

Results of Be-hold Auction #34

JULY 27, 2000

1-	7200	35-	2900	69-		103-		137-	150*
2-		36-		70-		104-	150	138-	75
3-	400*	37-	150*	71-		105-	245	139-	660
4-	270	38-	225*	72-	360	106-		140-	375
5-		39-		73-		107-		141-	225*
6-		40-	100	74-		108-		142-	720
7-	295	41-		75-	350	109-	750*	143-	
8-		42-	200	76-	330	110-	1700	144-	
9-		43-	100*	77-	490	111-	2500	145-	
10-	185	44-		78-	405	112-		146-	500*
11-		45-	75	79-	175*	113-	1600	147-	175
12-	500*	46-	110	80-	480	114-		148-	2500*
13-		47-		81-	85	115-		149-	1200*
14-		48-		82-		116-	750	150-	
15-		49-	790	83-	200	117-	2000	151-	480
16-		50-		84-	520	118-	4000	152-	
17-	175	51-	50	85-	450	119-		153-	
18-	385	52-	330	86-	200*	120-	165	154-	
19-		53-	285	87-		121-		155-	
20-	450	54-	160	88-	200	122-		156-	1000
21-	925*	55-	90	89-	300	123-	500	157-	
22-	1350	56-	95	90-	930	124-		158-	
23-		57-	345	91-	400	125-		159-	
24-		58-	100	92-	520	126-		160-	
25-		59-	60	93-	225	127-		161-	
26-	800	60-	330	94-	150	128-		162-	
27-	225	61-	90	95-	225	129-	85	163-	500
28-	1600*	62-	135	96-	50	130-	800	164-	
29-	260	63-	150	97-	45	131-	550	165-	
30-		64-		98-	285*	132-	185	166-	400
31-		65-	90	99-	350	133-		167-	
32-		66-	60	100-	290*	134-	150	168-	2500
33-		67-	60	101-	135	135-	160	169-	1500*
34-	400	68-		102-		136-	330		

Asterisk indicates post-auction sale. Lots with no prices remain available for purchase at the listed minimum.

CORRECTION & EMENDATIONS-

Lot 39: The diminutive subject, Colonel Steere, was also a photographer (Hy Roth). Lot 54: the sunflower was associated with Oscar Wilde, thus the "Esthetic" was parodying the aesthetic movement. (Laurence Senelick). Lot 75: the photographer was probably Ferdinand de Bureau (Willie Schaeffer) and I am finally convinced that Fenton did not take a stereo camera to Crimea. Lot 80: in a moment of inattention I confused the great Moran brothers- John and not Thomas was the photographer (Helena Wright.) I discovered at the NSA convention that Lot 93 was British Columbia subject by the Colorado photographer W. E. Hook, and Bill Elloe also pointed it out.

Another of my great lapses was in Lot 142, where I transformed the great John Grimek into a Grimal. Everyone concerned of course knew who this was, Lon's first great subject, in a very rare vintage print, printed by Lon. So knowledgeable are the collectors that Lot 136, whose entire description somehow vanished, nevertheless got strong bids. In the case of Lot 87, the description of Lot 86 somehow migrated over, even though the illustration is correct. Lot 87 is Muybridge No. 1609, and makes a panorama with 1608.

Michael Murphy provided a lot of historical information about the early physique material, especially about David Willoughby, subject of Lot 40 (which was admired by many who don't collect this physique material.) Aside from his own physique activities, Willoughby garnered a lot of information about the early history of modern weight lifting when it was still in the circus and later vaudeville milieu, and was a historian of equestrian and other circus activities.

Lot 162- It wasn't Edgerton's "high speed camera" that allowed him to make such marvelous images, but his innovative use of a high speed strobe light. (Robert Vogel.)