 photographs in all, most pasted neatly in place with Wandas' own inked captions in the space below many pictures. The images primarily focus on Suzy Wandas herself, but other subjects include her family (her sister and brother, her nieces and nephews, and her brother), marquees or theater fronts advertising variety shows on which Suzy appeared, various candid images depicting the many stops on her European tours as a variety artist or as a tourist. A quantity of RPPCs of Wandas are included, some images being hand-colored, and others featuring fellow entertainers or individuals who have inscribed and signed the images.

Two albums, compiled by Wandas' husband, includes 8 x 10" images of many fellow magicians, a number of them SIGNED, and these personalities include Harry Blackstone Sr., Bennett himself, Tom Harris, Fred Elliott, Dave Coleman, W.S. Berger of Vent Haven, Johnny Platt, Ade Duval, Dai Vernon, John Ramsay, Okito, and Joe Ovette. Other images show Wandas on stage at Abbott's Get-Together, and at Percy Abbott's home in the company of other magicians (including Bill Neff), at her home together with Dr. Bennett in the 1950s and 60s (and including photographs of their personal magic museum in the home), at Shriner's events, and on vacations across the USA and Europe, as well as at various magic conventions. A significant visual archive and likely the most expansive we have ever offered for sale at auction for any magician.

3,000/6,000



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164. WANDAS, Suzy (Jeanne Van Dyk, 1896 - 1986). **Giant Autographed Magic Wand from the Wandas/Bennett Wedding.** An oversize ersatz magic wand made from cardboard tubing, used as a decorative prop in the wedding of Suzy Wandas and Dr. Zina Bennett. The white tips of the wand bear the autographs and long inscriptions of good wishes from the magicians and Bennett family members who attended the ceremony. Length 31", diameter 3". Stained and worn, with a closed tear at one tip. Sold together with a 10 x 8" black and white photograph showing this wand (and others) in use as part of an archway by attendees at the wedding.

150/250

165. McCOMB, Billy (1922 - 2006). **Coin in the Bottle Moveable Souvenir Card Mock-Up.** Circa 1960. Hand-colored prototype or mock-up for a souvenir brochure advertising McComb's services as a magician, the front panel with a cellophane-covered cut-out window framed by a bottle-like design. Inside the window sits - impossibly - an old English penny. Pulling on a tab below reveals a photographic bust portrait of McComb inside the bottle, below a caption reading "Can you do the impossible?" Opening the card reveals the tag line, "Nothing is impossible with Billy McComb ... " and a further panel reveals his address on Allum Lane, Elstree, and the name of the designer of the card. Height 7". From McComb's own files, and likely a unique object as the finished cards were, to our knowledge, never produced.

100/200

*Even on large stages, when performing in theaters and on cruise ships, McComb made a feature of what is by all measures a close-up trick: the Coin in the Bottle. Using a volunteer from the audience as a representative of the larger audience, the trick of pushing a borrowed coin inside a glass bottle, and then removing it, became a regular feature of McComb's humorous shows, and perhaps the most talked-about routine he presented, as this remarkable and clever souvenir card shows.*

END OF SALE



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## CONDITIONS OF SALE

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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	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

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

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Please allow 3—4 weeks for delivery.

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

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

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

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

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

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

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

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

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

## LIABILITY

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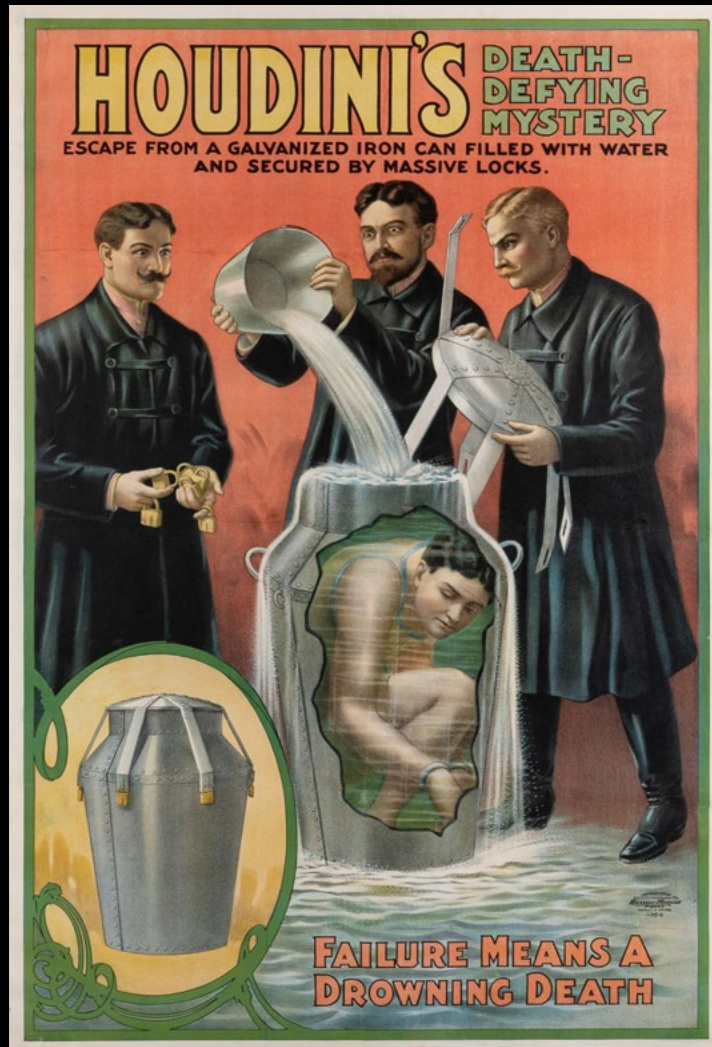
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