

## **PART ONE**

### **CIVIL WAR**

**Lot 1.** RR Depot at Warrenton, by Timothy O'Sullivan, Stereo view published by Alexander Gardner on a square-cornered yellow mount with Gardner's 1862 copyright beneath the prints. This is view number 535, from "Photographic Incidents of the War." The label verso, from Gardner's Gallery, credits O'Sullivan, with E. and H.T. Anthony as agent.

These Gardner views had been stored in bad conditions, so some have condition problems as will be described. They are nevertheless rare and desirable. These have just light soil. [3-] \$120 (Est. \$150 - \$250)

**Lot 2.** Ruins of Hampton Church. Negative by George Barnard, published by Gardner. Stereo view on a square cornered yellow mount with Gardner's 1862 copyright. View number 456 from "Photographic Incidents of the War." The title includes the information that this was the "Oldest Protestant Church in America." It was certainly old, but not the first. Barnard has created a strong composition. See Lot 24 for a related view. This was originally in the collection of W. M. Lyttle, an important early 20<sup>th</sup> collector of stereo views. [3+] \$90 (Est. \$100 - \$150)

**Lot 3.** View in Culpepper Va. with O'Sullivan's photo wagon. Gardner's view 524, "View in Culpepper, Court House in the Distance." It has Gardner's 1862 copyright. The label credits O' Sullivan. The wagon, with a large board extending up from the back, is a prominent feature of the view. This is probably O'Sullivan's photo van, that he used to carry his supplies and as his darkroom. When working in the West after the Civil War he used a hospital van, shown in his great photograph at Carson Sink Nevada. Light soil. [3-] \$140 (Est. \$170 - \$250)

**Lot 4.** Three views by O'Sullivan published by Gardner, all with his 1864 copyright, and with further credit to his agents Philp and Solomons. .

No. 762, "Destruction of Railroad Bridge Across the North Anna, 25<sup>th</sup> May, 1864." This seems to have been photographed while the bridge was being destroyed.

No. 763, "Pontoon Bridge on North Anna, Below Railroad Bridge, Where Portion of the 2<sup>nd</sup> Corps under Gen. Hancock, Crossed 23 May, 1864." This is a good view of the group of soldiers. The bridge may be vaguely seen in the background, or this may be a mis-applied label.

No. 765, "Pontoon Bridge, North Anna, Constructed by the 50<sup>th</sup> N.Y. V. Engineers, Below Railroad Bridge, Where a Portion of the 2<sup>nd</sup> Corps, Under Gen. Hancock Crossed, 23d May, 1864."

The three views have heavy soil. [2-] \$120 (Est. \$150 - \$250)

**Lot 5.** "Ruins of Bridge at Mrs. Nelson's," by O'Sullivan, published by Gardner, Philp and Solomons. C. 1864. The label's title continues, "Crossing on the Pamunky, 28<sup>th</sup> May, 1864." This is a good view of the soldiers with their backs to the camera, and others

already crossing. There is soil, especially at the left, and a stain on the verso. [2-] \$50 (Est. \$70 - \$150)

**Lot 6.** “Wounded, at Savage Station, after the Battle of 27<sup>th</sup> June, ’62.” View No. 491, 1862. Copyright by Gardner and Gibson. The label credits James F. Gibson. In the foreground a wounded soldier’s leg is being bandaged. The view is somewhat light (more so in the background) but the grim details can be studied. There’s evidence of a vertical crack in the glass negative near the right of the right view. [3-] \$140 (Est. \$170 - \$250)

**Lot 7.** Confederate dead, 2 views by O’Sullivan, C. 1864 by Gardner, published by Philp and Solomons.

No. 722. “Confederate Soldiers Laid Out for Burial, on the Morning of the 20<sup>th</sup> May, 1864, at Mrs. Allsop’s, Pine Forest, Three Miles from Spotsylvania Court House, Va.” This very rare view shows their faces clearly.

No. 724, ”1<sup>st</sup> Mass. Heavy Artillery Burying the Dead at Mrs. Allsop’s House.... After the Battle of 19<sup>th</sup> May, 1864.” This view is unfortunately quite light, though the details can be made out. [2-]. The first is [2+] \$200 (Est. \$250 - \$350)

**Lot 8.** “A Council of War...” by O. Sullivan. C. 1864 by Gardner, published by Philp and Solomons. The title continues, “at Massaponax Church, Va., 21<sup>st</sup> May, 1864, Gen. Grant Leaning Over Gen. Meade, Examining a Map which had just been Completed by the Topographical Engineers.” This is one of the celebrated views of this scene. Unfortunately it is light, so Grant can barely be made out. [1+] \$20 (Est. \$40 - \$50)

**Lot 9.** Brady at Harper’s Ferry, 2 views C. 1862 by Gardner. The label credits Holms & Woodbury. No. 654, “Harper’s Ferry Gap,” and 644, “Ruins of Harper’s Ferry Arsenal, October, 1862.” Mathew Brady can be seen in both views looking out, recognizable by his clothing and hat. Brady appears in a number of views made by his camera artists. He is present but also not present, because he is not in portrait mode, but as someone who is looking out at the same scene that the camera is seeing. I think he is marking the scene not only as a “document” but also as a product of his vision. [3] \$120 (Est. \$180 - \$280)

**Lot 10,** Docks, Batteries, Breastworks, by O’Sullivan, Barnard. 3 views.

No. 170, “Dock, Built by Federal Troops, Hilton Head N.C.” C.1862. O’Sullivan is credited. A ship is moored at the end of the dock. Soil, with stain at the upper left of the left view. [D2-].

No. 460, “Water Battery, Gloucester, Mounting 15 Heavy Guns.” C. 1862 by Gardner & Gibson. Barnard is credited. Masts and ships. [2]

No. 756, “Line of Breastworks Occupied by Union Troops on North Bank of North Anna – Enemies’ Line of Works on South Bank, in the Distance.” C. 1863. O’Sullivan is credited. Image is light with light stains. [1+] 3 views for \$80 (Est. \$100 - \$120)

**Lot 11.** Charles City Court House, June 12, 1864. . 7 views by O’Sullivan., Copyright.1864, published Gardner, Philp and Solomons.

No 773, a light view of the court house. [1+]

No. 776, 2 figures in front of the court house, just a bit less light. [1+]

No. 777, the Court House from the S. West. Also light with a stain in left view. [D1]  
No. 778. Rear view of Court House, with mounted and standing figures. [2-]  
No. 778. Same title but different view, Scratch in right view. [D2-]  
No. 779. "Jail at Charles City Court House." Light, with vertical bend between the views mostly seen from the back. [1+]  
No. 780, "Ruins at Charles City Court House" Slightly light, soil. [2-]  
All 7 views \$90 (Est. \$100 - \$140)

**Lot 12.** Quarles Mill, North Anna. 2 views by O'Sullivan. C. 1863 by Gardner, Published Philp & Solomon, credit O'Sullivan.  
No. 758, "...looking up Stream." View of the mill. Slightly light and soil. [2-]  
No. 760, "View of Log Bridge at Quarles' Mill, North Anna, Where a Portion of the 5<sup>th</sup> Corps under Gen. Warren had to Cross and Carry the Enemy's Line of Works on the Crest of the Hill." Good view of the bridge and hill. Slight scrapes at edges of the prints. Soil. [2-]  
2 views for \$40 (Est. \$60 - \$80)

**Lot 13.** North Anna, 3 views by O'Sullivan. C. 1864 by Gardner. Published Philp & Solmon, credit O'Sullivan.  
No. 746, "Canvas Pontoon Bridge across the North Anna... constructed by the 50<sup>th</sup> N.Y. V. Engineers at Jericho Mills, where the 5th Corps under Gen. Warren Crossed 23d My 1864. View from North Bank looking across Stream." Supply wagons in lower left, soldiers on both sides. Soil, small stain on top of right view. [2+]  
No. 747. Jericho Mills from North Bank of North Anna.... "Light with soil. [1]  
No. 748. Jericho Mills from South Bank.... ". This title is written in modern pencil. The incorrect label for No. 784 is crossed out. This is a closer view of a similar scene to No. 746. Several stains. [D2]  
3 views for \$60 (Est. \$80 - \$120)

**Lot 14.** Cedar Mountain, by O' Sullivan. C. 1862,. No. 506, published by Gardner, credit to O Sullivan. "Battle Field of Cedar Mountain. Panoramic view, the mountain in the distance." Relatively clean, just slightly light. \$30 (Est. \$40 – \$80)

**Lot 15.** Battery near Yorktown, by James F. Gibson. Copyright 1862 by Gardner & Gibson, Published by Gardner, credit to Gibson., No. 374. "... Mounting ten 13 inch Mortars, Each Weighing 20,000 [sic] Pounds." There are some light vertical streaks in the left print. [2+] \$40 (Est. \$60 - \$100)

**Lot 16.** Parson Slaughter's House, by O'Sullivan. Copyright 1862 by Gardner. No. 508, published by Gardner, credit to O'Sullivan. "... on Slaughter's (or Cedar) mount'n. Site of a Confederate Battery." Relatively clean and only slightly light. [2+] \$40 (Est. \$60 - \$100)

**Lot 17.** "Matthew's House, Bull Run" by George Barnard. C. 1862 by Gardner & Gibson. View No 318, published by Gardner, credits Barnard. Figures pose at the left, including a black boy. There is a man in a horse-drawn buggy at right. A geometric

design has been drawn on the verso, The label covers the center of this design.. Just slight sense of handling. [3] \$90 (Est. \$100 - \$150)

**Lot 18** “Elliston’s Mill... “ by Gardner. No. 920. “.... Battle-field of Mechanicsville, Va. April 16, 1865.” This has a different label than the other views in this group. There is no copyright information on the recto. The series is “Photographic Incidents of the War from The Gallery of Alexander Gardner, photographer to the Army of the Potomac.” It is the only one that credits Gardner himself as photographer, and indicates “Published and for sale by Philp and Solomons” with no mention of Anthony. There is also part of Gardner’s own cancellation dated June 26 on the bottom, verso. That is rare. [3-] \$90 (Est. \$100 - \$200)

**Lot 19.** “Winter Quarters Confederate Army” by Barnard. C. 1862 by Gardner & Gibson. No 331, “.... Centreville, Mar. 1862.” Published by Gardner, credit to Barnard. [3] \$90 (Est. \$100 - \$200)

**Lot 20.** Farnhold’s House, by James E. Gibson. 2 views C. 1862 by Gardner & Gibson. Published by Gardner, credit to Gibson.  
No. 364. “View of Battery No. 1, at Farnhold’s House, York River, Mounting one 200 Pound and five 100 Pound Rifled Guns.” “W. W. Lytle in pen on verso. Slightly light. [2]  
No. 370. “Headquarters Gen’l Porter, Farnhold’s House and York River in the Distance.” Tents in the background, soldiers at right and in front of the house. Behind these with his leg on a railing is a young black man, In front of them is a seated black man who appears very comfortable. Were they house slaves? Just slight soil. [3-] 2 views for \$90 (Est. \$100 - \$200)

**Lot 21.** Former slaves at Fair Oaks, by Gibson. No copyright line on recto. Published by Gardner, credit to Gibson. No. 478, “Old Frame House of Fair Oaks Battle Field, Pierced by hundreds of bullets, and used as a Hospital by Hooker’s Division.” A number of the people standing against the building appear to be former slaves. It’s interesting to contemplate the situation of the slaves who inhabited most of the battle sites of the Civil War before, during, and right after the battles. Slight wear to mount corners. [3] \$100 (Est. \$120 - \$200)

**Lot 22.** Two views by O’Sullivan and Barnard. C. 1862 by Gardner & Gibson.  
No. 314, “Sudley’s Ford and Church, Bull Run,” Published by Gardner, with credit to Gibson. A young boy sits on the rock structure. There’s a tear in the sky, in the left view, and soil on mount. [D2]. +  
No. 521.”Hazel River, a Tributary of the Rappahannock. Bridge in the Distance.” Published by Gardner, credit to O’Sullivan. “W. W. Lytle” in pen verso. Stains. [D2-] 2 views \$30 (Est. \$40 - \$60)

**Lot 23.** Five CDV’s from Brady’s Album Gallery. Brady issued the Civil War images in this format, sometimes credited to the photographers, and sometimes in his own name. CDV’s had already been a rage, and images of celebrities and other subjects would be inserted into special albums along with family photographs.. These Civil War scenes

would be placed in the albums along with the CDV's of the soldiers and their officers that would be sent or brought back home.

No. 318. "Mathews' House, Used by both parties as a Hospital during the battle of Bull Run." Has the 1861 Barnard and Gibson copyright on the mount, recto, as well as on the verso. Four men in civilian dress lean against the rail fence, the man at the right in a tall hat. Just slight sense of wear. [3]

No. 326. "Lewis House, between Bull Run and Manassas. Used as a Hospital by the Confederates at the battle of Bull Run. It was here Mrs. Ricketts found her husband, who was wounded when his battery was taken." Brady's 1862 copyright is on the bottom of the mount recto and on the verso. [3]

No. 361. "View of Gloucester & Yorktown, From Farnhold's House, with Battery No. 1 in foreground.. The communities can't be seen. There is some shipping on the river. A soldier looks out at the far left. A stamp from the seller "Brothers New York " is on the verso. [3-]

No. 393. "Headquarters of Lord Cornwallis at the Surrender of Yorktown, Now used as a Hospital, under the Superintendence of Miss Dix." The left and bottom mount margins have been trimmed. This was done to facilitate inserting the CDV into the tight slit in the album page. [3]

No. 465. "Main Entrance, Hampton Church, Va. July 2, 1862." See Lot 2 and next lot. There was an attempt to present reminders of older American history into the Civil War context. Bottom mount margin has been trimmed. [3]

5 views for \$200 (Est. \$220 - \$320)

**Lot 24.** Church ruins at Hampton., two views.

Album Gallery No. 466. This has the regular label, "Ruins of Old Brick Church, Hampton, Va. The oldest church in America." [Not "Oldest *Protestant* Church..." as in O' Sullivan's different view at the scene, cf. Lot 2. Neither Barnard, the photographer, or Gardner is credited here. But this is a larger print [2 7/8 x 4- inches] on a larger mount. There's a shallow dimple in the sky, and slight wear to mount edges. [D3-]

Album Gallery No. 464. This also has the regular Album Gallery label, but is an even larger (3 3/8 x 4 5/8 - inch) print on a larger mount. Stamp for seller Brown Brothers on the verso. This has an even shallower dimple. [3]

Both for \$140 (Est. \$160 - \$260)

**Lot 25.** View of an encampment on the banks of a river, with cannon in the foreground. Unmounted albumen print, possibly one of Brady's Album Gallery views, but larger – 3 1/2 x 4 5/8 inches. Good tones and clarity, but slight soil. Soft fold in the sky. [D3] \$120 (Est. \$140 - \$200)

**Lot 26.** Encampment at a farm about the river. Some shipping can be seen. 3 7/8 x 4 3/8 – inch unmounted albumen print. Faint stain at right. [3-] \$100 (Est. \$120 - \$140)

**Lot 27.** Richmond ruins, 1865, including Gallego Flour Mills that became the iconic ruin of the destruction of Richmond. It is the subject of many photographs, but this one is rare. Unfortunately there is some losses, most visible at the lower center and the upper right. [D2-] \$40 (Est. \$60 - \$100)

**Lot 28.** "U.S.A. Laboratory." A mysterious CDV showing a long building with several chimneys. There is a wonderful pen inscription on the verso in florid hand: "U.S.A. Laboratory/ Taken by M. Taylor/ September 17<sup>th</sup> 1864," The print is clean but is very light. [2-] \$30 (Est. \$40 - \$100)

## **CAMERA AND OTHER PHOTOGRAPHIC-RELATED CABINET CARDS**

**Lot 29,** *The Philadelphia Photographer*. It is appropriate to begin the offerings of cabinet cards with issues of this publication, edited by Edward L. Wilson, which was the major source of information about the art and techniques of photography during the cabinet card era, from 1864. Each issue contained advertising, an original tipped in photograph, and many illustrative drawings as well as numerous articles. This lot includes some individual issues as well as a group of bound volumes.

The individual issues are June 1874, July 1874, and September 1874. These have some soiling, light water stains, and some edge chipping. The June issue has one paragraph neatly removed. The September issue has more material cut out. The July issue is complete. These have the original covers, advertising, and have their covers still attached. They don't have any tipped-in photographs.

There are bound volumes of the complete issues of 1867 and 1868. The 1867 volume is still bound, but the spine is frayed and torn. The 1868 volume lacks the spine. The contents of both volumes are complete and are not loose. The covers and spines should be replaced.

All the original tipped-in photographs are present. (The page with a Notman Photograph is present but loose in the 1868 volume.) As typical of the bound volumes, the advertising pages are missing. Among the photographs are several by Notman and Gurney, as well as John Carbutt, William Bell, and others less well known.

There are finely bound complete volumes of 1871, 1872, 1873, 1874 and 1876. The 1872 volume has no original photographs; the other volumes have all of them, with the original tissue guards. There is slight aging but the pages are complete and undamaged. The collector's page markers with his notes are still present. There are no markings on the pages themselves. The 1873 volume has the portrait of Vogel with his camera that I have seen offered individually, cut from an issue. The 1876 has photographs of the Centennial. \$1500 (Est. \$2000 - \$3000)

**Lot 30.** This is a photograph competing for the Gold Medal by *The Philadelphia Photographer*, 1878. The winning negatives are printed on cabinet cards. According to the text on the verso "To enable photographers to study them we offer sets of prints.... at the prices below. The prints are made at the *Philadelphia Photographer* printing rooms, and are studies in printing, toning, etc., as well as in lighting and posing." See Lots 86, 87, 432 for other cabinet cards distributed by the publication.. [4] \$60 (Est. \$100 - \$200)

**Lot 31.** A large camera takes our picture. Of all the cabinet cards in this sale showing the photographer with his camera, this is the only one that has the camera pointing straight out. It is as though we are the subject, looking at what a subject would see. This is probably a mirror image, rather than one taken by another camera. The photographer is both the maker of the image as well as its subject. We are both the person looking at the cabinet card and the implied person being photographed. This wonderful cabinet card is by Weston and Gilbert, "traveling photographers," based in Des Moines, Iowa. Often the work of traveling photographers is crude, but this has great sophistication. Clean, slightly light. [3+] \$300 (Est. \$350 - \$500)

**Lot 32.** A photographer in uniform with his camera in the mirror. This seems to be in his house, rather than the studio. We see the telephone and a poster for Plano harvesting machinery. He has arranged his musical instruments, a violin and tuba. Cabinet card by J. J. Tillman, Port Wing, Wisconsin. Nice [4-] \$300 (Est. \$350 - \$500)

**Lot 33.** A photographer with his camera and his brothers. One brother is a violinist. Another, at left, has his craft materials on a studio table. The photographer holds a large plate holder. Cabinet card by Geo. W. Elder, Forest City Iowa. [3] \$300 (Est. \$350 - \$500)

**Lot 34.** A photographer with his 4-lens camera for CDV's. That is the camera used for cartes de visite, the small-format images that were supplanted by the larger cabinet cards, or tintypes of the same size. Four images would be made on the same glass negative, and the individual images would be cut from the print. There is a large lens holder at the bottom of the tripod, so this camera could accommodate both formats. The date "1879" is written in pen beneath the print. Cabinet card by G. W. Browning, Chicago. [4-] \$300 (Est. \$350 - \$500)

**Lot 35.** A woman photographer with her camera. She is M. B. Stebbins, St. Charles, Minn., or the wife who has taken over the business. There's a plate holder on the ground, and a romantic European landscape background in back. The mount has an unusual beveled top and bottom. [4] \$300 (Est. \$350 - \$500)

**Lot 36.** A jaunty photographer with his camera holds the lens cap. These cameras had no shutters. The photographer would remove the lens cap for the duration of the exposure. Cabinet card by Falk, NY. Falk was a major photographer of theatrical subjects. Many of those photographs are presented in this sale. "Draycott" is written in pen on the verso. Is this a portrait of the actor Draycott, or of Falk himself? [4-] \$180 (Est. \$200 - \$300)

**Lot 37.** Photographing his friends. The photographer has his camera on a low stand, not a tripod. In this position it couldn't actually take a picture of his friends, but they are acting out that that is what is taking place. A pen inscription verso, partially obliterated, dated 1892, indicates the photographer is C. J. Kendrick, Webster Grove, Missouri, and his subjects are Mr. Owen and Mr. Sauer. [3+] \$120 (Est. \$150 - \$200)

**Lot 38.** A photographer is dressed for the cold. Why would he present himself this way? This suggests he could photograph outside, as well as in the studio. Are all these taken in a mirror? Cabinet card by Schwalger, Chicago. \$180 (Est. \$200 – 300)

Lot 39. Putting the plate in the camera back. No photographer indicated. [4] \$180 (Est. \$200 - \$300)

**Lot 40.** A camera points out at the rural backdrop scene. The photographer holds the hood that would shield the negative from light. This wasn't taken in a mirror, but by another camera. This is F. F. Lee, Millbank, South Dakota. [4] \$180 (Est. \$200 - \$300)

**Lot 41.** A photographer holds the bulb to open the shutter. This provides a good side view of the camera. It is obviously taken by another camera. There's a stamp on the verso for T. N. Berger, Photographer, "All kinds of musical instruments" and agent for Inman & Allen Steamship Co., Elgin Iowa. The lower corners of the mount show some roughness. . [3] \$180 (Est. \$200 - \$300)

**Lot 42.** Posing with his camera. No maker indicated. [4-] \$140 (Est. \$150 - \$200)

**Lot 43.** A large camera with a hood. The photographer holds the lens cap. By C. H. Lee, Hawley, Minnesota.. [4-] \$200 (Est. \$250 - \$350)

**Lot 44.** A photographer stands beside his camera. A plate box is on the ground. C. C. Gronlund, Jackson Minnesota. [4-] \$180 (Est. \$200 - \$300)

**Lot 45.** A photographer with his camera. He holds the bulb. This is S. R. Flowers, New Lexington, Ohio. There is mild toning and very mild foxing. [3-] \$80 (Est. \$200 - \$300)

**Lot 46.** A photographer with his camera. No maker indicated. [4] \$200 (Est. \$250 - \$350)

**Lot 47.** A photographer with a bellows camera, before a landscape backdrop. To increase the illusion there are a few actual rocks on the studio floor. Dunlop, Portraits, Gloversville. [4] \$250 (Est. \$300 - \$400)

**Lot 47A.** A photographer holds a small lens cap. There's a rich landscape backdrop. By J. G. Oyløe, St. Charles, Minnesota. A pen note on the verso calls Oyløe a "Pioneer Photographer." Slight toning and wear to mount corners. Sawtooth mount edges. There's a small chip at the very top, above his head. [D3-] \$200 (Est. \$220 - \$300)

**Lot 48.** A large camera before a rich landscape backdrop. The photographer holds the lens cap. Frank Randall & Co., Artists, Antigo, Wisconsin. [4] \$250 (Est. \$300 - \$400)

**Lot 49.** A large camera with a small lens, by Bentley, Wisner, Nebraska. [4] \$250 (Est. \$300 - \$400)

**Lot 50.** A photographer and his camera almost face forward. The background is plain but there is a floral curtain at right. Kiefer Brothers, Lawrenceburg, Indiana. [4] \$200 (Est. \$220 - \$300)

**Lot 51.** The back of the camera. The plate holder is on the ground. Harry Hines, Lima Ohio. [4] \$160 (Est. \$180 - \$380)

**Lot 52.** A photographer holds a masking plate or external shutter. By August Peterson, Keystone, Iowa. [4-] \$180 (Est. \$200 - \$300)

**Lot 53.** A photographer holds the lens cap delicately. By H. Osterhout, Middletown, NY. [4-] \$180 (Est. \$200- \$300)

**Lot 54** Three Hungarian cabinet photographs by the photographer Hunnia of Budapest. There are 3 variant poses of the photographer with his camera. What is amazing is that these are in the original envelopes, with the names of the original owners. The envelopes are numbered "1", "3" and "4" -- so there must have once been a number "2". In each envelope the cabinet card is still wrapped in its original thin waxed paper envelope, just as it was made. The cabinet cards are in totally perfect condition. [4] \$400 (Est. \$500 - \$600)

**Lot 55.** Photographing himself. A trick photograph. The photographer in profile points the camera at himself, facing forward (so the photograph would show him in profile), smoking a cigar. [4-] \$240 (Est. \$300 - \$500)

**Lot 56.** Photographing himself. Another trick photograph. The photographer at the camera is in profile. His seated self faces forward, that would result in a profile photograph. The photographer self gives direction by pointing his finger. By Lenharts, Allentown, Pa. [4-] \$240 (Est. \$300 - \$400)

**Lot 57.** Photographing out in the field. There are two plate boxes on the ground. The photographer holds a bag (for exposed plates?) This is a particularly beautiful photograph. [4] \$200 (Est. \$300 - \$400)

**Lot 58.** A photographer in a mountain climbing outfit. A beer bottle is on the ground. What is he holding? There's a realistic natural backdrop. By Hugo Leo Held, Berlin. His pencil signature is on the verso. [4] \$200 (Est. \$240 - \$340)

**Lot 59.** A photographer is reading, his camera with its large lens cap is on a bookcase. The bookcase seems to be on the painted backdrop, so this is one of the cabinet cards where the division between the world of the painted backdrop and the "real" world of the studio is blurred. This is said to have come from Belgium, 1870. No maker is indicated. Slightly light with light soil. [3+] \$120 (Est. \$150 - \$200)

**Lot 60.** Advertising card for C. Schneuker, Berlin, Ontario. 3 7/8 x 2 3/4 - inch print on a 6 1/2 x 4 1/4 - inch yellow mount. The letterpress text includes "You will do me a Favor by not taking your Photos, if they are not Good." [4-] \$200 (Est. \$240 - \$340)

**Lot 61.** A camera in the play "Photos" by B. E. Woolf. Two cabinet cards in Houseworth's Celebrities series [see Lot 596] show Alice Harrison in "I AM A ROMAN, or more correctly, A RO-WOMAN, in PHOTOS." This anticipates the feminist playing with gender words such as "herstory" in place of "history," or the more acceptable use of "person" as in "chairperson." [4] \$90 (Est. \$120 - \$200)

**Lot 62** A photographer with his camera, CDV by Olsen & Ritzmann, NY. He holds the cloth that will shield the back from light. Strong [3+] \$120 (Est. \$180 - \$300)

**Lot 63.** A jaunty photographer leans on his camera. Some photographs are on the floor. This is a 2 3/4 x 1 7/8 - inch print on a decorated gray 4 5/8 x 3 - inch board mount. Pen inscription on verso: "Compliments of L. Isommer [?], Verdigre, Neb" I've learned that Verdigre, settled by Czech immigrants, is the Kolach Capital of the World. There's a vertical crack or scratch in the negative. Otherwise [4-] \$140 (Est. \$160 - \$260)

**Lot 64.** A photographer with his camera. He holds the bulb and cloth. CDV size tintage. [3+] \$140 (Est. \$160 - \$260)

**Lot 65.** A child sits on a camera with a back that slides on rails. CDV size tintage. [4-] \$140 (Est. \$400 - \$250)

**Lot 66** Photographer brothers [or is it the same person?] framed in an ivy covered wooden "window." One holds a plaque depicting the two as jesters [or devils?] holding a camera. Cabinet by B. Wagner, Carlsbad. [4] \$200 (Est. \$240 - \$300)

**Lot 67.** Photographer Frank Zizney, Minneapolis: 3 cabinet cards. One is a carbon print ("Carbonette") showing him in a darkroom apron holding a large glass plate. [4-]. One shows him standing writing notes, by Wilde & Zizney, Milwaukee. The upper corners are broken [D2]. Another "carbonette" is a good example of his work, a fine portrait of a mysterious fellow in outdoor dress. It is [4]. All three are \$90 (Est. \$120 - \$160)

**Lot 68.** A photographer with a camera and cabinet cards on a table, with a posing stand behind. By Dunham, "Traveling Photographer," Liscomb, Iowa. [3+] \$80 (Est. \$100 - \$200)

**Lot 69.** Photographing a cadet band. The photographer waves his hat. By Gardner & Fry, Successors to Mundy, Utica NY. [4-] \$40 (Est. \$60 - \$150)

**Lot 70.** The Art of Photography. This is a French "phototype" postcard from a series "Les Arts." A woman, the spirit of photography, stands behind a camera. She stands on a platform. On the platform and the ground are various objects including a very large feather [!] and pieces of chemical apparatus, plate holders, etc. Attached to the tripod are

ribbons with the names Daguerre, Niepce, and Poitevin. This seems like a strange trio, as Poitevin wouldn't come to mind as having such a central role. But Alphonse Louis Poitevin discovered the light sensitive properties of bichromated gelatin, that led to photo-lithography, photogravure, collotype and carbon prints. His discovery was the origin of the process in which this carte postale was made. There's a message in French on the recto. [3] \$100 (Est. \$200 - \$300)

**Lot 71.** Advertisement for the sale of the Rockwood Dry Plate. 4 5/8 x 3 5/8 -inch print on a 5 3/8 x 3 - inch mount. Many cabinet cards are pictured. The sign has J. A. Randel, Manager, at 17 Union Square, NY. Light soil and some fading. [2] \$60 (Est. \$100 - \$200)

**Lot 72.** Self portrait of the photographer George Rockwood. He introduced the CDV in the United States, and had a long distinguished career as a photographer through several eras. Cabinet card by Rockwood, N.Y. [4] \$60 (Est. \$80 - \$180)

**Lot 73.** Advertising card for Abraham Bogardus. 4 7/8 x 3 - inch print on a 5 3/4 x 3 - inch mount. Advertising on the verso is for his relocation to 42<sup>nd</sup> Street. "Closed on the Sabbath." He was a pioneer daguerreian, and president of the National Photographic Association. The depicted images show him surrounded by portraits of dignitaries and children. [4] \$100 (Est. \$120 - \$220)

**Lot 74.** Advertisement for H. Noss Gallery, CDV. Probably Noss himself is in the center, with other CDV's around him. The letters of his name and the word "Gallery" are made of tiny portraits. The CDV is light, with the upper mount corners neatly clipped. [2] \$100 (Est. \$120 - \$180)

**Lot 75.** A girl in a studio, probably the photographer's daughter. A framed group of photographs is on a stand behind her. CDV by Miller & Co., Davenport, Iowa. Clean [3] \$30 (Est \$40 - \$80)

**Lot 76.** A photo advertising lady. In the tradition of women bedecked with products to advertise a commercial venture, this woman has cabinet cards attached to her dress and in her hat. She holds a lens and a board in the form of a painter's palette for W. Burchell, Photo Artist. She's identified as Mae Preston, and this is dated 1892. Many of these advertising ladies from small towns are members of the community who would be recognized by those acquiring the photograph. They are often identified. Cabinet card by W. W. Burchell, Mazomanie, Wisconsin. [2+] \$200 (Est. \$220 - \$500)

**Lot 77** A photo advertising lady, in a dress with cabinet cards attached. By G. B. Perrin, Springfield, Vermont. [3] \$160 (Est. \$200 - \$300)

**Lot 78** A photo advertising lady, posed in profile, with cabinet cards attached to her dress. A frame is on the table behind her. By Larrimer, Marion, Indiana. [3] \$160 (Est. \$200 - \$400)

**Lot 79.** The interior of the photo gallery of G. W. Rundlett, Sharon, Wisconsin. There are large windows and a skylight. A door just visible on the extreme right has cabinet cards mounted on it. This doesn't show the camera because the camera is taking the photograph. It's on a 4 ¼ x 5 ¼ - inch mount. [4] \$100 (Est. \$160 - \$300)

**Lot 80.** Pasting the photographs to cabinet card mounts. The photographer and his assistant are at their worktable. The image is vignettted. Cabinet card by Thorson, Des Moines, Iowa. [3-] \$100 (Est. \$160 - \$300)

**Lot 81.** A booth offering cabinet cards and albums. There's an upright display of photographs in back, an album and a basket of photographs on the table. The woman at the right has an album on her lap. The entire area of the image is full of details, with flowers on the wallpaper, the table cloth, the lacy covering above. No photographer indicated. [4] \$90 (Est. \$100 - \$200)

**Lot 82.** Two cabinet cards by Disderi. Disderi popularized the CDV in France and produced numerous fine and influential cartes. As the demand for cartes decreased, he produced photographs in the Cabinet Card format. These rare examples have "Cabinet Portrait" on the mount, as the format was new. One, from his Paris and London studios, shows Princess Beatrice, Victoria's youngest daughter, ca. 1870. Another, from the London studio, shows a gentleman. Both are [4]. \$100 (Est. \$200 - \$300)

**Lot 83.** The office of a photo gallery, where the business details are attended to. These are Welcome and Burton, Berlin, New Hampshire. [4] \$40 (Est. \$60 - \$100)

**Lot 84.** Four photo postcards of photo studio exteriors.

- a) Burfield's Studio Waconia Minn. It shows a house with a large window and a skylight at the right, A mother and children pose outside. The postcard's message from Burfield is 'I have sent our Photos by Express to day ...'
- b) A small house with a photo studio with a tall vertical skylight. There are photographs in the window and the proprietor in the doorway and kids outside.
- c) A wonderful French postcard. It shows a bungalow "Photographie d'Art" with kids looking at the display of photos. The proprietor, a women and dog are at the entrance at right.
- d) "Birdseye View of Dumont, IA." A trailer in the outskirts is a photo wagon. [3] \$100 (Est. \$120 - \$200)

**Lot 85.** Four photo-related photo postcards.

- a) The Picture Shop, Brillion, Wisconsin. This is a good view of the exterior with a photo display.
- b) "Wholesale and Retail Photographic Supplies" Cleveland. 19 employees pose outside. The word "film" is spelled out with straight lines in the window.
- c) c) 21 people in the snow, 7 cameras on tripods. This is some kind of convention.

d) d) A man, his wife, a dog, and a photo box are in a mule-drawn open wagon with a sign “Bennington Bros. Photographers.” [3] \$100 (Est. \$120 - \$180)

**Lot 86.** “Specimen Cabinet Photograph,” an advertisement for Fancy Tables, Vases and Bases to furnish a studio, by Wilson, Hood & Co. This is Edward L. Wilson, founder and publisher of the *Philadelphia Photographer* [see Lot 29] and many other photographic ventures and achievements. The photograph itself, credited to J. H. Kent, shows a girl posed on one of the illustrated bases. There is a great deal of further information on the verso. Just light soil from handling. [3+] \$200 (Est. \$220 - \$300)

**Lot 87.** Ornamental Photographic Accessories—Urns, Vases, Pitchers, etc. This is another advertisement from Wilson, Hood, & Co, with similar advertising on the verso as the previous lot. It directs attention to the new format of the cabinet card: “The new Cabinet Portrait has developed a demand for ornamental furniture and accessories, and made them really necessary in order to carry out fully the idea of that new and beautiful style of photograph.” Slight soil from handling. [3-] \$200 (Est. \$220 - \$300)

**Lot 88.** R. M. Davis’ Photographic Stock and Printing House, Denver, Colorado. Shows the office on the ground floor. Extensive advertising on the verso announces their move on August 15, 1887. [4-] \$60 (Est. \$80 - \$120)

**Lot 89.** O. Feinstein “Pictures of All Kinds,” “Picture Frames Made to Order.” This is the exterior of their shop in Minnesota [pen verso], with the proprietor on the front steps. Cabinet by Acme View and Advertising Co.” There are large pictures in the stands in front of the windows. [3-] \$50 (Est. \$60 - \$150)

**Lot 90.** A woman photographer’s photo gallery. She stands in front of a small cabin, with a display of photos in a case on the wall. Above it is a sign: “6 – 1<sup>st</sup> Class Photos, 25. All other kinds sizes at reduced rates.” Cabinet card by Hollinger’s New Gallery, Dayton, Ohio.” Clean but light. [3-] \$60 (Est. \$100 - \$200)

**Lot 91.** C. L Cooper, Frames. This is a family business in a small house with a sign above the door, and photos in a display in front. The family poses. [3] \$40 (Est. \$60 - \$20)

**Lot 92** “The Combination,” a unique combination of meat market and photo gallery, with a sign above the door. Another sign is for “Llyod’s Art Gallery.” There are 3 children on a bull in front. Cabinet card by F. Lloyd, Linn Creek Missouri. There are remnants of paper and glue on the verso. Image is [3] \$60 (Est. \$80 - \$200)

**Lot 93.** A boy in a goat cart. “Go to Wissler for your Photographs.” Cabinet card by Wissler, Canton, Ohio. [4-] \$40 (Est. \$60 - \$90)

**Lot 94.** W. J. Kendall, “Swam Niagara Whirlpool Rapids, Aug. 22<sup>nd</sup> 1886.” This is a photo collage, in which Kendall’s figure is placed against the photographic image of the rapids and bridge. A red stamp on the bottom margin, below the title, gives an 1886

copyright by J. T. Brundage. This has Eisenmann's logo on the verso, making this the only outdoor image by Eisenmann in the collection. A pen inscription on the verso reads "Sent July 27<sup>th</sup> '88." This is a month before the printed date given for the event. Some soil and wear to the mount margins and corners. [2] \$60 (Est. \$100 - \$200)

**Lot 95.** Double exposure. Two babies hold flexible poles. Was the double exposure intentional? Uncased CDV size tintype. [3+] \$100 (Est. \$120 - \$200)

**Lot 96.** Double portrait of the same man. We only see one leg and one hand in each, so this has the look of a double-headed man. Uncased CDV size tintype in a paper folder. [4-] \$100 (Est. \$120 - \$220)

**Lot 97.** A composite vignette, 5 views of the same person. This is a good example of this type of trick photograph. Cabinet card by Bosworth, Springfield, Mass. Clean [3+] \$60 (Est. \$80 - \$200)

**Lot 98.** One man in three positions. Identified in pen verso as "Abe Coverly in 3 poses." By Thomason, Louisiana, Missouri. Clean [3] \$80 (Est. \$100 - \$200)

**Lot 99.** A man and a woman greet each other on a winter's day. They have each removed one glove to shake hands. This is a charming composite photograph by S.C. and S. E. Wilson, Noblesville, Indiana. [3] \$60 (Est. \$80 - \$200)

**Lot 100.** Two smiling women in the rain. The slanting rain is drawn or scratched on the negative, but how does it appear white and not black? It's interesting to compare this and the next lot with Diane Arbus's "Two Girls in Identical Raincoats" from almost 100 years later. No maker indicated. [3] \$50 (Est. \$100 - \$200)

**Lot 101.** A lively Brooklyn gal, twice (or twins?) This has a very pleasing modern feeling. By A. Warshaw, Brooklyn, with 3 locations listed on the verso. [4] \$100 (Est. \$200 - \$300)

**Lot 102.** Sisters, three times. A complex montage in which it is hard to tell how many different young women are depicted. There is a light vertical line between the left pair and the pair in the center. Are the four to the right all different, or is this doubling by photographic printing? By T. H. Lippiatt, Shamokin, PA. Clean [3+] \$80 (Est. \$100 - \$200)

**Lot 103.** Three female couples. In each pair the one at the left wears a bonnet, the one on the right a hat. They are all identified verso according to pen numbers on the top margin. No woman appears twice, but this still may be a composite image. By J. S. Moore, Toledo Iowa. [4] \$80 (Est. \$100 - \$200)

**Lot 104.** Sneaking up on himself. A man is absorbed in his book, while another version of himself, by the magic of printing, is about to grab him. Vignette image by Berner, Charleston, Illinois, dated 1892. \$80 (Est. \$100 - \$200)

**Lot 105.** A man pushes himself in a wheelbarrow. The man seated in the barrow lifts his hat. He is the victor in an election, as it was a tradition to push the winner around town in a wheelbarrow. By Oscar Fryklund, Bismark, N. Dakota. Light stain at the lower left. [3-] \$60 (Est. \$80 - \$140)

**Lot 106.** An officer salutes himself. He holds his sword. By Wiggins, Oneida, NY. Somewhat light and soiled. The lower mount corners are broken. [2] \$60 (Es. \$100 - \$160)

**Lot 107** A man points a gun at himself, pleading for his life. By J. A. Milwain, Bardwell, Kentucky. Slightly light with light soil. [2+] \$100 (Est. \$120 - \$200)

**Lot 108.** Playing chess with himself, and looking on. Diagonal lines on the backdrop give an abstract element while also revealing the triple exposure elements. No maker indicated. [4-] \$100 (Est. \$200 – 300)

**Lot 109.** Sitting on his own lap. By Graham, Winterset Iowa. Members of the same sex sitting with legs entwined is often a sign of close friendship or sexual connection [See Lots 125, 126, 175]. This makes this especially odd. Clean [3+] \$200 (Est. \$220 - \$300)

**Lot 110.** Ellen Terry doubled. Terry was the great English Shakespearean actress for much of the 19<sup>th</sup> Century. Julia Margaret Cameron made a portrait of her when she was 17. Here it is very hard to tell that this is a tour de force of double printing. By Notman, Boston. [4] \$60 (Est. \$100 - \$200)

**Lot 111.** Shining her own shoes. “My Self and I” is superimposed on the shoeshine box. By Gardiner, Napoleon, Ohio. \$100 (Est. \$120 - \$220)

**Lot 112.** A shoe salesman sells shoes to himself. There are women’s shoes on the floor and in a pile on the right. In fact the customer seems to be purchasing women’s footwear. Cabinet by Jensen & Petersen, Cedar Falls, Iowa. [4] \$100 (Est. \$120 - \$220)

**Lot 113.** A man has two trades. On the right he is a carpenter drilling into a studio-supplied wall. On the left he is a tinsmith. There’s a flame burning to heat the metal. This is a very interesting cabinet card by A. O. Murray, Tavistock, Ontario. [4] \$100 (Est. \$120 - \$220)

**Lot 114.** Two couples on the porch. This has a very modern feeling. In one sense it is a natural scene just recorded without the awareness of the participants. But on the other hand there seems to be some (also modern) interaction among the couples that seems to be suggesting a story. The man in the upper couple wears a hat from a clothing firm. No maker indicated. This is a cabinet card way ahead of its time. [4] \$150 (Est. \$200 - \$400)

**Lot 115.** An urban relationship. A man sits on the ledge of an upper window looking down at a woman at the lower window who looks up at him from her desk. There’s a

typewriter on the desk. There are electrical or telephone wires that have just been installed that cross the image field at various angles. This suggests another mode of distant communication. An office interior can be seen in the other upper window. Many of the cabinet cards in this collection represent scenes that have been created in the studio, with the use of backdrops and props brought into the studio. This and the previous lot present scenes that are constructed in the external world and thus prefigure (and even transcend) much of later photographic art. I personally think these two lots are among the most important in the auction. By Cornell, Binghamton, NY. [4] \$200 (Est. \$300 - \$400)

**Lot 116.** A man gestures in front of a patterned cloth with no other objects. . This simple unexplained gesture gives this another modern feeling. No maker is indicated. [4] \$100 (Est. \$150 - \$250)

**Lot 117.** A daguerreian pose. In contrast to the previous more “modern” lots, this looks back to the aesthetics of a past era. The dates “1852” and “1877” [could be “1871”] are written in pen verso. Are these copied from an 1852 daguerreotype with no trace of the copying, or were these made in the later time in the earlier style? By D. A. Clifford “Artist in Photography” St. Johnsbury, Vermont. [4] \$40 (Est. \$60 - \$100)

**Lot 118.** Con artists? Two men seem to be working their marks, as another looks on. They are all identified on the verso. This isn’t a trick photograph but is staged like one. By A. W. Weible, Corry, Pennsylvania. [3] \$60 (Est. \$80 - \$200)

**Lot 119.** A man is in pain. Another man is sticking a finger in his mouth. Is this a toothache? Stomach ache? There is a crack in the glass negative, but the image is lively. The blurriness from movement is not a defect, but adds to the liveliness. No maker indicated. [3] \$60 (Est. \$80 - \$200)

**Lot 120.** Waking her up by poking her ear. Dated 1890, by Beatty, Carrolton, Illinois. [4] \$60 (Est. \$80 - \$180)

**Lot 121.** Lighting her cigarette. These look like very bourgeois ladies, not bohemians, at a time when it was still daring for women to smoke. By Hines and Nute, Hastings, Nebraska. Clean [3+] \$100 (Est. \$120 - \$200)

**Lot 122.** Showing the bottom of his shoe. It is held up by the posing stand. These two wear the same type of boot. Dated Dec. 30, 1898 in pen with “Home Sweet Home” and their initials. No maker indicated. [4-] \$60 (Est. \$90 - \$160)

**Lot 123.** Leaning their chins on the posing stands. The stands, meant to be placed behind the subjects to steady them, are here placed in front. There are some objects suspended from the stands. Uncased CDV size tintype. [4] \$100 (Est. \$150 - \$250)

**Lot 124.** Reaching for his hat. This is an elaborately constructed scene in the studio that must have some significance. “Ivory Type” by Atherton, Salina, Kansas. [4] \$60 (Est. \$90 - \$160)

**Lot 125.** Sharing a hammock. The men are reading letters, with their hats on the ground. By J. P. Waltz, Gawker [properly named] City, Kansas. Clean [3] \$100 (Est. \$150 - \$250)

**Lot 126.** A gay wedding, long before it was legal. These gentlemen, all dressed up, have their legs entwined. They hold branches. This is possibly the earliest photograph of this subject. There is a very faint backstamp of J. Hardy, Pomona, California. [4] \$200 (Est. \$300 - \$400)

**Lot 127.** Richard Mansfield in "Dr. Jekyll and Mr. Hyde." This is a very imaginative well-realized image that gets to the heart of the play based on the Stevenson novel that was only recently published in 1886, Cabinet card by Vendervyde, London. [4] \$200 (Est. \$220 - \$300)

**Lot 128.** Murder twice-- the tables are turned. A pair of cabinet cards by W. C. Hosford, W. Rutland, Vermont. In one, a man in an apron takes a cleaver to another man he has by the throat. In the second photograph, the victim of the first is about to saw the head of his assassin from the other photograph. This one has the image in the form of a paper with curling corners. [4] \$300 (Est. \$350 - \$450)

**Lot 129.** A soldier is about to stab a woman. Uncased CDV size tintype with corners neatly clipped. [3+] \$100 (Est. \$120 - \$220)

**Lot 130.** A spirit photograph. A woman is visited by the spirit of her departed husband. Spirit photographs reveal something about spiritual beliefs in the period. They also provide a chance for photographers to exploit some of the possibilities of superimposition. By D. H. Hendee, East Portland, Oregon. [3] \$120 (Est. \$200 - \$300)

**Lot 131.** A spirit photograph. An elderly couple, sitting separately, is visited by an apparition, probably a deceased daughter. By Wheat, Rockford. [4-] \$100 (Est. \$120 - \$220)

**Lot 132.** A spirit photograph. A grieving couple is visited by an apparition, probably a deceased daughter. The way the husband is comforting the wife is moving. They occupy the left side of the image, leaving the right side to the spirit. No maker is indicated. [4-] \$140 (Est. \$200 - \$300)

**Lot 133.** A spirit photograph. A gentleman is concentrating, visited by the spirits of his parents and wife. There are pencil inscriptions of the photographers Smith & Blood, Lisbon, Iowa. [3] \$140 (Est. \$200- \$300)

**Lot 134** A spirit photograph. Touching a paper [letters?] a man at a table summons the spirit of his wife. She leans over, much more engaged with him than the spirits of the previous lots. No maker is indicated. Clean [3] \$200 (Est. \$300 - \$400)

**Lot 135.** The spirit of Adah Isaac Menken. She was one of the sensational figures of the age, like the earlier Lola Montez, or Marilyn Monroe. She was both a sexual icon and someone who was involved with important figures from the sports, theatrical, and literary world. Like Marilyn, she was briefly married to a sports star (the boxer John C. Heenan.)

She had a career as a writer, and was an early supporter and a disciple of Walt Whitman. She fascinated many other writers, including Swinburne, and had a relationship with Alexander Dumas (as depicted in a wonderful series of CDV's.) She was most celebrated as a daring actress, for her seemingly nude scene in *Mazeppa*.

This cabinet card, by Albert Morton, San Francisco, is from a series of "Spiritual Workers." In the space for the title, this is written in pen: "C. H. Foster, spirit Adah Isaacs Menken, after Mumler." On Mumler see the chapter "Mumler's Ghosts" in *The Perfect Medium: Photography and the Occult* (Yale U. Press, 2004.) On p 29 there is an illustration of a CDV by Mumler of Foster and the spirit of Menken. When I googled "C. H. Foster Adah Isaac Menken" I came upon pages from *The Cosmic Relation and Immortality, Vol. 1* by Henry Holt, that has a detailed fascinating description of the séance in which Foster summoned the spirit of Menken. The image in this cabinet card is based on a crayon portrait that is based on the Mumler CDV. There is more advertising on the verso. Clean [3-] \$300 (Est. \$400 - \$500)

**Lot 136** An elderly family with portraits of deceased members added. They are pasted right onto the surface. Cabinet card by H. G. Hickenlooper, Grant City, Missouri. [3] \$60 (Est. \$80 - \$160)

**Lot 137.** Unhidden mother. There are portraits of children with the mother supporting the child, but out of the way of the camera. Here the smiling mother shows herself. 1/9 plate tintype with light hand coloring in a separated case. [3] \$100 (Est. \$120- \$200)

**Lot 138.** The head of a man with full whiskers placed on top of a sculpture base. This is a carbon print by J. Ferrand, Lille, France. The date 1893 is printed on the verso. Soil on the bottom margin, and the lower mount corners are bruised. [2+] \$40 (Est. \$60 - \$120)

**Lot 139.** A possible photo montage of the baths at Louche, Switzerland. Are the figures playing board games, reading, being served tea added, as the collector thought, or is this an actual scene? Cabinet by Garcin, Geneva. Slightly light, with the right mount corners shaved or broken. [2] \$40 (Est. \$60 - \$120)

**Lot 140.** "Love's Message." A photo collage. Cupid sits on the mailman's bag, from which letters tumble. He delivers love letters to the ladies. This is a souvenir cabinet card for the 1900 Cincinnati Fall Festival, by Benjamin's Studio. [3] \$60 (Est. \$100 - \$160)

**Lot 141.** "The Beginning and the End of Life." When looked at close there is a photograph of two small girls with a dog. From far they make a skull. Two cabinet cards. One credits a photographer and publisher in Vienna. The other is an advertisement for

William Deering & Co. Chicago, makers of Grain & Grass machinery with extensive advertising on the verso. {3} and [2] \$60 (Est. \$80 - \$120)

**Lot 142.** Christmas greetings from Australia.. A group of native children are posed within a collage frame as a “Queensland Christmas Tree.” This is distasteful but revealing of the dominant attitude of that period (and later.) The verso contains a pen greeting from Brisbane, 1897. There is some soil. The top right mount corner has been rounded. [2] \$40 (Est. \$60 - \$80)

**Lot 143.** Jewish New Year card from 1909. The woman’s portrait is placed within a colored frame of symbolic elements. By A. White, Brooklyn. [3] \$100 (Est. \$120 - \$220)

**Lot 144.** A Jerusalem woman. A very nicely hand-colored photograph that looks modern. By Ch. Raad, Jerusalem. [4] \$140 (Est. \$180 - \$280)

**Lot 145.** Women with backs to the camera. 1/6 plate tintype in full case. [3+] \$100 (Est. \$120 - \$200)

**Lot 146.** A curly-haired girl is seen from the back. A CDV by M. P. Howes, Brewster, NY. Clean [3] \$40 (Est. \$50 - \$100)

**Lot 147.** A long-haired girl is seen from the back. A blazingly rich cabinet card by J. P. Haseltine, Lancaster, New Hampshire. [4] \$60 (Est. \$100 - \$200)

**Lot 148.** A Texas man with a bald spot, from the back. This is a vignette image by Jackson, Waco, Texas. [4] \$40 (Est. \$60 - \$100)

**Lot 149.** Three well-dressed gents from the back. They hold long poles. Is this the same man? Or are only the men at the right and left the same? They wear the same checked pants, jackets and tall hats. By Kruger, Houtzdale, Pennsylvania. [4] \$60 (Est. \$100 - \$200)

**Lot 150.** Three men from the back. They sit on different chairs. The man at the left and the one on the right wear very similar clothes, but their hair is slightly different. The left margin has been neatly trimmed, obscuring the photographer’s identification. We can only see his initials “M” and “W” and the address on Westminster Street. [4] \$50 (Est. \$70 - \$140)

**Lot 151.** Two women from the back. They are very similar but I don’t think the same, despite the same dress. By J. H. Poff, Loudonville, Ohio. [4] \$60 (Est. \$100 - \$200)

**Lot 152.** A man from the back. He wears a long jacket. A cigar is just visible. By Nat Evans, Florida, Pennsylvania. [4] \$40 (Est. \$60 - \$100)

**Lot 153.** Two men from the back, looking at each other. The man on the right appears to be urinating. Or what? Clean but slightly light. [3] \$100 (Est. \$200 - \$300)

**Lot 154.** A man from the back gazes at the landscape backdrop. Printed across his back is “Yours Truly A.B.S.” Cabinet card by Stout, Columbia City, Indiana. Those are probably his initials. [4] \$60 (Est. \$100 - \$200)

**Lot 155.** Front and back reflected. The vignette at the top and right contributes to the depth of the picture that can not be realized from the description alone. By McFarlin and Speck, Elmira NY. [4] \$60 (Est. \$100 - \$200)

**Lot 156** Kissing her reflected image. Identified in pen on verso as “Mlle Holdun.” By Bacard Fils, Paris. [4-] \$70 (Est. \$100 - \$170)

**Lot 157.** A profile and a front view in the mirror. The lace draped over the top and right of the mirror is the same as what covers her shoulders. It helps frame the mirror image. By Allen, Angelica NY. Clean [4-] \$60 (Est. \$80 - \$200)

**Lot 158.** A nude reflected. The mirror has been a feature of erotic imagery long before photography. This is an early cabinet card. No maker is indicated, but the number “1478” in the negative. [4-] \$80 (Est. \$100 - \$200)

**Lot 159.** A nude in the mirror. A carte postale by J. Manuel. [4] \$60 (Est. \$100 - \$200)

**Lot 160.** A nude in the mirror. A carte postale by P.C. [4] \$40 (Est. \$80 - \$120)

**Lot 161.** A buxom woman. A fur covers her waist and legs. She’s identified on the verso as Mrs. Fitzhubert. By John Edwards, London. [4] \$40 (Est. \$60 - \$160)

**Lot 162.** “Apples for the Gentlemen.” The apples are of course her breasts. No maker indicated, but “Studie Etude” is printed on the mount. [3] \$80 (Est. \$100 - \$200)

**Lot 163.** Three cabinet cards of nudes.

- a) A sweetly smiling woman is leaning on cushions. No. “3019.” in the negative.
- b) A standing woman holds the back of a chair. She has fancy socks over her stockings. She’s posed against the wallpaper pattern, with another pattern on the oriental carpet.
- c) c) A nude stands in front of an armoire. No. “621” in the negative. All are [3+] \$140 (Est. \$200 - \$300)

**Lot 164.** Women make love. An extraordinary pair of cabinet cards. [4] \$200 (Est. \$300 – \$400)

**Lot 165.** Four photo postcards of nudes.

- a) A woman reclines on an oriental carpet, with elaborate wallpaper behind. By Corona, No. “165.”
- b) A nude poses with a soft landscape behind her. By Corona, No. “121.”
- c) A woman holds a pen between her breasts. By Noyer, No. “4557.”

d) d) A woman is baring her breast. By Léa, No. "64." All are [4] \$60 (Est. \$100 - \$200)

**Lot 166.** Six photo postcards of nudes.

a) An unusual photograph of a woman with a mirror, by Sapi, No. "2602."

a) A woman fixes her stocking, by "NP" No. 1005.

b) A woman sits on an armchair. Her feet rest on a stone base.

c) A woman in net stockings, by "VC."

d) A woman smoking, by "VC."

e) A woman adjusts her shoe, by LP, No. "115." All are [3] \$90 (Est. \$100 - \$200)

Lot 167. Six photo postcards of nudes.

a) A woman reclines before a landscape backdrop, by PC. No "2712.."

b) A woman stands with hat and cigarette, by PC, No. 2210.

c) A nude with small bowl on a table, by PC, No."2164."

d) A nude beside a screen with flowers and a stuffed bird. No maker but No "3939."

e) A nude leans against the side of a screen, by J..B. No. "10."

f) "Types d'Orient" No. "118." All are clean [3] \$90 (Est. \$100 - \$180)

**Lot 168.** Seven photo postcards of nudes.

a) A nude leans back in a dance pose, by LN, No "534."

b) A smiling nude lies on a carpet, by CF, no "107."

c) A nude stands beside a column, by JA, "Serie 55."

d) A nude is sweeping.

e) A nude leans forward with a magazine, by J.R. , "Serie 56."

f) A nude leans against a door, by RR, No. "17."

g) A nude with a flower.

h) Two women. All are [3-] \$70 (\$90 - \$150)

Lot 169. Two colored photo postcards of nudes.

- a) A seated nude. The highlights on the lacy hanging behind her have been raised, so they glisten. By AN, No. "532."
- b) A nude reclines on a divan, with a classical scene behind. By SL, No. 3225. Both are excellent [4] \$80 (Est. \$100 - \$200)

**Lot 170.** The moon. Five cabinet cards. There was a widespread use of the curved shape of an almost quarter moon as an actual studio prop, as well as a motif to show the dexterity of the photographer in making composite images. These images are widespread in photo postcards (examples in Lots 172 and following) but are rare in cabinet cards.

- a) A woman is smoking, probably an actress. "Complements of Zorana" in pencil on the verso. By Obermüller & Kern.
- b) A father is seated on the moon with his children, with a background of stars and a comet, by Bassaporte, Evora [Portugal.]
- c) Two children with flowers. This is titled "Mondfexe," by von Erche & Liersch, Berlin.
- d) Sometimes the moon has a face. Here a woman tickles the face under the chin.
- e) A woman reclines with her hands behind her head.. All are [3] \$200 (Est. \$220 - \$300)

**Lot 171.** "The Honeymoon." An early square cornered glazed ivory mount stereo view with a paper label verso. The label continues: "Discovered by a Lunatic about to Marry, but seeing the *Cells*, didn't." There are three pairs of ceramic figures representing crude country folk. The top ones are relatively young, the middle ones older in an amorous pose, the bottom ones are indistinct. I've seen other representations of these couples. This is an example of the anti-marriage humor of the age, but I can't figure out the meaning of the title. If you have an idea please email your response here. [4] \$60 (Est. \$80- - \$140)

**Lot 172.** The moon. 13 photo postcards.

- a) A girl in a balloon points at the moon. The title printed in the image is "Don't be Downhearted." This is by Davidson Brothers, London.
- b) A smiling woman in a large hat pinches the nose of the man in the moon.
- c) Two women are seated on the moon, their men behind them. Three have sashes with phrases of the era, "Me for you," "Ish-ka-bibble," and "Wink. I'll do the Rest." There's a large ball on one of the women's lap.
- d) A girl and her dog sit on the moon. The collage has not been very well done, as they don't appear to be seated on the moon itself.

- e) Two women sailors in uniform hold hands. This is an example of true affection rather than satire.
- f) A black woman sits on a swing.
- g) A baby in a high chair placed on the moon, by Court Studio.
- h) Five colored heads of women. A message in French is on the verso.
- i) 3 boys sit on the moon, the father behind.
- j) A smiling woman sits with her arm around the moon, her hand visible on its right side.
- k) Two pals on the moon.
- l) "Jim" sits on the moon with a large fake mustache. The message is "Does it look natural?" By Electric Studio, Dubuque Iowa. All are [3] \$180 (Est. \$200 - \$300)

**Lot 173.** The moon and an airplane. Two moon photo postcards with a representation of a very early airplane in the sky. [3+] \$40 (Est. \$50 - \$100)

**Lot 174.** A pharmacist on the moon. He has a case of vials and holds one. By Williams Studio, Salisbury, Mass.[4-] \$40 (Est. \$50 - \$100).

**Lot 175.** Friends or lovers on the moon. 2 - CDV size tintypes. One shows two women seated on the moon, in what looks like their bathing costumes with polka dot stockings. The woman at the left points a finger at her eye, over the man in the moon's nose. She has her leg over the other woman's knee. This is the only one of these moon images that shows the shape of the round full moon. The other tintype shows two women with their heads together. The one at the left sports a bow tie. Both [3] \$90 (Est. \$120 - \$200)

**Lot 176** A seated woman. Cabinet card. What is interesting is that only her lips, some details of her clothing and the cloth on the chair have been carefully hand-colored with red. The borders of the mount are purple and the entire effect is attractive. By J. C. Ward, Pndleton, Oregon. [3+] \$30 (Est. \$50 - \$90)

**Lot 177.** A Royal portrait by Sarony, Scarborough. This is Oliver Sarony, Napoleon's older brother. Some details are hand-colored with blue. This is a carbon print, "Permanent Photograph Printed in Carbon" according to the text on the bottom margin. There is a seller's stamp on the verso for E. and H.T. Anthony, and some pencil scribbles. There is some scuffing along the edges of the mount. [3+] \$50 (Est. \$60 - \$120)

## **DOGS AND OTHER ANIMALS**

**Lot 178.** Large dogs. 5 cabinet cards.

- a) 3 siblings (the two in back seem too young to be parents.) By F. G. Grigson, Terre Haute, Indiana.
- b) A baby girl who stands not as high as her dog. "Ivoryette" by Griffin, Scranton, Pennsylvania.
- c) A little girl stands a little higher than her dog. There seems to be some manipulation of the print going on. By F. Schanz, Fort Wayne, Indiana.
- d) A boy is seated on studio grass with a landscape backdrop, his dog at his side. Dated January 1887 on the verso, by C. F. Cook, Scranton, Pennsylvania..
- e) A horizontal image of a cute curly-haired baby with his dog, by Hahn's Successor, Dresden, Germany, with fine modernist lettering. All five are excellent [4] \$120 (Est. \$140 - \$240)

**Lot 179.** Large dogs. 3 cabinet cards.

- a) A woman with a large dog, with a landscape backdrop behind (definitely not Brooklyn,) by Alva Pearsall, Brooklyn, NY.
- b) A boy with his dog against an angled landscape backdrop, by Jos. Sprauer. Huntingsburg, Indiana.
- c) A girl with her collie on the front steps, taken outdoors, not in the studio. By World Photo Co. All are fine [4] \$90 (Est. \$120 - \$180)

**Lot 180.** Children with a large dog. By Lindahl, Tacoma, Washington. [4] \$40 (Est. \$60 - \$100)

**Lot 181.** Dogs, 2 cabinet cards.

- a) A girl stands, all dressed up. Her dog has a ribbon around its neck and, for some mysterious reason, a paper wrapped around its leg. There are cards on top of the studio column. A pen note on the bottom margin reads "Taken Aug 21/96" and identifies the dog as "Jim." By L. D. Johnson, Millville, New Jersey.
- b) "Jack," a skye terrier, in a basket. By Bell's West End Branch, Washington, D.C. Bell is very well known as a major photographer in D.C. Both are fine [4] \$80 (Est. \$100 - \$200)

**Lot 183.** A dalmation and hunting dogs. 3 cabinet cards.

- a) A well dressed gentleman with a rifle over his shoulder, a dog beside him by B. S. Benensohn, Yorkville, Illinois.
- b) A youth with a rifle sits on a column holding the barrel of his rifle. His dog sits on a bale of hay. This is one of those images where real objects in the studio [the column and the hay] merge with the backdrop. The youth's left leg appears to be part of the backdrop. By Hays, Kenton, Ohio.
- c) Two young men pose with large bags of flour; a Dalmatian sits between the bags. The last is [3+], the others [4] \$120 (Est. \$150 - \$200)

**Lot 184** Large dogs. 3 cabinet cards.

- a) A foppish child stands between a wicker chair and a very appealing dog with a dark patch around his eye. By Kelly, Ronville, Minnesota.
- b) A curly-headed girl with her hand on her dog's head. By R. D. Crum, Watkins, NY.

- c) A gentleman and his son with their large dog. By Bernh. Petri, Göttingen, Germany. The first is a superb [4], the others are clean [3+] \$90 (Est. \$120 - \$200)

**Lot 184A** Dogs on chairs. 5 cabinet cards.

- a) A naturally smiling child holds a dog toy, while a small dog on a chair looks at the camera.
- b) A man in uniform [a fireman?] stands with his hand holding the dog on a chair. By J. E. Agnew, Creston, Iowa.
- c) Two men are dressed for winter; a dog on a chair looks to the side. By Atherton, Reed City Michigan.
- d) A dog sits on a wire-back chair beside its bearded master. By Argenbright, Hedrick, Iowa.
- e) A girl stands beside her pug on a posing chair, her hand on its paw. By J. A. Comire, McGregorville, All are [4]. \$120 (Est. \$150 - \$200)

**Lot 185.** Trick dogs. 3 cabinet cards.

- a) A dog is perched up on a narrow bar between two posing stands. Somehow the dog is supported there, though it's not clear how. By F. Girard, Gloversville, NY.
- b) A dog sits up on its hind legs, smoking a pipe, on a rustic bench. A smiling young woman sits beside him. This is probably a trick photograph. No maker indicated.
- c) A boy beside his dog ["Frank"], who sits on a chair with a newspaper in its mouth. By S. E. Dunham, Sumner, Iowa. All are [4] \$140 (Est. \$180 - \$280)

**Loot 186** Dogs on columns. 5 cabinet cards.

- a) An elegant woman, and a dog up on a column. By Elliott, Columbus, Ohio.
- b) A woman in a striped dress points at a dog up on a column. By Lampman, Holgate, Ohio.
- c) A white-haired dog with a ribbon. By Elmer Chickering, Boston.
- d) A young man with slick hair, his dog on a column By Wm J. Kagr, Georgetown, Ontario.
- e) A dog sits on a rustic column with a sign for his name—"DUKE"-- on the column. No maker indicated. All are [4] \$140 (Est. \$180 - \$240)

**Lot 187.** Dogs on laps. 4 cabinet cards.

- a) Actress Ada Rehan seated with a dog on her lap. By Sarony.
- b) A seated woman with an open book and a dog on her lap, with a large dog at her feet. No maker indicated.
- c) A seated man with a baby on his lap. A large dog rests his paws on the man's leg. By Arthur A. Glines, Newton, Mass.
- d) A workman on a bench. A dog beside him leans on his lap. By Wales Studio, Keokuk, Iowa. This last is clean [3-]. The others are [4] \$100 (Est. \$120 - \$160)

**Lot 188.** Pug dogs. 3 cabinet cards.

- a) A girl beside a pug who sits on a table. Above the dog is a text in the negative "Compliments of Fred L. Merrill Jewelers." This is Merrill's daughter Grace May and the dog "Gip." An extensive text on the verso indicates Merrill also sells silverware,

optical goods including spectacles, opera and field glasses. By Jackson, Portland, Maine.

- b) A baby sits on a rustic stool with a dog beside. Another dog is on a column. By Paul Feyen, Cassel (France.)
- c) A baby sits on an ornate table with her arm around her dog. By W. G. C. Kimball, Concord, New Hampshire. All are [4-] \$90 (Est. \$120 - \$160)

**Lot 189.** Theatrical group with dogs. 2 cabinet cards by Dana, NY, C. 1889. The three happy figures are identified as “Hans,” the dog “Lion” and the sweet young girl “The Baby Coquette.” [4] \$70 (Est. \$90 - \$120)

**Lot 190.** A dog and a bird. 2 cabinet cards.

- a) A small dog sits on a balustrade. A bird cage with a bird in it has been placed alongside. By Carleton & Sons, Horncastle & Woodhall Spa.
- b) A dog on a chair. A bird is perched on the chair’s back. No maker indicated. {4] and [3]. \$60 (Est. \$70 - \$100)

**Lot 191.** Dogs and people. 3 cabinet cards.

- a) 5 guys are posed in pyramid formation with a dog in the center. The men on either side hold a hand around the dog. The dog has long pins in its ears. One man holds a long billiard cue. By Thieles’s Photo Rooms, Grand Rapids, Michigan. [4]
- b) An old woman reads a book at a table, as another looks on. A dog sleeps on the floor. By J. E. Hale, Geneva NY. Clean [3+].
- c) A dog in the foreground looks at the camera. In back is the father, the son at his side, the daughter standing on a chair. By W. Shackleton, Bradford. [4] \$90 (Est. \$120 - \$160)

**Lot 192.** Dogs of the same breed. 3 cabinet cards.

- a) A dog on a chair, resting its chin on the chair’s back. By J. W. Prouty, Brattleboro, Vermont.
- b) A great side view of a dog standing on a box. The owner holds the head and tail. By Wheeler, Pittsfield, Mass.
- c) A profile of a similar dog. The standing owner has his hand on the dog’s back. By Ames, Chicago. All are [4] \$100 (Est. \$120 - \$160)

**Lot 193.** Dogs being carried. a) English actor Alfred Fisher carries a dog on a tray. By Sarony. [4-] b) An English woman holds a dog. The woman and dog both have an interesting expression. By D. C. Latham, Buxton. [4] \$50 (Est. \$70 - \$100)

**Lot 194.** Final four dogs.

- a) A baby and a dog on a platform. The baby rests its head against the dog. By Chipman, New Milford, Connecticut.
- b) A young woman stands by her dog. The dog is on a table. Realistic landscape backdrop. By Hagadorn, Western, Nebraska.

- c) Vignette image of a dog on a table. By Auty, Tynebouth.  
d) A dog sits on a table covered by a carpet. By D. Mendelsohn, Berlin. All are [4] \$100 (Est. \$120 - \$160)

**Lot 195.** A man holds a dog on one arm, a monkey on the other.. By H. A. Brown, Kalamazoo, Michigan. [4] \$90 (Est. \$100 - \$200)

**Lot 196.** Actress Ellaline Terriss holds a kitty. She has her sleeve rolled up or something around her arm. By Sarony. [4] \$60 (Est. \$80 - \$140)

**Lot 197.** A gentleman looks down and strokes his cat. By A. H. Fry, Brighton. [4] \$60 (Est. \$80 - \$140)

**Lot 198.** A woman has a kitty on her shoulder. By Louis Wilkins, London. Clean [3+] \$40 (Est. \$50 - \$140)

**Lot 199.** :Piglets nursing. By Phillips Bros, Brandon, Vermont. Clean [3+] \$40 (Est. \$50 - \$140)

**Lot 200.** A boy reclines in a field with a dog and a sheep. A beautiful photograph by John H. Coath, Liskeard & St. Austell, Cornwall. [4] \$60 (Est. \$80 - \$200)

**Lot 201.** A bearded shepherd with sheep. A lovely photograph by J. A. Pringle, Amble. [4] \$80 (Est. \$100 - \$200)

**Lot 202.** A lion. From Hagenbeck's Trained Animals. C. 1893 by Sarony. Clean [3]. \$140 (Est. \$160 - \$260)

**Lot 203.** A prize cock. "Owned and bred by A. F. McClure" is written in the negative. By Green and Lymp. Big Run, Pennsylvania. [4-] \$ 50 (Est. \$80 - \$140)

**Lot 204.** One chicken on top of another. Dated 1893. By Sweetsers, Lynn, Mass. [3+] \$50 (Est. \$80 - \$140)

**Lot 205.** "Joshua's Band" of women with a crane. The women are all identified in pen on the bottom margin and verso. The bird at the right is identified as "Mr. Joshua Chamberlain's crane." A landscape backdrop is placed behind the crane. These are students in Iowa College, 1879. It later became Grinnell College. By Chas. A. Walker, Grinnell, Iowa. [4] \$100 (Est. \$140 - \$240)

**Lot 206.** A woman holds a basket with a dead bird in it. By Wales Studio, Keokuk, Iowa. The upper mount corners are slightly clipped. [3+] \$40 (Est. \$60 - \$100)

**Lot 207.** A fish. By D. A. Holm. The place can't be deciphered. [3+] \$40 (Est. \$60 - \$100)

## **SPORTS , BICYCLES**

**Lot 207A.** A baseball player, Hall of Famer Edward Hugh “Ned” Hanlon, center fielder and Manager of the Pittsburgh “Burghers.” He’s catching a ball [provided in the printing or the photograph]. Cabinet card by Goodwin & Co. NY for Old Judge Cigarettes. Clean [3] \$300 (Est. \$340 - \$400)

**Lot 207B.** Baseball player Fred Pfeffer, 2<sup>nd</sup> base and short stop for the Chicago White Stockings, 1887. He was part of what was referred to as the “Stonewall Infield.” Cabinet card by Goodwin & Co., NY. for Old Judge Cigarettes. Clean [3+] \$300 (Est. \$340 - \$400)

**Lot 208.** Baseball players. 3 cabinet cards.

a) A student player in uniform with a big “D” on his shirt. By Garrison Brothers, Fort Dodge, Iowa. [4-]

b) 2 brothers are seated on stumps. The older one has a bat, the younger one a ball. By E. H. Corwin, Ottawa, Kansas. [4-]

c) Kid with a bat, ball on the ground. Is it a girl? There’s a big H on the shirt, probably for Harvard, but not in their standard calligraphy. By Moloney, Boston. Clean [3+] Three for \$90 (Est. \$100 - \$180)

**Lot 209.** A women’s baseball club. Lulley & Peterson’s New York Young Ladies’ Base Ball Club. 10 women in uniform, 3 bats. Cabinet by Zimmerman & Co., Columbia, Pennsylvania[. [4] \$200 (Est. \$300 - \$500)

**Lot 210.** A women’s calisthenics club. The trainer is at the left. There are clubs, weights, poles and a medicine ball with “95” on it, that probably stand for 1895. The girls seem happy. By Cottage Gallery, Iowa City, Iowa. [4] \$100 (Est. \$120 - \$220)

**Lot 211.** A tennis party in the garden. A man, women and children drink tea, and several hold racquets. Lawn tennis developed as a social sport like croquet. This is a fine illustration of how it fit into upper class social life, and it is a wonderfully composed group photograph. This is one of several fine examples of outdoor group photographs. By Burnside, Guernsey. [4] \$100 (Est. \$120 - \$220)

**Lot 212.** A football end, identified as “Brokaw,” Probably H. C. Brockaw, Left End for Princeton. Cabinet card by Pach Bros., NY. The background has been covered by a gray wash, and there are cropping lines and pencil notations, making this a very attractive object. I’ll let you decide about the condition code. \$60 (Est. \$100 – \$200).

**Lot 213.** A collegiate rowing crew. One holds a rudder and there are oars with a “W” on them. By Howes, Ithaca, NY. These may be visitors to Cornell from Wesleyan. [4] \$60 (Est. \$80 - \$160)

**Lot 214.** A fencing trainer employs a device that holds the student's arm at proper height. The trainer can pull the arm forward to strengthen the student's arm and promote proper form. By Hannell & Wainright, Wilmington, Delaware. [4] \$100 (Est. \$150 - \$250)

**Lot 215.** Strengthening his arm in practice.. Or is this a performer demonstrating an element of his performance? By F. Schanz, Fort Wayne, Indiana. [3] \$50 (Est. \$60 - \$120)

**Lot 216.** A fit boxer with his gloves and training ball. A fine profile by Fred. Boissonnas, the Swiss photographer most celebrated for his photographs of Greece. [4-] \$100 (Est. \$120 - \$220)

**Lot 217.** Tullus Wright, known as "The American Sampson," posed with weights. A stamp verso refers to him as "Heavy Weight Manipulator, Philad'a Pennsylvania." Cabinet card by Obermüller & Kern, NY. Clean but slight overall discoloration. [2] \$80 (Est. \$100 - \$200)

**Lot 218.** The champion woman horseback rider. This is Miss Mirlie Peek, of Mandon, Michigan, "Champion Long Distance and Roman Standing Lady Rider of the World." There are three poses in different costumes. By E. W. Moses, DuBois, Pennsylvania. [4-] \$100 (Est. \$120 - \$220)

**Lot 219.** Eugen Sandow, by H. Roland White, Birmingham. This is a fine upper body portrait of the great strong man. In the early years of **Be-hold** we had a cabinet card of Sandow that sold for some kind of record. For years after that we were flooded with photographs of strength athletes. [4-] \$200 (Est. \$300 - \$400)

**Lot 220.** Sandow pulls on a rope, holding another rope. No maker indicated. Clean, slightly light. [3] \$100 (Est. \$140 - \$240)

**Lot 221.** A champion archer. This is Will. H. Thompson, Esq. "Champion Archer of the US." Identification in pen is on the bottom margin. No maker indicated. Clean [3+] \$100 (Est. 120 - \$220)

**Lot 222.** A woman archer in uniform. "Grace Leith Smith" is written in pencil on verso. Cabinet by G. W. Armstead & Sons, North Bend, Nebraska. [4] \$60 (Est. \$100 - \$200)

**Lot 223.** Patti Rosa in two athletic roles. In one she's an archer. In the other she holds a tennis racquet. She was an actress, dancer and singer, known as "The Talented Little Soubrette." 2 cabinet cards by Anderson, NY. [4] \$100 (Est. \$120 - \$200)

**Lot 224.** A boy bowler. His form is clearly shown because there is no background, only light shadows. By Rambo, Philadelphia. [4] \$60 (Est. \$80 - \$180)

**Lot 225.** Trapeze artists. 2 cabinet cards by Star, Wheeling, West Virginia. [3] \$60 (Est. \$80 - \$160)

**Lot 226,** Gymnasts Cardello and Victorelli, performers on the horizontal bar. The bases of posing stands are visible behind their feet. By J. Wood, NYC. [4-] \$40 (Est. \$60 - \$140)

**Lot 227** A man with a snowshoe, with medals. He's a member of the Montreal Toboggan Club at the 1884 Winter Carnival. Cabinet card by Notman, Montreal. [4] \$60 (Est. \$90 - \$180)

**Lot 228.** An ice skater, against a wintry backdrop. He seems to be actually on ice, but in the studio. This is probably a fine simulation, but how does he hold this pose? Cabinet card by Palmquist & Jurgens, St. Paul, Minnesota. [4-] \$60 (Est/ \$90 - \$160)

**Lot 229.** An ice skater with blades over his shoulder, before a landscape backdrop. Cabinet card by Metropolitan Photograph, Jackson, Michigan. [4-] \$40 (Est. \$80 - \$140)

**Lot 230.** World champion speed skater Joe Donahue. Born in Newburgh NY in 1871, he was world champion at 20 in 1891. In this cabinet card by L. Karmel, Newburgh he stands before a snowy urban backdrop. [4-1] \$100 (Est. \$120 - \$220)

**Lot 231.** Roller skating women, holding hands, in their roller skating dress. Cabinet card by Perry Ayers, Sanborn, Iowa. Clean [3+] \$60 (Est. \$80 - \$180)

**Lot 232.** A girl jumping rope. The logo is visible under the remnant of the original protective paper on the bottom margin. Cabinet card by Turner Bros. and Raymond, Wigan, England. [3+] \$40 (Est. \$60 - \$100)

## **BICYCLES**

**Lot 233.** Ettie Brown, the child actress in costume on a bicycle, by Mora. [4] \$60 (Est. \$80 - \$160)

**Lot 234.** A girl on a tricycle with a toy stuffed horse. By Mackenzie, Dubuque, Iowa. [4] \$60 (Est. \$80 - \$140)

**Lot 235.** A woman on a high wheeler. A man in a uniform stands in front, with "H" and "C" on his hat, with an unclear letter in between. The letters stand for "Hornellsville ... Company." Two other women are around her. This is an early image, as she still wears her full dress with its bustle. By C. J. Corwin, Hornellsville, NY. Overall discoloration, and a tack hole in the bottom margin, not in the print.. Still an important image. [2-] \$100 (Est. \$200 - \$300)

**Lot 236.** A woman on a high wheeler. She has a horn at her waist, and is dressed in her riding clothes. This is the era of the "New Woman." This is an advertising cabinet card for Richmond Straight Cut Cigarettes, and a cigarette has been placed in her mouth.

Smoking as well as cycling was part of her liberated modernity. See lots 253 and following for more images of women bicyclists. [3] \$200 (Est. \$250 - \$350)

**Lot 237.** A man with his high wheel bicycle. There is excellent detail of the construction. This has the large wheel in the rear. The 19-year-old rider is identified verso. By Woodill, Natick, Mass. [3+] \$100 (Est. \$140 - \$240)

**Lot 238.** A man in riding position on his high wheel bicycle. The bicycle is similar to the one in the previous lot but construction is different. By Genelli, St. Louis, Missouri. [3+] \$100 (Est. \$140 - \$240)

**Lot 239.** A man is in riding position on his high wheel bicycle. The large wheel is in front. The photograph takes up the entire mount surface, in order to show the large wheel, and so covers the maker's information. [3+] \$100 (Est. \$140 - \$240)

**Lot 240.** A rider stands beside his high wheel bicycle, in his riding clothes. The riders are dressed in fashionable attire. By Sherburne, Barre, Vermont. [4] \$80 (Est. \$100 - \$200)

**Lot 241.** Three cabinet cards of men with high wheel bicycles.

- a) A man in fancy dress by North, Bainbridge. [4].
- b) A man in uniform with "R.C.C." on his cap. By B Durtha, Delaware, Ohio. [3+]
- c) A man on a high wheeler, by L. M. Stoops, Perry, Iowa. A light wrinkle on the bottom margin does not effect the print. [3+] \$120 (Est. \$140 - \$240)

**Lot 242.** Two cabinet cards of men with high wheel bicycles.

- a) By Cramer, St. Louis, MO. [4].
- b) By Stigleman & Son, Richmond, Indiana. Slightly light. [3-] \$80 (Est. \$100 - \$200)

**Lot 243.** Two cabinet cards of men on high wheel bicycles.

- a) A man in ordinary street clothes is on a bicycle with narrow handlebars. By J. Kalman, Odell Illinois. [4].
- b) A man in uniform with letters on his cap. By Smith, Peoria, Illinois. [3] \$90 (Est. \$100 - \$200)

**Lot 244.** A boy with his high-wheeler. He's identified verso and his age given as 9 years in September 1888. By Phelps, New Haven, Connecticut. [4] \$40 (Est. \$50 - \$100)

**Lot 245.** A high wheel bicycle statuette, presented March 1886 to Wm M. Woodside "from his Minneapolis Friends." By Oswald Bros., Minneapolis. [4] \$40 (Est. \$60 - \$100)

**Lot 246.** Bicycle advertising. A fine side view of a bicycle, the 1895 model of the "Webster." There is extensive advertising on the verso for the Webster Vehicle Company, Flint, Michigan. [4] \$60 (Est. \$80 - \$120)

**Lot 247.** Two bicyclists. A rider with a logo on his sweater. By A. L. Browne, Millis, Mass. [4-]. A rider on his bicycle. By J. Benjamin, Cincinnati. There's a wonderful photographer's logo on the bottom margin. [4] Both for \$90 (Est. \$100 - \$180)

**Lot 248.** A bicycle rider with a pistol in his belt. The bicycle has replaced the western horse. By White, Monroe, Wisconsin. [4] \$100 (Est. \$120 - \$200)

**Lot 249.** A bicycle rider with a stein of beer. He has an insignia on his shirt, over his beer belly. By D. C. Smith, Omaha, Nebraska. Clean [3+] \$40 (Est. \$60 - \$120)

**Lot 250.** A fireman on a bicycle festooned with ribbons. "B.F.D." on his helmet. [That must be the "B" Fire Department He has a large ribbon on his shoulder. Perhaps this is for a parade. By Kuhns, Atlanta, Georgia. Slightly light. \$160 (Est. \$200 - \$300)

**Lot 251.** Two bicyclists. A father is helping his son learn to ride. Or is he just holding the bicycle? In all these bicycle images the means of keeping the bicycle upright is never shown, unless the rider is standing beside it and holding it. By R. Snedden, West Calder, Scotland. [4-] Another cabinet card shows the rider in his riding outfit beside his bicycle.. By Little, Marlboro, Mass. [4] Both \$80 (Est. \$100 - \$180)

**Lot 252.** A rural bicycle club. Ten men in ordinary dress with their hats on are lined up in a field on their bicycles. They don't look like they are going to race, or even to ride in this field. Cabinet card by Sam Bristow, Wetmore Kansas. Clean [3+] \$60 (Est. \$80 - \$180)

**Lot 253.** A woman in her riding outfit, with her bicycle. These are interesting for the attire, not just for the bicycles. By Vernon Gallery, Richmond, Virginia.. [3] \$50 (Est. \$100 - \$180)

**Lot 254.** A woman bicyclist with a cap, a full blouse, a long skirt, with her bicycle. By Driffill, Kansas City, Kansas. [3+] \$50 (Est. \$100 - \$180)

**Lot 255.** A woman bicyclist in a similar outfit to the subject of the previous Lot. She has a men's bicycle with a straight bar, but with a pad around the bar. [3] \$60 (Est. \$80 - \$180)

**Lot 256.** A black woman with her bicycle. She wears a full skirt and heavy jacket, and gloves. By Elite Studio, San Diego, California. [3] \$100 (Est. \$120 - \$220)

**Lot 257.** A woman bicyclist in her riding clothes, with a sash reading "The Quaker Wheel." By Hartley, "Leading Bicycle Photographers in the West," Chicago. [3+] \$60 (Est. \$100 - \$150)

**Lot 258.** A woman with her bicycle. "Ivoryette Finish" cabinet card by Tasker [no location indicated.] [3] \$40 (Est. \$60 - \$120)

**Lot 259.** A girl on her bicycle, with her dog. By J. A. Jewell, Sharpsville, Pennsylvania. [4-] \$50 (Est. \$80 - \$140)

**Lot 260.** A woman who fell off her bicycle [as staged in the studio.] There's a rolled-up newspaper in the handlebars. By Hayward, Devizes.[3-] \$60 (Est. \$100 - \$150)

**Lot 261.** A bicycling couple. The woman has an insignia on her cap and a medal. The man is riding a woman's' bicycle with a slanted bar. By Schultz, Chicago. [4-] \$75 (Est. \$100 - \$140)

**Lot 262.** An early motorcycle with its rider. A sign identifies it as "The Shrewsbury Motor." By Williams & Williams Studios. The verso lists several studio locations in the British Isles. [4] \$200 (Est. \$260 - \$360)

**Lot 263.** A baby Texan in a carriage festooned with ribbons. By Montgomery, Yoakum and Eagle Lake,3. [4] \$40 (Est. \$60 - \$100)

### **BABIES AND CHILDREN**

**Lot 264.** A baby on a rocking horse, by Brady, Orange, New Jersey. A vignette image. There's an interesting print on the verso showing a camera and objects from the studio. Plus a CDV by P. Truefitt, Edinr [Scotland] of a man standing beside a young boy on a similar rocking horse. Both are [4]. \$50 (Est. \$80 - \$150)

**Lot 265.** A baby with lots of hair. No maker indicated. [4-] \$40 (Est. \$60 - \$100)

**Lot 266.** Weighing the baby, with a message from Harold-- "My Weight in Love I send." No maker indicated. [4-] \$50 (Est. \$60 - \$120)

**Lot 267.** Ready for bed, by J. P. Ball. The black daguerreotypist from Baltimore moved to Helena Montana and set up a studio with his son. They had two galleries in the city, at "The Sign of the Red Ball." Their artistry is not only shown in the photograph but also in the beautiful delicate design on the verso. It is also of note that this black photographer established such a rapport with his white clientele that he was able to make this intimate portrait of the girl in her nightdress, with her bare foot showing. [4] \$100 (Est. \$200 - \$300)

**Lot 268.** A girl with a doll dressed like her. No maker indicated. [4-] \$40 (Est. \$60 - \$100)

**Lot 269.** A smiling girl holds her doll's hand. By Samborsky, St. Louis, Missouri. Clean [3] \$50 (Est. \$75 - \$150)

**Lot 270.** Ukrainian children with a stuffed bear, dog and hoop. By N. Ouzhetski, Kiev. Slight vertical scratches. [D3-] \$40 (Est. \$60 - \$120)

**Lot 271.** A blonde girl with a blonde doll. By Hubbard, Milford, New Hampshire. [4-] \$30 (Est. \$50 – \$90)

**Lot 272.** Sisters with their dolls. The girls are dressed alike, and so are the dolls. By T. Livingston, “Traveling.” Sometimes the works of traveling artists have a “primitive” character, but not here. The lower left mount corner is bent. The print is [4] \$40 (Est. \$60 - \$100)

**Lot 273.** A girl whose doll has fallen over. The girl leans against hay that has been set up in front of the studio balustrade. By Moon, South Oil City, Pennsylvania. [3] \$40 (Est. \$60 - \$100)

**Lot 274.** A doll alone. The dress has been colored purple. The bottom of the mount has been cut, so the maker’s name can’t be seen. [3] \$40 (Est. \$60 - \$100)

**Lot 275.** A girl with her doll, toys and other objects on the table and floor. They include a puppet, a xylophone, a drum, among other things. By Louis Oleson, Fatile Minnesota. There’s a soft diagonal bend in the lower right. [D3] \$60 (Est. \$80 - \$140)

## **AUTOMOBILES AND OUTDOOR IMAGES**

**Lot 276.** A couple in an early open automobile, by Karl Bopp, Weingarten i.W., Germany. Clean [3+] \$75 (Est. \$100 - \$200)

**Lot 277.** A couple in an early open automobile, with a baby in back. A sign in the store window reads “Electri Lighting.” Some stains near the bottom. [2] \$75 (Est. \$100 - \$175.)

**Lot 278.** An early open automobile with a chauffeur, by Franz Fischer, Graz, Austria. [3] \$ \$75 (Est. \$100 - \$200)

**Lot 279.** An electric storm over Memphis. An extremely rare subject for this time. By Gebhardt & Co, Cottage Gallery, Memphis, Tennessee. The logo on the back gives the address of a separate Ladies Entrance to the studio. Slightly dark, as made. [3+] \$180 (Est. \$200 - \$300)

**Lot 280.** A cyclone over Oklahoma City.. There are nice silhouettes of the buildings at the bottom. By F. Croft, Oklahoma City, when that was still Indian Territory. There are some minor scrapes in the mount corners, but the print is [4] \$180 (Est. \$200 - \$300)

**Lot 281.** A house overturned by a cyclone. By C. C. Stotz, El Reno, Oklahoma. [3] \$60 (Est. \$100 - \$200)

**Lot 282.** A tornado-damaged town. The foreground buildings seem fine, but the wreckage from the path of the tornado is behind them. By E. B. Snell, Wellington, Kansas. [4] \$60 (Est. \$100 - \$200)

**Lot 283.** Early oil wells in Louisiana. “Chicago Jennings No. 2” is written in pen on the bottom margin. This was one of the first wells in the Louisiana oil boom. No maker indicated. [3] \$50 (Est. \$80 - \$180)

**Lot 284.** A sod house in Dakota, The family poses in front. There is a storm cellar at the left, a bed frame and a grinding wheel. Copyright 1885 by Templeman, Miller, Dakota. There’s a poem printed verso, “The Little Sod Shanty on the Claim,” to be sung to the tune of “Old Log Cabin on the Plain.” This gives a view of these hardy settlers in an inhospitable land. [4] \$80 (Est. \$100 - \$200)

**Lot 285.** Early settlers in Indian Territory. Two women, 5 children and a dog pose in front of the cabin. Men play their fiddles on the sides. Clean [3] \$90 (Est. \$120 - \$200)

**Lot 286.** Early settlers in Indian Territory, posed in the studio of woman photographer Mrs. S. M. Westbrook, Chackasha, I.T. [3+] \$80 (Est. \$100 - \$200)

## **INDIANS AND THE WEST**

**Lot 287.** Burying the dead at Wounded Knee. Workers stand in the mass grave. More corpses lie on the ground ready to be dropped into the grave. Soldiers look on, holding their rifles. One holds a shovel. This is one of the iconic photographs of the aftermath of the slaughter made by George Trager. His text and 1891 Copyright for his company “The Northwest Photo Co., Chadron, Nebraska” are printed in the image. This cabinet card is by Magy and Doughty, Norfolk, Nebraska. It has the look and clarity of a print close to the original, rather than an inferior copy. [4] \$200 (Est. \$300 - \$500)

**Lot 288.** Chief Two Strikes, Lakota War Chief. He participated in the Ghost Dance, and fought a number of battles after Wounded Knee. He eventually surrendered and tried to negotiate with a delegation to Washington. No maker is indicated, but this image has been credited to W. R. Cross, Niobrara, Nebraska. Clean, slightly light. [3+] \$100 (Est. \$140 - \$240)

**Lot 289.** An Indian family. They wear Indian dress and the man has a rifle, and the baby is in a papoose cradle with a decorated collar around its neck. They are nevertheless presented as a typical family, without being made to look “exotic.” No maker indicated. Clean [4-] \$60 (Est. \$80 - \$180)

**Lot 290.** “Apache Belle” by Hartwell, Phoenix, Arizona Territory. The title and number “400” are in the negative. This differs markedly from the widespread presentation of Apache and related women with their beards bare. This woman is dressed in full finery including a decorative headdress above her long hair that flows down over her shoulder. The image is clean but slightly light, probably as made. [3] \$75 (Est. \$90 - \$190)

**Lot 291.** Prospectors in Arizona.. The kneeling men hold nuggets. A vignette image by Hamaker, Prescott, Arizona. \$120 (Est. \$150 - \$250)1

**Lot 292.** An assayer in Arizona, He's holding a chisel to break off pieces from the rock that has been placed on the studio floor. He holds a piece of the rock in the other hand. There's a bowl in front of him [to wash the rock?]. His rifle is at the right and a cartridge belt is on the ground at the left. He's identified as A. B. Sampson in pen on the bottom margin, dated 1895. Sampson was one of the owners of the Baboquivari Gold and Silver Mining Company. By Buehman, Tucson. Clean [4-] \$140 (Est. \$160 – 260)

**Lot 293.** An early slot machine, the "Coinograph." It's set up in the studio, bolted to the floor. Cabinet card by Wilson, Ottawa, Illinois. The verso is an advertisement by manufacturer, T. J. Nertney of Ottawa. [3+] \$200 (Est. \$300 - \$500)

**Lot 294** Winning tickets for the Louisiana Lottery 1892. There are period pencil notations on the verso giving the numbers and payments. No maker indicated. [4] \$100 (Est. \$150 - \$250)

**Lot 295.** Those electrocuted in the Ohio Penitentiary. There's a photograph of the chamber with the electric chair, and a drawing of the chair. There are 26 numbered portraits of those electrocuted, with their names, crimes, and dates of execution printed on the verso. The latest is from 1907. This is a "Souvenir" sold for 25 cents by the Ohio Penitentiary Annex. In this period prisons were open to visitors and shown as examples of "enlightened" punishment and reform, and to satisfy the public taste for the gruesome. This is an unusual example of the multiple image. Slightly light with wear on the lower mount corners. [2] \$150 (Est. \$200 - \$300)

## **PART TWO OF THE AUCTION**

THERE WILL BE A PAUSE BEFORE THIS.

IT IS ANTIPATED TO RESUME BETWEEN 3:00 AND 4:00 P.M. NEW YORK TIME  
THE TIME WILL BE ANNOUNCED ON THE WEBSITE

### **CIRCUS AND PERFORMANCES**

**Lot 296.** Barnum's Museum in New York. A rare early stereo view on a yellow mount. This was the primary venue for Barnum's acts until it burned down in 1865 (before the cabinet cards that follow were made.) It established the craze for various "oddities" to become hugely popular icons of popular culture. These included many rare medical conditions and other departures from what was considered "normal." The following group provides insights into American popular culture, and allow thoughts about how these conditions are thought of in recent times, from some of Diane Arbus's photographs to concerns about the microcephaly caused by the zika virus. [4-] \$60 (Est. \$80 - \$140)

**Lot 297** The Murray Midgets. CDV by Eisenmann. These triplets pose with their mother. A cabinet card by Eisenmann of the same image is Plate 19 in Michael Mitchell's *Monsters of the Gilded Age* (1979), still a valuable resource with an excellent introduction about cabinet cards. This shows that Eisenmann was still issuing photographs in the earlier, smaller carte de visite format well into the cabinet card era. [3+] \$60 (Est. \$100 - \$200)

**Lo 298.** A giant with a greatly enlarged arm and a deformed leg. CDV with no maker indicated. [3] \$60 (Est. \$90 - \$140)

**Lot 299.** Captain M. V. [Martin Van Buren] Bates, a giant known as the “Kentucky Giant.”

“His first occupation was as a schoolteacher, but upon the outbreak of the Civil War, he joined the Confederate Army as a private in the 5th Kentucky Infantry in September 1861, rising to the rank of captain within short order. His ferocity in battle, aided by his imposing figure, made him legendary, with Union soldiers telling tales of a "Confederate giant who's as big as five men and fights like fifty". He was severely wounded in a battle around the Cumberland Gap area and also captured, although he later escaped.”  
Wikipedia.

CDV by Germon, Philadelphia. [3] Soil on the verso. \$100 (Est. \$200 - \$300)

**Lot 300.** A giant, by Muybridge. This is a rare example of a CDV from Muybridge’s “Helios Flying Studio” with extensive detailed advertising on the verso. This outdoor view is clean but slightly light.. [3-] \$100 (Est. \$200 - \$300)

**Lot 301.** “The Original Eliophobus Family” from Madagascar. CDV by Eisenmann. These were European albinos presented as Negroes from Madagascar, Madagascar being the favorite invented native habitat of supposed exotic beings. CDV by Eisenmann. [3-] \$80 (Est. \$100 - \$200)

**Lot 302.** Felix Wehrle, the elastic skin man. He had the Ehlers-Danlos syndrome. CDV by Eisenmann. A cabinet card of the same image is Plate 74 of *Monsters of the Gilded Age*. [3] \$100 (Est. \$120 - \$220)

**Lot 303.** Maximo and Bartola, “Aztecs of Ancient Mexico.” They were pinheads (Microcephalics) from San Salvador. [This is the disease currently caused by the Zika virus.] There is an excellent discussion in *Monsters of the Gilded Age*, where Plate 31 is a cabinet card of this same image, but this is a CDV by Eisenmann.. [3] \$100 (Est. \$120 - \$220)

**Lot 304.** Charles B. Tripp, armless. He is shown writing with his toes, with paraphernalia of some of his other activities on the floor. He has written an endorsement on the back of this CDV by Eisenmann. See Lot 374. \$100 (Est. \$120- \$200)

**Lot 305.** I. W. Sprague, human skeleton, posed with his wife and children. He was 5 foot 3 ½ inches tall, and weighed 46 pounds. See Lot 341 for a cabinet card. [3] \$60 (Est. \$100 - \$180)

**Lot 306.** A bearded girl, six years old. CDV by Anthony. This may be the earliest photograph of Annie Jones [See lots 370, 371] [4-] \$80 (Est. \$100 - \$180)

**Lot 307.** An albino [Circassian] woman with long blond hair. CDV by J. K. Stevens, Chicago. [4] \$40 (Est. \$60 - \$100)

**Lot 308.** Miss Effie Reynolds “The Madagascar Lady” with her bird. CDV by Eisenmann. See Lot 365 for Iboina. [3] \$60 (Est. \$100 - \$180)

**Lot 309.** Deakin’s Liliputian Comic Opera Company. A cabinet card by Houseworth & Co., San Francisco [See lots 596 among others] The cast includes several performers

from Barnum's Theater, identified in pencil verso. The giant Col. Goshen is in the center. Others include the midgets Commodore Nutt, Jennie Quigley, Ella Kirtland, Miss S. E. Belton, Major Nutt, Major Houghton. The backdrop is a Yosemite scene. [4] \$100 (Est. \$140 - \$200)

**Lot 310.** Bertha Carnihan, midget. She holds a flower. A pencil inscription on the verso indicates she is 21 years old, weighs 40 pounds. The cabinet card by Eisenmann is clean but light. [2+] \$60 (Est. \$80 - \$180)

**Lot 311.** Midget Dollie Dodd with her "normal" sized sister Clara. Dollie is 16 years old, 34 inches tall, weighs 41 pounds, according to the pencil inscription verso. No maker. [3] \$60 (Est. \$80 - \$180)

**Lot 312..** Midget Henriette Moritz, by Eisenmann. She's dressed in a fancy gown and holds a fan. Clean [4-] \$60 (Est. \$80 - \$180)

**Lot 313.** Midget Lucia Zarate, from Mexico, with her father, by Eisenmann. There is a hand-written text verso by Mrs. Paul Sanborn, Med. Among other details we learn she "smokes a cigar or cigarette after each meal. She reads in Spanish and scolds in the same." [4] \$60 (Est. \$80 - \$180)

**Lot 314.** "Princess Wee Wee", A black midget with her mother. She is or was presented as 24 years old, 17 inches tall, and weight 7 ½ pounds. She became a dance sensation in the early 20<sup>th</sup> century. This cabinet card by Wendt is clean [3] \$60 (Est. \$100 - \$200)

**Lot 315.** "General Tiny Mite" with his siblings, by Eisenmann. Clean [3]. \$60 (Est. \$80 - \$128)

**Lot 316.** "General Tiny Mite" with his parents. A pen notation on the verso identifies this was :taken at "Barnum's Exhibition, Olympia. Kensington, 21. November 1923." Cabinet card by James Malins, West Kensington. Clean [3-] \$60 (Est. \$80 - \$180)

**Lot 317.** "General Tiny Mite" with his wife. Cabinet card by Rieman & Co, San Francisco. [3-] \$60 (Est. \$80 - \$180)

**Lot 318.** Rossow's Midgets, 2 cabinet cards. One shows them standing on the hands of their manager, by Feinberg, NY. The other is a composite of 6 images. Two show them standing on the manager's arms.. A woman [mother?] appears in two of them. Both are clean [3] \$100 (Est. \$200 - \$300)

**Lot 319.** "Little Lord Robert." He stands beside a chair all dressed up with top hat and cane. No maker indicated. [3+] \$60 (Est. \$80 - \$120)

**Lot 320.** "Count Magri" with two women, by Olivier, NY. In 1885 he married Lavinia Warren, Tom Thumb's widow. They hold flowers here, perhaps in celebration of their wedding. [3+] \$50 (Est. \$80 - \$140)

**Lot 321.** A midget with his sister, by J. Katz, Boston. He has a pin on his jacket. \$40 (Est. \$60 - \$120)

**Lot 322.** Filipino midgets, dancing. An extensive text on the verso gives details. [2+] \$60 (Est. \$100 - \$200)

**Lot 323.** George Williams, “The Turtle Boy.” His condition produced distortion of his bones as well as dwarfism. Cabinet card by Wendt. [3+] \$100 (Est. \$120 - \$220)

**Lot 324.** Major Charles Gantz, smiling, with a piece of the watermelon he has cut with a saw. A pencil notation on verso says he is 33 years old, 18 inches. Cabinet card by Gilhausen Brothers, Granger, Missouri. Light foxing on e mount. [3-] \$60 (Est. \$100 - \$200)

**Lot 325.** Ezra Sain, in a cart driven by a pigmy goat. Cabinet card by Simpson, Toledo OH. Corners of the mount are chewed. Photograph is [3] \$60 (Est. \$100 – 200)

**Lot 326.** A small woman stands beside a small horse. A black groom holds the horse. Cabinet card by Eisenmann. [3] \$100 (Est. \$120 - \$220)

**Lot 327.** Carrie Akers. She was both very overweight and a midget.. The standing gentleman holds flowers. This appears to be taken in front of a real log cabin, not a backdrop. There is light foxing on the mount, but the print is rich. [2+] \$60 (Est. \$100 – 200)

**Lot 328.** Chang-Yu-Sing, “The Chinese Giant.” Said to be over 8 feet. He was a major Barnum attraction, and supposedly irresistible to women. Two Cabinet cards by Bogardus. In one he stands alone. In the other probably his manager stands at his side. The first has Chinese characters, possibly his signature, painted on the verso. It has some wear to the bottom of the mount. [2+]. The other is [3-] \$160 (Est. \$200 - \$300)

**Lot 329.** Captain Ureck, Giant, 2 cabinet cards. In one, by Eisenmann, he poses with his wife the snake charmer Lulu Lataska, not in costume. [4]. In the other, by Baker, Columbus OH, he poses with his manager. [3] \$60 (Est. \$100 - \$200)

**Lot 330** A giant reaches out his arm over a “normal” size man to show his height (8 feet 2 inches, according to a pencil note on verso.). His name is Lewis Wilkins. Cabinet card by Obermüller and Son. Light, as many of these are. Clean [2] \$40 (Est. \$60 - \$160)

**Lot 331.** The Texas Giant Brothers, Two cabinet cards by Eisenmann. These are the Shield Brothers, each said to be over 7 ½ feet tall, but they were actually a little less so. Clean [2+] \$60 (Est. \$80 - \$120)

**Lot 332..** Ella Ewing, giant woman. Said to be over 8 feet tall. Two cabinet cards. One, by Eisenmann, shows her at the age of 18, with her mother. [3+] The other, by Central Photo Co, St. Louis, shows her at the age of 22, with her parents. [4] \$80 (Est. \$100 - \$200)

**Lot 333.** A fat man with a violin, by Eisenmann. From the perspective of our current age of obesity it seems odd that very fat people would make their living exhibited as performers. [3] \$50 (Est. \$70 - \$120)

**Lot 334.** John Robinson, Fat Man. Claimed to be the heaviest man in the world, but he was “only” 588 pounds. See “Monsters of the Gilded Age” by Michael Mitchell, p. 102. This is the standard reference for Eisenmann’s photographs, many of which are included in this sale. [4-] \$50 (Est. \$60 - \$100)

**Lot 335** Fat girl Amelia Hill. Here she is at age 12, already a star in the “freaks” circuit, weighing 381 pounds. Cabinet card by Eisenmann. [4-] \$50 (Est. \$80 - \$120)

**Lot 336.** A pair of fat women performers, by Eisenmann. Ida Williams, weighing 556 pounds at the age of 25. [4] And an older fat woman. [3+] \$90 (Est. \$120 - \$180)

**Lot 337.** A fat woman, possibly Ida Williams, by Nichols, Rutland, VT. A nice gentle pose. [4] \$50 (Est. \$80 - \$150)

**Lot 338.** Fred Howe (fat man) and George Moore (tall man.) They performed as boxing partners. Cabinet by Mulligan Brothers, Columbus, OH. [3+] \$50 (Est. \$80 - \$120)

**Lot 339.** Fred Howe and George Moore in a boxing stance. By Eisenmann. Light, on a thinner mount. [2-] \$30 (Est. \$50 - \$100)

**Lot 340.** J. M. Coffey, human skeleton. This cabinet card by Eisenmann shows him standing with his dog.. Clean [3+] \$100 (Est. \$180 - \$280)

**Lot 341.** I. W. Sprague, thin man. At 5 foot 3 ½ inches tall he was said to weigh only 46 pounds. He is shown with his mother and brother in this cabinet card by Eisenmann. [3] \$100 (Est. \$120 - \$200)

**Lot 342** A man who fasted for 32 days. Cabinet card by J. K. Stevenson, Chicago. Pen inscription on verso: “Taken March 26 1904 on the 31<sup>st</sup> day of my absolute fast of 32 days,” signed A. Louis Kuchested. [4] \$100 (Est. \$140 - \$240)

**Lot 343.** Men with big mustaches. 2 cabinet cards. One is by Reynolds, Fair Haven, VT, the other by Tichenor, Burlington, N.J. These were not theatrically displayed, but were considered unusual enough to be subjects of cabinet cards. [4-], [3+] \$40 (Est. \$50 - \$90)

**Lot 344.** A man with a very long beard. Cabinet card by Bonnot, Montlucon. The subject has signed on the bottom of the mount “Le père Coulon (80 ans) 18 mai 1906.” His beard is so long that he has to hold it up. [4-] \$30 (Est. \$60 - \$100)

**Lot 345.** Three men with similar beards. By Sherburne, Barre, Vermont. [4] \$40 (Est. \$60 - \$120)

**Lot 346.** Alistair MacWilkie, “The Man with eleven foot BEARD.” He wears a kilt and holds a bagpipe. An extensive text on the verso gives advice on hair care. It sounds exactly like current ads and infomercials. Light soil is seen on the verso. [3] \$60 (Ext. \$80 - \$120)

**Lot 347.** The Sutherland Sisters and their long tresses. Two cabinet cards. One shows them with their manager. It is an interesting group portrait in an elaborate arrangement that makes an interesting comparison with studio group portraits from the daguerreian era. Their names are printed verso, with the length of each sister’s hair, but no photographer is indicated [4-] The second is a less well arranged group, by Morris, Pittsburgh. The verso is an advertisement for their hair care products. Hair has always been a concern of humankind. In this period photography was enlisted in the service of making it commercially profitable. This second cabinet card is [3]. \$100 (Est. \$120 - \$200)

**Lot 348.** Three long-haired women.

a ) A seated woman is seen in profile, by Eisenmann. "Kicks" is written on her foot. This may be Victoria Sutherland. [3+]

b) Mabel Milton, standing. She toured with Barnum. [3]

c) Fanny Batcheler, by Falk. Vignette. [3-] Three for \$100 (Est. \$120 - \$220) Lot 349.

**Lot 249.** Three more long-haired women.

a) A woman sits at her dressing table. Long strands of hair are suspended from a twisted rope around the table.

b) A woman stands at a desk with a book open, by Cramer, Cross & Co St. Louis.

c) Sisters with their heads turned, from the back. They are identified in pen on the bottom margin. All are [3] \$60 (Est. \$90 - \$140)

**Lot 350.** Linus the horse with a long mane. 3 cabinet cards. One by Eisenmann shows him in front of a brick building, held by a groom. Statistics are printed on the verso. Another, by E. P. Olive, Boston, has a similarly printed list of statistics,. The age and weight are the same, but the other dimensions differ. Another, by Wendt, shows the horse in a pasture. Statistics are written in pen, verso, but with different figures. All are [3] \$100 (Est. \$120 - \$200)

**Lot 351.** A two-headed calf. Or is this a trick photograph? Cabinet card by Brown, Whitehall, Round Lake, NY [3] \$60 (Est. \$80 - \$120) RIGHT AFTER SENDING A NEWSLETTER WHERE I REFERRED TO THIS AS A DOG, I LEARNED MY ERROR. IT IS PROBABLY A REAL CREATURE AND NOT A PHOTOGRAPHIC TRICK.

**Lot 353.** Joe, the Educated Orangutan. An arrangement of 5 images with captions such as "Joe Writes Home," "Joe Dining," "Joe, after a hard day's work." Cabinet card by Obermüller and Son. \$60 (Est. \$80 - \$160)

**Lot 354.** Waino & Plutano, "Wild Men of Borneo." One was actually born in Connecticut., the other in England. They exploited their condition on the stage, where they were very popular. They pose with their guardian in Eisenmann's studio, supposedly at the age of 60 to 70. Another cabinet card is a slight variant from the same session (with the same stamp on the verso) published by Eisenmann's successor, Frank Wendt. Both are clean [3+] \$140 (Est. \$200 - \$300)

**Lot 355.** Australian Aborigines. 2 cabinet cards and a pamphlet. Just as American Indians were exhibited as curiosities in the Eastern US and Europe, native peoples from other parts of the world were exhibited in shows. They were presented as the lowest form of human. A cabinet card by Chase, Denver, shows them as they were presented. Their bodies are covered so their scarification is not visible. [3]. A cabinet card by Negretti & Zambra, London, is a closer view of the husband, wife and son. [3] In addition, this lot includes a very rare 16 page pamphlet, "A History of R. A. Cunningham's Australian Aborigines." It is complete but has tears and nicks at the edges. [D2] \$420 (Est. \$500 - \$1000)

**Lot 356.** Mystery westerner dressed as a Chinese man. A note on the verso in modern pen identifies him as an American, William Robinson, who masqueraded as the Chinese magician Chung Ling Soo. However I have been informed by an expert that this is not who it is. Robinson never had a beard like this. So this remains a mystery. If you have any information please let us know. Cabinet card by Pryor, LaCrosse, Wisconsin. [3+] \$100 (Est. \$200 - \$230)

**Lot 357.** An African midget girl with her guardian or agent. Cabinet card by Garber, NY. A pencil inscription on the bottom of the mount: "Her native name is Bralah aged 3 yrs & 9 mos." Light soil. [2+] \$60 (Est. \$80 - \$140)

**Lot 358,** Piebald family, with "normal" fathers standing. Cabinet card by Wendt. A note on verso: reads, "Ma got at Des Moines at die fair colored people with white spots on their body and white hair." \$100 (Est. \$120 - \$200)

**Lot 359.** J.W. Nash, "The Leopard Boy." Shown here at age 17. These were piebald black boys presented as "Negroes turning white." Cabinet card by Burrell, Providence R.I. [3] \$60 (Est. \$80 - \$180)

**Lot 360.** South American or Middle Eastern mother and daughters. The older girl at right has "Circassian" hair. Perhaps they are dancers. \$40 (Est. \$60 - \$80)

**Lot 361.** A black midget with deformed legs, being carried. Cabinet card by Eisenmann. Tack hole at the margin. Some soil. [2] \$60 (Est. \$100 - \$200)

**Lot 362.** Zula Zingara, "Circassian" lady, possibly a sword swallower, with a pleasant face. Cabinet card by Obermüller & Kern. Clean, slightly light. [3-] \$40 (Est. \$60 - \$100)

**Lot 363.** Zoe Meleke, "Circassian" lady, by Eisenmann. [3-] \$40 (Est. \$60 - \$100)

**Lot 364** "Unzie the Albino." An Australian aborigine of black parents. Cabinet card by Wesner, Los Angeles. [4] \$160 (Est. \$180 - \$240)

**Lot 365.** Iboina and Tomie. Iboina was "The White Moor." Her act included the white bird Tomie. Cabinet card by Eisenmann. [3] \$60 (Est. \$80 - \$120)

**Lot 366.** A snake charmer, wearing her snake charmer boots. Cabinet card by S. B. VanNess, Great Bend, PA. [3] \$40 (Est. \$60 - \$160)

**Lot 367.** Miss Leland, snake charmer, with a 10-foot snake. Cabinet card by Eisenmann. [4] \$60 (Est. \$80 - \$160)

**Lot 368,** A snake charmer, with two or possibly three snakes. Cabinet card by Goins, Cincinnati. [4] \$60 (Est. \$80 - \$160)

**Lo 369.** Fanny Mills, "The Ohio Big Foot Girl." She had Milroy Disease. She was actually fairly small, weighing 115 pounds. She looks rather demure in this cabinet card by Eisenmann. Clean [3+] \$200 (Est. \$140 - \$240)

**Lot 370.** Annie Jones, bearded lady. This standing portrait by Obermüller & Kern shows her long hair. She was a Barnum attraction since early childhood. [3+] \$100 (Est. \$120 - \$200)

**Lot 371.** Annie Jones, bearded lady. This close study by Eisenmann brings out her humanity. [4] \$100 (Est. \$120 - \$200)

**Lot 372.** Eli Bowen and his family. Bowen had phocomelia (seal limbs), and so could not walk in the normal manner. He needed to use his arms for mobility, and thus developed great strength in his arms, and performed as an acrobat. He is often depicted by Eisenmann and others in normal middle class dress, with his family. Mitchell, in *Monsters of the Gilded Age*, wrote. "... a freak's prospects were far different in the nineteenth century than they would be in our present era. In many respects the abnormal people Eisenmann photographed enjoyed a healthier social climate and better financial and social opportunities. They faced neither the premium we now place on physical normalcy nor suffered lifelong institutionalization." This lot includes a cabinet card by Sword's Brothers that shows Bowen with his hand over his heart, surrounded by his wife, four sons, and the family pet (looks like a small goat.) A period note on the back: "I bought this @ the circus in 1892". Clean [3] Plus two CDV's by A. Newman, Phil., that shows Bowen with his wife and young son. [3] and [3-] \$100 (Est. \$120- \$200)

**Lot 373.** Armless and legless man. Two cabinet cards by Obermüller & Son. In one he stands. In the other he is seated with the prosthetic devices arranged on a posing stand beside him. Clean [3] \$80 (Est. \$100 - \$200)

**Lot 374.** Charles B. Tripp, armless wonder. He uses his feet to perform complex tasks. In this cabinet card by Eisenmann he lifts a cup from the table. On the floor are scissors and other tools and examples of his cutouts, stencils and writing.. On the verso he has written his name [same signature as on the card on the floor], and "Woodstock Ontario Age 34 yrs." He has also written the name "George W. Farr" [probably the person who is purchasing the photograph to whom Tripp is writing the dedication] and "July 22 '89." Clean [3-] \$80 (Est. \$100 - \$200)

**Lot 375** A legless juggler. He holds knives. On the table on which he sits are fruit and Indian clubs. No maker indicated. [4-] \$100 (Est. \$140 - \$240)

**Lot 376.** An armless musician plays a hammered dulcimer with his toes. There are other instruments behind him. His daughter plays the guitar. "John T. Owens" is written on the verso. [4-] \$100 (Est. \$120 - \$220)

**Lot 377.** Francisco Lentini, a young Italian posed with his father or manager. He had an additional leg (that included a genital.) He later married and had several children. Cabinet card by The Edena Photo Co., Philadelphia. Clean but slightly light. [3] \$100 (Est. \$120 - \$220)

**Lot 378.** Laloo, with a small twin attached to him. The twin was without a head, but had arms and legs. It was advertised as his sister, but was actually male. Cabinet card by Wendt. The text on the bottom margin is partially rubbed. [3-] \$100 (Est. \$120 - \$220)

**Lot 379.** Myrtle Corbin with her partially developed Siamese twin. She married and each twin bore children, two from one, 3 from the other. The cabinet card by Eisenmann is clean but slightly light with faint vertical streaks in the negative. [2-] \$160 (Est. \$180 - \$280)

**Lot 380.** Tocci Brothers, Giovanni and Giacomo, conjoined Siamese Twins with two heads, each with one leg. Two cabinet cards. They were the basis of Mark Twain's novel *Pudd'nhead Wilson*.. In one they hold flowers up high. They hold them between their heads in the other. The first has "Chicago" elaborately drawn in pencil on the verso, with

their names. This is possibly written by Giovasnini. By Obermüller & Kern. Clean [3+] \$160 (Est. \$200 - \$300)

**Lot 381.** Conjoined twins in formal dress, by Wendt. Light, with light soil on the mount and verso. [2] \$60 (Est. \$80 - \$160)

**Lot 382.** Barney Baldwin, Broken Neck Wonder. “The only living man in the history of the World with a broken neck.” (What?!!) His head is supported by something that goes up his back, over his head, and under his chin. Copyright 1888 by Baldwin. The verso has a stamp giving a recipe for Liniment for Rheumatism. “Put in bottle and Shaken.” Clean [2+] \$60 (Est. \$80 - \$180)

**Lot 383.** Iron Jawed Man Alonzo Hiwanda. He supports 2 men on a barrel with his teeth. However this is a trick photograph. No maker indicated. \$80 (Est. \$100 - \$180)

**Lot 384.** Circus strong man D. A. Hall in Connellsburgh, Pennsylvania [pencil verso.] There is a mallet with which he smashes the rock. By Eisenmann. [3] \$80 (Est. \$100 - \$200)

**Lot 385.** Plate and basket jugglers. The juggling act is quite a feat. But so is the photographic legerdemain to make this image. Cabinet card by Fredricks, Brooklyn. [3+] \$120 (Est. \$180 - \$280)

**Lot 386.** A juggler with sticks up in the air. There are balls in glasses on the table to the left. A strange prop is on the extreme right. Cabinet card by Rose & Co., Denver, Colorado. Possible signature on the bottom margin. [3] \$100 (Est. \$140- \$240)

**Lot 387.** A juggler with clubs and bottles. He has a medal. By Miller & Smjith, Dedham, Mass. [3] \$100 (Est. \$140 - \$240)

**Lot 388.** A juggler with clubs, knives, plate, umbrella. His hand rests on a double club (one on top of the other.) By Montignani, Bridgeport, Connecticut. . [3+] \$100 (Est. \$140 - \$240)

**Lot 389.** Wallace & Wood, “Grotesque Musical Clowns.” This is a photograph of a poster that is a composite of 11 images. By Wood, New York. [4] \$40 (Est. \$60 - \$140)

**Lot 390.** Unicycle and high wheel bicycle act, the Valdare Brothers. Cabinet card by Chickering, Boston, shows one of the brothers balancing on the hub of a unicycle. Another, by Post, Denver Colorado, is a composite of 9 photographs of their act. Both are [4] \$160 (Est. \$180 - \$280)

**Lot 391** A magician. He holds a hat from which he has drawn a very long rope. This appears to be a collage, as the things on top of the stands, as well as their bases, appear to be painted along with the backdrop. Cabinet card by W. V. Desclos, Lawrence, Mass. [3] \$90 (Est. \$120 - \$200)

**Lot 392.** A knife thrower. The woman surrounded by the thrown knives appears serene. There are battle-axes on the ground that he also throws. Cabinet card by Ginther, Buffalo. [3] \$120 (Est. \$200- \$300)

**Lot 393.** “Mr. Hamlock and his Dancing Doll Partner.” This identification is written in pencil on the verso of the cabinet card by Jos. Nerr, Dayton, Ohio. [3] \$100 (Est. \$120 - \$200)

**Lot 394.** Emma Grattan, balancing act. She balances a sailboat on her bustle [see Lot 576] and the top of her head. Her identification is written in pencil on the verso of the cabinet card by Howell, NY. [3] \$60 (Est. \$80 - \$160)

**Lot 395.** Mlle Clifford "Champion Sword Swallower of the World." A saw is entering her mouth, courtesy of a photographic trick illusion. She has endorsed the verso in pencil, from London. No maker indicated. Clean [2] \$100 (Est. \$140 - \$240)

**Lot 396.** "The Original Musical Carson," He plays two squeezeboxes at the same time. By Eisenmann. [3-] \$80 (Est. \$100 - \$200)

**Lot 397.** Cowboy musicians., identified in pencil on the verso as A. A. Babel "Cow Boy Pianist" and Miss Mattie Babel, "Cow Girl Cornetist." They each have a pistol and bullet belt at their waist. One of Mattie's feet is strangely twisted. [3] \$90 (Est. \$100 - \$200)

**Lot 398.** Cowboy performer. He has a pistol in the holster and one in his belt. By Eisenmann. Clean [3+] \$60 (Est. \$100 - \$200)

**Lot 399.** Lena Smith, Sharpshooter. She's in the studio with her rifle. Seems to be signed on the bottom margin "Lena Smith Street Carnival." By Evans Art Gallery (The Cornell University Art Gallery) Ithaca NY. [4] \$200 (Est. \$300 - \$400)

**Lot 400.** Champion Shots. Capt. A. H. Bogardus & Sons. "Champion Shots of the World." With their rifles. By Eisenmann. [3+] \$100 (Est. \$120 - \$220)

**Lot 401.** Billiard Champion George F. Slosson, by Falk NY. [3+] \$90 (Est. \$100 - \$200)

**Lot 402** A finger billiardist Frank B. "Yank" Adams. The balls are manipulated by the fingers, without a cue stick. He is holding two billiard balls. By Falk, NY [4] \$140 (Est. \$200 - \$300)

## OCCUPATIONS

**Lot 403.** Men with measuring tools and notebook. They have been identified as tree surveyors, who measure the girth of trees. This is a very rare occupational image. Uncased CDV size tintype. [4] \$100 (Est. \$140 - \$240)

**Lot 404.** A pipe-smoking carpenter sawing. Uncased CDV size tintype. [4-] \$40 (Est. \$60- \$160)

**Lot 405.** Wallpaper hangers with bucket, tools and wallpaper samples. Uncased CDV size tintype. [3+] \$60 (Est. \$80 - \$180)

**Lot 406.** Installers of decorative molding. An unusual occupational image. Uncased CDV size tintype. \$80 (Est. \$100- \$200)

**Lot 407.** A man with a cylinder with which he punches out circles. He holds a 3-sided box that has the circular holes on two sides. What is it? Please let me know. Uncased CDV size tintype. [3] \$60 (Est. \$80 - \$160)

**Lot 408.** A tinsmith with shears cutting a pipe. Uncased CDV size tintype. [3] \$60 (Es. \$80 - \$160)

**Lot 409.** A blacksmith. A great image with an appropriate backdrop. Moving the anvil into the studio must have been quite a job. By Lane Brothers, "Berkshire Photographic Studio/ Portrait House" Hoosatonic, Mass. Dated 1891. [4-] \$80 (Est. \$100 - \$200)

**Lot 410.** Stove repair workers, by Prince, Galion, Ohio. An upside down impression of a logo for Lilienthal, Galion, Ohio is superimposed at the top. [4-] \$60 (Est. \$100 - \$200)

**Lot 411.** Railroad workers, with large oiling cans and a shovel for coal. The two men are not in their working clothes, but wear similar jackets. Cabinet card by Richie Brothers, Kingman, Kansas and Centralia, Illinois. [3] \$60 (Est. \$100 - \$200)

**Lot 412.** A railroad engineer, with pressure valves and meters. He looks down at some object. Cabinet card by Thompson, Cameron, Missouri. [4] \$60 (Est. \$100 - \$200)

**Lot 413.** Door finishers. They apply varnish. By J. S. Fritz, Reading, PA. Light soil is mostly visible on the bottom margin. [2+] \$60 (Est. \$100 - \$160)

**Lot 414.** A French saddle maker. Cabinet card by Piquée, Troyes. He presents himself as "Peintre Phot." This may not indicate that he is both a painter and a photographer, but rather that he is a photographic artist. [4-] \$60 (Est. \$100 - \$200)

**Lot 415,** A western saddle. By Schuster, Cincinnati. [4] \$40 (Est. \$60 - \$120)

**Lot 416.** A harness maker. He has placed examples of his work on posing stands. By Lenney, Newport, PA. Light soil. [3] \$50 (Est. \$60 - \$160)

**Lot 417.** A harness shop, with the owners and workers. At the right is a one-legged black man. No maker is indicated. [4-] \$80 (Est. \$100 - \$200)

**Lot 408.** Butchers at work [in the studio.] A paper with "VOLSTORE" is put up on the backdrop. By Gerlach, Elgin, Illinois. [4-] \$80 (Est. \$100 - \$200)

**Lot 419.** Pastry chefs. The man at right holds a knife and cleaver. By P. L. Laurene, with no place indicated. [3+] \$60 (Est. \$80 - \$160)

**Lot 420.** A boot maker. This is a beautifully romantic portrait of a humble craftsman. \$80 (Est. \$100 - \$200)

**Lot 421** A barber shaves a customer on a reclining wood chair. By Shadle & Busser, York, PA. [3] \$80 (Est. \$100 - \$200)

**Lot 422.** A barber cuts a customer's hair. The customer sits on the latest fancy model of chair. There is some paper applied to his head. [4-] \$80 (Est. \$100 - \$200)

**Lot 423** A barber shaves a customer. This is an active image rather than a formal “occupational.” The shaving mug is on the chair at left. “Charles Farnsworth shaving Wilber Nimms” is written in blue pencil verso. By Hannity Studio, New London, Ohio. Slightly light. [3-] \$80 (Est. \$100 - \$200)

**Lot 424.** The most popular barber in New Hampshire, 1891. He received 27961 votes in a contest sponsored by the Manchester DAILY PRESS. The elaborate vase he won, with its inscription, is pictured, along with the hairdresser’s portrait. [3+] \$100 (Est. \$120 - \$220)

**Lot 425.** Employees of the Shreveport G. E. L. & P. Company. The engineer is at left. A fan is on top of the meter in front of him. In the center sits the Superintendent, holding a ceiling fixture. At right is an electrician, holding a ceiling fan. On a box in front of him is a fan connected by a wire to the fan at left. By the Bon-Ton Art Studio, Shreveport, Louisiana. [3+] \$100 (Est. \$120 - \$220)

**Lot 426.** Firemen, winners of the 1892 World Hose Coupling Championship. A modern pencil note verso says “Both were killed in 1894 when an explosion in a Butte warehouse full of dynamite wiped out the entire fire department except two men.” The names are written in period pencil. Cabinet card by Palais Studio, Butte, Montana. [3] \$120 (Est. \$140 - \$240)

**Lot 427.** A lawman [sheriff?] with his badge and star. By J.T. Moss, Paris, Missouri. [4-] \$60 (Est. \$80 - \$150)

**Lot 428** A woman sailor. She holds a heavy nautical rope. Cabinet card by Flodin & Thyberg, Worcester, Mass. There’s a fancy engraving on the verso. [3] \$80 (Est. \$100 - \$200)

**Lot 429.** Sailors on shore on the Bowery. Cabinet card by W. Fricke, “Atlantic Garden,” 50 Bowery, NY. Atlantic Garden was a beer hall and theater, frequented by Germans. [3+] \$60 (Est. \$100 - \$200)

**Lot 430.** Russian soldiers. A modern note in pencil calls them “An Imperial Russian Soldier Group, ca. 1910’s.” but that is only conjecture. Some wear uniforms. It’s possible that this is a pre-revolutionary military group. Third from the left on the bottom row, the only one with a hat on, may be a woman. This has been dedicated on the verso to someone’s memory, and it is signed by several of the subjects. “Cabinet Portrait” is printed on the right margin. [4-] \$120 (Est. \$150 - \$250)

**Lot 431.** A cowboy. He holds a rope and has the handle of a pistol sticking out of his belt. Possibly he is a visitor dressed up as a westerner, though maybe not. By Heyn, Laramie, Wyoming. Heyn made many notable photographs of Indians. [4] \$80 (Est. \$100 - \$200)

**Lot 432.** A gaucho. This dashing pipe smoking fellow has a pistol at his waist and holds a rope. There are articles of tackle on the ground, and other details of dress. The lengthy text on the verso tells that this is a Competition Picture for the Gold Medal awarded to foreign subscribers to *The Philadelphia Photographer*. [See Lot 30] The photographer is Julius Schaarwachter of Berlin. This shows that the reach of the publication extended outside the U.S. There is a name in pen verso of someone from Montevideo, Uruguay. This is a brilliantly rich photograph. [4] \$140 (Est. \$200 - \$300)

**Lot 433.** Beer brewers. That is my guess because of the man in the apron at right. The bottles appear to be beer bottles, not wine bottles. There's a large leather-bound album on the table, on which is a quill and inkwell. Something is being celebrated. No maker is indicated. [3] \$50 (Est. \$80 - \$160)

**Lot 434.** Vintners celebrating. One holds a small goat or lamb, another holds a dog. By H. Reil, Iserlohn Germany. [4-] \$90 (Est. \$110 - 2310)

**Lot 435.** A mail man. By Upton, Oberlin, Ohio. "Compliments of carrier No. 1 [signed] L.P.C." [4] \$40 (Est. \$60 - \$120)

**Lot 436** A mail man. By O'Neil, New Bedford, Mass. [3+] \$40 (Est. \$60 - \$120)

**Lot 437.** A mail man. His pouch is full of letters and packages. By Godfrey, Olean, NY. [3] \$50 (Est. \$60 - \$120)

**Lot 438.** A delivery man for the National Express company delivering packages for the photographer. The package is addressed to H. T. Dolmetsch, Foto, Honesdale, PA, and he is the maker of this cabinet card. [4-] \$60 (Est. \$100 - \$200)

**Lot 439.** An egg dealer, putting eggs into cartons. The advertising "Fresh Eggs" [the "s's" are reversed,] Leetonia, Ohio, is written in the negative, not on the side of the box. No maker is indicated. [3] \$60 (Est. \$100 - \$200)

**Lot 440.** Making Ice Cream. A woman happily works the wooden churn out in the orchard. Painted on the side of the churn is "Silver Medal Award 1883 at Cincinnati Exposition." I can't certify that this is an ice cream churn, but the collector was extremely fastidious and wouldn't say so if it weren't so. If you have better information please let me know. Cabinet card by J.B. McCloskey, "... uffton," Indiana. [3] \$60 (Est. \$100 - \$200)

**Lot 441.** Stuffing a turkey with a turkey-stuffing machine. The girl works outside in the snow. Cabinet card by Pardo, Muscatine, Iowa. [3-] \$120 (Est. \$150 - \$250)

**Lot 442.** Canning fruit. A man holds a tray of unusual jars. The women work with some small fruit or vegetable, like plums or tomatoes. Note on verso: "Charles Dannells when he worked at the canning factory in Butler about 17 years old." Cabinet card by Newman, Butler, Indiana. [4] \$60 (Est. \$100 - \$200)

**Lot 443.** Salesmen of fruit preserves. Signs show the various fruits. Two have jars in front of them. The standing man holds a jar. The seated one is ready to take orders. Cabinet card by Talman & Son, Shelbyville, Indiana. Stains on verso. [3] \$60 (Est. \$100 - \$200)

**Lot 444.** A watermelon grower. A clipping that accompanies this cabinet card identifies him as Hon. G. W. Swink, founder of Colorado's Watermelon Day. It gives a detailed account of the growth of that event under Swink's supervision. Here he is shown with a watermelon almost 5 feet high. The maker's name can't be distinguished against the dark textured mount. [4-] \$60 (Est. \$80 - \$180)

**Lot 445.** Enjoying a watermelon. By Reynolds, Jefferson, Iowa. [4] \$50 (Est. \$80 - \$180)

**Lot 446.** Women at a watermelon party. It's interesting to compare the way they are grouped with adventurous daguerreian groupings from 40 years before. They are identified in the verso, with an 1893 date. See Lot 211 for other outstanding groupings. By O. F. Waegan, Burlington, Kansas. [4] \$80 (Est. \$100 - \$200)

**Lot 447.** Women and a girl take a break from haying. Was this taken in the barn or set up in the studio? The lower right tip of the mount is broken off, but the photograph is still [4] Cabinet by George F. Sterling, West Bay City Michigan. \$60 (Est. \$100 - \$200)

**Lot 448.** Inspecting overalls. Pencil note on verso: "Inspecting overalls mfg'd at Hooker, Corser & Mitchell plant on Frost St, Brattleboro. Lady on right Mrs. Minnie Bliss forelady for 40 years. (fom *Before our Time Brattleboro* p. 93." Cabinet card by J. W. Prouty, Brattleboro Vermont. [4] \$100 (Est. \$120 - \$220)

**Lot 449.** Making clothing. Women perform 3 activities: hand sewing, cutting, and sewing on a "Domestic" sewing machine. A fashion illustration is put up on the backdrop. Cabinet card by Mueller, Owatonna, Minnesota. [4] \$100 (Est. \$120- \$220)

**Lot 450.** Sewing machine salesman. A man demonstrates its working as his partner stands by, in a vignette image by Staley Brothers, Tullahoma, Tennessee. Clean [3]. \$100 (Est. \$120 - \$220)

**Lot 451.** Corset sales ladies. They travel to women's homes with samples in a box. Or they work in a store, and illustrate this activity in the studio. The woman who tries on a corset over her dress may be a customer, or she may be demonstrating a sample. Cabinet card by Schumaker, Battle Creek Michigan. [3+] \$150 (Est. \$200 - \$300)

**Lot 452.** A secretary at her typewriter. This is a good view of this early typewriter, by Roehm & Montgomery, Baton Rapids, Michigan. Slight handling stains on bottom margin. [3+] \$100 (Est. \$120 - \$220)

**Lot 453.** A secretary at her typewriter. A note in marker on the verso dates this 1876 and identifies this as “The first Sholes typewriter now the ‘Remington.’” Fade especially at right side. By J. Sasse, Milwaukee Wisconsin. Clean [2] \$80 (Est. \$100 - \$200)

**Lot 454.** A man with an early typewriter, identified in pen on bottom margin as “Eugene Cass with his typewriter.” He doesn’t seem to be a secretary, but is writing a letter. It might have been unusual in this period for someone to own a typewriter at home, and thus it’s recorded in this cabinet card. By S. E. Dunham, Sumner, Iowa. [4] \$180 (Est. \$200 - \$280)

**Lot 455.** A whiskbroom salesman. He carries a basket of wares. By Moore’s Studio, Rutland Vermont. [4] \$80 (Est. \$100 - \$200)

**Lot 456.** Ushers lined up in front of Proctor’s Opera House, “Matinees Wednesday and Saturday.” Managers or patrons pose at the entrance (with a policeman) and up on the balcony. By Betts, Bridgeport, Connecticut. [3] \$100 (Est. \$120 - \$180)

**Lot 457.** Cleaning staff. This is a rhythmic line-up of 5 maids with their brooms. A few more brooms are stacked, like rifles. By G. H. Tebbetts, Laconia, New Hampshire. [4-] \$100 (Est. \$120 - \$220)

**Lot 458.** Maids. They each have a product for cleaning – a dusting broom, a broom, and a dustpan. By Martin, Topeka Kansas. [3] \$80 (Est. \$100 - \$200)

**Lot 459** Waitresses with their trays. A landscape backdrop has been placed in back of them. By J. J. Fonfara, Chicopee Falls Mass. Very rich [4] \$100 (Est. \$120 - \$220)

**Lot 460** A woman painter with an easel on her lap, scraps of material on the box on the floor. This is taken in her room, not in the studio. A wonderful portrait and composition. By Curtis & Ross, Lewiston, Maine. [4-] \$200 (Est. \$240 - \$300)

Lot 461. A women’s painting group, outdoors. By R. Milliken, Kirkcaldy, Scotland [4-] \$80 (Est. \$100 - \$200)

**Lot 462,** A painter on pottery. He seems to have just looked up from his work. Posters have been put on the backdrop for Sen Sen and Throat Balsam. No maker indicated. [3-] \$80 (Est. \$100 - \$200)

**Lot 463.** A stencil artist. He holds a notebook and a sign reading “Parks.” Another example of his lettering leans against the studio balustrade. A stamp for “J. Sudinka” or “Serdinka” Photographer is on the verso. Clean [3+] \$80 (Est. \$100 - \$200)

**Lot 464.** A newspaper reporter for the Palmyra N.Y. *Journal* takes notes. Newspaper mastheads are hung on a rack, and a copy of the issue of August 4, 1894 is on the floor. By G. M. Elton, Palmyra. On the verso there is a list of Elton’s awards of Artistic Photography and his cash prizes. [4-] \$80 (Est. \$100 - \$200)

**Lot 465.** A newspaper boy dozes against a barrel of flour. The photograph is by Adt & Brother, Waterbury, Connecticut. The cabinet card was distributed compliments of the *Waterbury American*. [4] \$60 (Est. \$100 - \$200)

**Lot 466.** Advertisement for the Owosso Michigan Times. Several issues are displayed as well as a flier advertising the printing firm. It's amazing to see how dense with text these pages are, compared with today's small town newspapers [if there are any local newspapers at all.] By Moore Bros., Owosso. [3+] \$80 (Est. \$100 - \$200)

**Lot 467.**..A surveyer. Nice landscape backdrop. By Sim. Mould, Baraboo, Wisconsin. [4] \$60 (Est. \$100 - \$200)

**Lot 468.** A women's surveying group. A class from Monmouth College, Illinois. The professor is surrounded by students with their surveying instruments. I can't recall ever seeing a period photograph of a woman surveyor. By Root, Monmouth Illinois. [4-] \$200 (Est. \$300 - \$400)

**Lot 469.** The daughter of a Railroad ticket seller. Announcement of prices and service details for the Clover Leaf R.R. are on a large board. A little girl stands beside it with a sign "MY PAPA SELLS TICKETS." The Toledo, St. Louis and Western Railroad was known as the Cloverleaf. The backdrop is a snow scene, and there is an illusion of snow on the ground in this studio setting. Some soil and wear to mount corners. [2] \$90 (Est. \$120 - \$220)

**Lot 470.** A dry goods and carpet store. The proprietor stands in front with his daughter. Rolled-up carpets are on the sidewalk in front of them. Packages of rug warp are in the window. By E. W. Cook, Albany, NY. [4] \$90 (Est. \$100 - \$200)

**Lot 471.** Makers of caskets and coffins. The proprietors stand in the doorway. No maker is indicated, but the upright board on the right suggests this is Norway, Missouri. Slightly light. [3-] \$60 (Est. \$80 - \$140)

**Lot 472.** Naturalist/Taxidermist. A skull with eyeglasses is the head of this figure. On his chest, below the beads, is a paper name tag that reads "W. H. Wakeley, Naturalist Taxidermist." By Kohler, Pasadena, California. [4-] \$200 (Est. \$250 - \$350)

**Lot 473.** Etruscan skeletons from Bologna. While these have become familiar, they were only recently dug up at the time of this cabinet card by Fotographia dell' Emilia, Bologna. Clean but slightly light. [3-] \$60 (Est. \$80 - \$160)

**Lot 474.** Tailors who also sell Ice Cold Summer Drinks. The proprietors stand in front of the shop. Dated August 1893 in pencil verso. By Oscar Muller "Mercantile Photograph Company" NY. "Photographs of Merchandise a Specialty. Photographs of machinery, Monuments, Public Buildings, Private Residences, Groups of Societies, Associations,

Lodges, etc.....” This is an excellent example of one aspect of commercial practice in the cabinet card era. Overall yellowing. [2+] \$60 (Est. \$80 - \$140)

**Lot 475.** Workmen pose as they emerge from the basement of their NYC establishment. By S. Marksville, “Architectural, Mechanical, and Landscape Photographers.” Many cabinet cards of NYC storefronts are by this firm. [3-] \$60 (Est. \$100 - \$160)

**Lot 476.** Glass and mirror sellers, NYC. The signs indicate the scope of their business. No maker indicated. [3] \$50 (Est. \$60 - \$160)

**Lot 477.** Cement manufacture. A display shows products and advertising including photographs at the bottom. On top is a poster celebrating their awards at the World’s Columbian Exposition. [4] \$60 (Est. \$80 - \$180)

**Lot 478,** Inventor of the Columbus Clock. He stands beside it. A period pen inscription verso says this was 18 feet tall, 11 feet wide, and it was exhibited at the Iowa State Fair in 1891. By Goble & Wenzel, Columbus, Ohio. [4] \$100 (Est. \$120 - \$220)

**Lot 479.** The inventor of a windmill. He has a model on the balustrade. It is curious that for his occupational portrait he chooses to be dressed for the snowy weather represented by the backdrop. He must be Perkins, whose name is shown on the model. A different name is written on the verso, from Harris Town, Indiana. [4] \$80 (Est. \$100 - \$200)

**Lot 480.** A studious inventor with his model engine. Some statistics are written in red on the verso, along with the inventor’s name, Frank N. Weis, from Toledo, Ohio. He exhibited this at the 1890 Detroit Exposition. Photograph by E. J. O’Leary, Toledo. Rich [4] \$80 (Est. \$120 - \$220)

**Lot 481.** A grinding machine. A note by the collector indicates this is for grinding (sharpening) planer blades. As this has the name of the manufacturer on the base, it is not a patent model. By Myers & Lesure, Middletown, NY. Slight foxing on the mount. [3] \$60 (Est. \$80 - \$160)

**Lot 482 .** A wheel bearing. The shaft has been opened to allow a close view. By Smyth, Momence, Illinois. [3] \$50 (Est. \$80 - \$150)

**Lot 483.** A cutting tool. Some parts are on the floor. This good clear view is likely a patent model By O. R. Westmann, Joliet, Illinois. [4]\$80 (Est. \$100 - \$200)

**Lot 484.** Bundling or baling twine. Two cabinet cards clearly demonstrate how this clever apparatus works. By Henderlite’s Studio, Festus, Missouri. [4] \$140 (Est. \$160 - \$260)

**Lot 485.** The inventor of a dental drill. A man in ordinary dress operates his invention with a foot pedal. A wheel draws or releases two strands of wire or cord that make a thicker line rotate that extends out from the top of the pole. It comes to a point. This is a

primitive drill. It is held by a man [the inventor] who holds a small dental mirror in his other hand. This is likely to be James B. Morrison, the inventor of this drill in 1871. It is an important milestone in the development of modern dentistry. By McDonald, South Bend Indiana. [4-] \$140 (Est. \$240 - \$340)

**Lot 486.** A telegrapher with a good view of the apparatus. He's writing the message. By Huard & Langlois, Winooski, Vermont. [4-] \$100 (Est. \$120 - \$220)

**Lot 487** A telegrapher at his desk. Another apparatus is at the right. Cabinet card by B. Teorey, Maynard, Minnesota. [4-] \$60 (Est. \$80 - \$180)

**Lot 488.** A large cylinder gramophone with a large speaker. Girls pose with it outside. This is likely a prize possession of their father's that was brought outside to be photographed. No maker indicated. [4] \$160 (Est. \$180 - \$280)

**Lot 489.** A man with an early phonograph. A rich print. From the back it can be seen that the mount was bent at the level of the bottom of the print, and neatly repaired. It can not be seen from the front, and does not effect the print, that is [4]. The maker can't be made out against the black mount. \$140 (Est. \$160 - \$200)

**Lot 490,** Musicians who perform with musical glasses. By Howie, Detroit, Michigan. [4] \$60 (Est. \$80 - \$180)

**Lot 491,** Musicians with brass instruments, 3 cabinet cards.

- a) A woman in a band uniform with a large horn, by Hamilton, St. Louis.
- b) A man in a band uniform with a french horn, a "carbonette" by Feinberg, NY.
- c) A msn with a trombone with a long slide, by Frank M, Ingalls, Le Sueur & Jordan, Minnesota. All are rich [4] \$120 (Est. \$150 - \$250)

**Lot 492.** Watch repair. Clocks and tools are on the table. By C. F. Garrison, Rolfe, Iowa. [4-] \$60 (Est. \$100 - \$200)

**Lot 493.** Watch repair. A customer stands at left. The other standing person listens for the ticking. The seated man works on a watch, with his tools on the table. By P. Ostboe, Park River North Dakota. [4] \$80 (Est. \$100 - \$200)

**Lot 494.** A gem cutter's artisry. This is the "Cleveland Gem," Cut and Polished by S. Dessau, New York. "Artotype" by E. Bierstadt, New York. Clean [3+] \$60 (Est. \$80 - \$160)

**Lot 495.** An organ builder or repair man. The keyboard and other elements are piled in a heap. By Reedy, Postville, Iowa. [4] \$80 (Est. \$120 - \$220)

**Lot 496.** A church organist. He is Arthur Clyde. Cabinet card by Harold Wood. [4] \$80 (Est. \$100 - \$200)

**Lot 497.** An evangelist. He holds a cornet. The large umbrella has religious messages. Cabinet by F. E. Baker, Greeley, Colorado. [3] \$60 (Est. \$100 - \$200)

**Lot 498.** An artist Evangelist. A label on the verso identifies the subject as “Rev. J. E. Cross, Artist Evangelist and Family. Lynn, Mass.” The mural he painted is angled against the backdrop. The child seems unafraid of death. By Reed, Lynn, Mass. [3] \$60 (Est. \$80 - \$180)

**Lot 499.** An Italian Monk solicits alms. The man in front of him opens his wallet. By Giacomo Brogi, Florence. [3] \$90 (Est. \$100 - \$140)

**Lot 500.** Salvation Army women. An American flag is on the table. By Miler, Minneapolis, Minnesota. [3] \$50 (Est. \$80 – 180)

**Lot 501.** A missionary. This is the Chinese Mission in Portland, Oregon. A pencil notation on the verso indicates Rev. George Sickafoose is the missionary. He stands at the right with the staff. His image is marked with a pen ‘X’ on the surface. No maker is indicated. [4] \$60 (Est. \$100 - \$200)

**Lot 502.** A teacher. A lesson about George Washington is on the blackboard. By Fear’s Studio, Green City, Missouri. [4-] \$60 (Est. \$100 - \$200)

**Lot 503.** A taskmaster. A pair of cabinet cards show a stern disciplinarian chastising a boy. By Jungerman & Staiger, Michigan City, Indiana. [4] \$80 (Est. \$100 - \$200)

**Lot 504.** A fortune teller. She wears an elaborate dress and shows the cards she uses. By Paul Hoser, Stuttgart, Germany. [4] \$80 (Est. \$100 - \$200)

**Lot 505.** Fortune tellers, “The Three Fates.” They hold cards, some of which have fallen on the floor. A label attached verso reads: “Misses Mamie and Katie Timmonds and Ettie Fagan will give you insight into the strange mythology of olden times, and will show you your destiny, as given in the stars and planets, and tell you in familiar words, not only your own estimate of yourself, but the estimate others have of you.” By H. B. Hull, Portsmouth, Ohio. The label is stained, the recto is clean [3] \$80 (Est. \$100 - \$200)

**Lot 506.** A mind reader. There is a text in pen verso: “Prof. Roberts age of 23, July 23, 1894. Visited Faribault 3 times in 1894. He’ll challenge the World. Born at Denby, North Wales, came from a family having the gift of this power for three generations.” Despite all this I have a faint suspicion that he is reading his own mind, as the seated subject may be another image of himself. By Fleckenstein, Fariboualt, Minnesota. Clean [3] \$80 (Est. \$100 - \$200)

**Lot 507.** A lady Aeronaut. A pen inscription on the bottom margin informs us that this is “Lady Florence Chine... The Lightest Lady Aeronaut in the World, Weighing. 81 lbs.” This is a composite photograph., with Florence on the upper left, “Pres C. A. Cline” on the right. The bottom images are of a balloon in flight. At the right it is shown at “1500

Ft. When Photographed.” Those captions are written on the images that have been rephotographed. The lower left image has “4500 Ft. When Photo” written right on the card in pen in the same hand as the bottom inscription. No photographer indicated. [3] \$160 (Est. \$200 - \$300)

**Lot 508.** A smoke Balloonist. He hangs from the ring by his hands. See next lot. There is a stamp on the verso for J. Weiler & Co. Photographers, Cleveland, Ohio. [4] \$160 (Est. \$200 - \$300)

**Lot 509.** A balloonist. This is a photo collage of an unidentified balloonist, with images of him hanging in the air. No maker indicated. Clean but light. [3] \$160 (Est. \$200 - \$300)

**Lot 510.** Balloonist Z. D. Hogan. He stands in front of a large poster. There are folds visible in the poster that are similar to those in the background on the previous lot. There is a label in the lower right with his name and other details that are illegible. By L.W.Warton, Jackson. [4-] \$150 (Est. \$200 - \$300)

**Lot 511.** The Champion Parachute Jumper of the World. Prof. C. E. Slocum. By Slocum & Merriman [the same Slocum?] Prospect, Oneida County NY. They specialize in “Aeronauts & Parachutists.” There’s a nice image of a balloon on the verso. [4-] \$200 (Est. \$240 - \$340)

**Lot 512.** A nurse. She’s writing notes or a prescription. This is a pleasingly delicate image by Dana, N.Y. Clean [3+] \$50 (Est. \$60 - \$160)

**Lot 513.** A nurse. She’s pouring from a bottle into a small glass. By Treadwell, Medford, Mass. There’s a crease in the bottom margin, but not on the print.. [2+] \$50 (Est. \$60 - \$160)

**Lot 514.** Laboratory workers. The woman seated in the center holds an apple, and there are apples on the table at right. Cabinet card by Chr. Jorgensen, Sorø [Denmark.] \$80 (Est. \$100 - \$200)

**Lot 515.** Medical Students. They are all dressed up, with similar suits and collars. Have they just graduated? One holds bones, one has a skull on a stick. By Starr, Philadelphia. [4] \$80 (Est. \$100 – 180)

**Lot 516.** A doctor, ready to go out into the cold in his heavy coat, holding his bag. By W. J. Erb, Digby, Nova Scotia. [4] \$40 (Est. \$60 - \$160)

**Lot 517.** Taking his pulse. The patient has his head bandaged. The doctor at left looks at his watch as he holds the patient’s wrist. The man in back has a basin and towel. By Blissenbach, Mankato, Minnesota. [4-] \$90 (Est. \$100 - \$180)

**Lot 518.** An operating room scene. A young boy sits up on the operating table. The surgeon behind him holds his head. A young woman at the right may be a nurse. This seems to be in the operating room, not the studio, and reliance on “natural light” may account for the overexposure at the right. By Bram, Vienna. Clean [3+] \$200 (Est. \$220 - \$320)

**Lot 519.** Bandaging a leg. This is one of the strangest “genre” scenes of any in the sale. The “patient,” in striped pajamas, wears a hijab, though it may not be a woman. Two military men attend, The shoulder patch of the kneeling man can be made out clearly. The standing man holds a long object wrapped and tied with a rope. A slipper and other objects are strewn on the floor. This isn’t a hospital scene. By Bain, Sitaw, Wisconsin. [4-] \$80 (Est. \$100- \$200)

**Lot 520.** A photographer M.D. This is a portrait of a man with upper body conditions. A Carte de Visite by J. C. Mills, M.D. Photographer, Penn Yan, NY. Clean [3] \$120 (Est. \$150 - \$250)

**Lot 521** A smallpox patient. 3 7/8 x 2 7/8 – inch print on a cabinet card mount, with imprinted text on the mount: :”One of Seven Cases of Small Pox, Jefferson Township... O.,May and June, 1902. Compliments of D. H. Rowe, M.D.” This is quite an unusual example of medical advertising. Light foxing on the mount. [2+] \$120 (Est. \$140 - \$240)

**Lot 522** A tall black man with bony knees. A pen inscription on the bottom margin reads “27 yrs of age. 8 ft in height 105 inches from end of fingers across the breast. Gallatin, Tenn[essee]” This is a different type of presentation than the giants and deformed individuals who were theatrical attractions. No maker indicated. Slightly light [3] \$200 (Est. \$220 - \$280)

**Lot 523.** An armless man. A text on the verso identifies the subject as Willie Fox, “Who had both arms blown off by the accidental discharge of a cannon at the railroad celebration at Park Rapids Minn. on Aug. 1<sup>st</sup>, 1891. Here as elsewhere there are backdrops that are vaguely classical or European, with little connection to the subject or actual location of the studio. So those with more appropriate backdrops should be specially appreciated. By Wetzel, Park Rapids,Minnesota. [4-] \$80 (Est. \$100 - \$200)

**Lot 524.** A man with a damaged knee. He has a wooden “leg” supporting the knee, with the lower part of the leg pointed out at a right angle. The other leg is straight, but no shoe is visible. Possibly there is a wooden leg inside the pants leg. By Windsor, Cooperstown, NY. [4-] \$100 (Est. \$120 - \$220)

**Lot 525.** A man with a growth on top of his head. A vignette portrait of a couple, by Fellers, Fair Play, Missouri.[4-] \$60 (Est. \$100 - \$200)

**Lot 526.** A man with a hook for a hand. The other hand may be covered by cloth, with the ends of fingers protruding below. By Swartz, Stuart, Iowa. [3] \$50 (Est. \$80 - \$180)

**Lot 527** Two men with broken arms, both are smoking cigars. The man pointing has an umbrella leaning against him, the other has a box at his feet. By George Jefferson, Winchester, Illinois. [4-] \$60 (Est. \$80 - \$180)

**Lot 528.** A legless man on a tricycle operated by hand levers. The photograph gives an excellent view of its construction and operation. By W. O. Towns, Lewiston, Pennsylvania. [4] \$100 (Est. \$120 - \$200)

**Lot 529.** A woman and a girl with crutches. 2 cabinet cards. The subjects are seated, so whatever causes them to use crutches is not visible, yet they are careful to make the crutches a major part of the image. One is a woman in a wicker chair by Anderson, Redfield S. Dakota. The girl in a rocking chair is by Curtis & Thompson, Gallipolis, Ohio. Both are [4] \$90 (Est. \$120 - \$180)

**Lot 530.** A comparative Pepsin experiment. This is a rare example of a cabinet card giving scientific evidence. The bottles contain mixtures including four brands or types of pepsin. The photograph includes the hand-written protocol that is beneath the bottles. By Bingham & Hilliard, Memphis, Tennessee. [3] \$140 (\$180 - \$280)

**Lot 531.** A blind woman is posed before a backdrop that reveals a lovely scene she can't see. Carte de Visite by James Russell, Chichester. [4] \$80 (Est. \$100 - \$200)

**Lot 532.** A blind girl. This is a wonderful portrait. She holds a cane, lifts her dress to show her bare feet. She is identified as Elizabeth Saunders, 5 years old, from the Kindergarten for the Blind, Jamaica Plain, Mass. By Hastings, Boston. [4] \$140 (Est. \$160 - \$260)

**Lot 533.** A blind woman. She is dressed to go out for a stroll. By Fred. Heyworth, St. Annes-on-Sea. Clean [3] \$60 (Est. \$80 - \$180)

**Lot 534.** A man with a leather eye patch. By Vose & Son, Waterville Maine. Light soil on the bottom of the mount. [3] \$40 (Est. \$60 - \$100)

**Lot 535.** A post mortem of a baby. This is a strange and powerful photograph in which the baby, indistinct, is way way back with a gown that seems extremely long. There is no backdrop or other context, making this an extraordinary image that transcends the norms of the post mortem genre. By Sheelman, Winchester Kentucky. [3+] \$140 (Est. \$200 - \$300)

**Lot 536.** A post mortem of a baby.. The bed sheet seems very long and it trails off into the darkness that surrounds the subject. The threads of the fabric on which the body lies stream down to that same darkness. By McElhose, Sheldon, Iowa. [4-] \$140 (Est. \$200 - \$300)

**Lot 537.** A vignette post mortem of a man. By Willis, Middletown, Connecticut. [4] \$80 (Est. \$100 - \$180)

**Lot 538.** A post mortem of conjoined twins. This extremely rare image is formatted in an octagonal shape. No maker is indicated. Clean, slightly light. [4] \$200 (Est. \$240 - \$340)

**Lot 539.** Mourning at the tomb. The tomb is for Corilla, the wife of Chares Peed, who died in 1880. A name and a date in 1894 is written in pencil on the verso. This is a lovely sentimental image. The tilted grave marker in back makes a strong contribution. [3] \$100 (Est. \$140 - \$240)

### **FAMOUS PEOPLE, THEATRICAL**

**Lot 540.** Sir John Herschel, CDV by Maull & Co., London. Herschel is at his desk, holding a quill pen (though the curtain at the upper right suggests this is the studio.) Herschel made numerous contributions to the development of photography as well as many other fields. Clean [3] \$120 (Est. \$140 - \$240)

**Lot 541.** Oliver Wendell Holmes. He was a physician, professor, and poet. He developed the hand-held viewer for stereo views that carries his name. The collector's note on the sleeve indicates this came from the Meserve collection of theatrical cabinet cards. No maker is indicated but this may be by Sarony. [4] \$80 (Est. \$100 - \$180)

**Lot 542.** Charles Dickens. Copyright 1867 by J. Gurney. The backmark refers to this as a "Carte Imperiale" indicating that the term "Cabinet Card" had still not become common. This was Dickens' second reading tour in the US. A desk has been set up in Gurney's studio. [3+] \$90 (Est. \$100 - \$200)

**Lot 543.** Thomas Nast. Vignette portrait. Nast was a political cartoonist, called the "Father of the American Cartoon." By Sarony. [4] \$40 (Est. \$60 - \$160)

**Lot 544.** John Greenleaf Whittier, poet, abolitionist. By Warren's, Boston. [3] \$40 (Est. \$60 - \$100)

**Lot 545.** Franz Liszt, composer and virtuoso pianist seated at the piano (in the studio.) By Franz Hanfstaengel, Munich. [3] \$60 (Est. \$100 - \$200)

**Lot 546.** Anton Rubenstein, piano virtuoso and composer. He was Tchaikovsky's composition teacher. By Gurney. [3+] \$60 (Est. \$100 - \$200)

**Lot 547.** Victor Herbert, cellist and composer of many popular operettas, seated with his cello. By Falk. [3] \$60 (Est. \$100 - \$200)

**Lot 548.** Max Bruch, composer. His "Scottish Fantasy," "Kol Nidre" and a violin concerto are concert staples. By Falk. [4] \$40 (Est. \$60 - \$100)

**Lot 549.** Leon Marx, violinist. He was a child prodigy and had a successful career and played with the Chicago Symphony Orchestra. This is a very successfully composed

portrait by Morrison, Chicago, reminiscent of some of Sarony's best. \$40 (Est. \$60 - \$120)

**Lot 550.** Sarah Bernhardt. The great actress posed against a frieze, by Sarony. Ex Harvard College Library and NY Public Library. [3] \$75 (Est. \$100 - \$200)

Lot 551. Sarah Bernhardt on a stage set, by P. Nadar with extensive advertising verso. Slightly dingy. [2+] \$100 (Est. \$120 - \$200)

**Lot 552.** Loie Fuller, 2 cabinet cards by Conly, Chicago. She was a pioneer modern dancer famous for her swirling dances with specially illuminated veils. She performed in the US and later in France. She was friends with many major artists and poets and influenced many more. She inspired William Butler Yeats' line "How can we know the dancer from the dance?" In one she is shown with her leg exercise apparatus. In the other she is seated, leaning forward. [4] \$200 (Est. \$300 - \$400)

**Lot 553.** William Cullen Bryant.-- poet, (of "Thanatopsis,") journalist, editor. He introduced Lincoln at his speech at Cooper Union. This is a strong standing portrait of Bryant in outdoor clothing. It is a wonderful example of actual objects set up on the studio floor to add to the "realism" of the backdrop (although the fine romantic backdrop is far from realistic.) By Charles Pollock, Boston. [4] \$60 (Est. \$100 - \$200)

**Lot 554** William Cullen Bryant by Sarony. He is lost in thought. [4] \$40 (Est. \$60 - \$100)

**Lot 555.** William Cullen Bryant by Sarony. A variant of the previous. The clothing is different. That one has Sarony's address at 37 Union Square. This one is at 97 Union Square. [4] (Est. \$60 - \$100)

**Lot 556.** Members of the Pennsylvania House of Representatives, 1879. There are 204 tiny photographs [the collector counted them!] By Roshon, Harrisburg, PA. [3+] \$60 (Est. \$80 - \$180)

**Lot 557.** Old Settlers of Brown County, Indiana. A collage by J. R. Swain, Morgantown, Indiana. He is selling these for 25 cents each, postpaid, so residents can have images of themselves or their relatives. [3] \$60 (Est. \$100 - \$200)

**Lot 558.** Buffalo Bill. A major figure in 19<sup>th</sup> century western U.S. history, from his early days riding for the Pony Express to his later career as a showman. This is a fine portrait by Naegeli. NY. [4] \$100 (Est. \$200 - \$300)

**Lot 559.** Winston Churchill in uniform, possibly as Minister of Munitions. A pencil note on the verso calls him "Inventor of the War Tank" and a newspaper clipping is attached that quotes Lloyd George as supporting the development of those tanks. By Elliott & Fry, London, with a seller's stamp on the verso for P.S. Rogers, New York. [3] \$200 (Est. 4220 - \$320)

**Lot 560.** Queen Victoria and her grandchildren. By A. Bassano, London. [4-] \$40 (Est. \$60 - \$160)

**Lot 561.** King Kalakaua, the last reigning monarch of Hawaii, known as the “Merrie Monarch.” By L. Williams, Honolulu. Slightly light. [2+] \$90 (Est. \$100 - \$200)

**Lot 562.** Archimandrite Leontiev in his rich garb with a misty symbolic background. The image is slightly recessed in the mount, as made. By Levinsky, St. Petersburg, with his blindstamp on the mount recto and information in Russian on the verso. There is also an oval stamp in French for J. Daziario, Moscow. Rich [4] \$100 (Est. \$200 - \$300)

**Lot 563.** Tsar Alexander III of Russia with his wife Marie Feodorovna and their children Nicholas, George & Xenia, 1878. By Levinsky, in the same format as the previous lot, with Levitsky’s blindstamp and Russian information on the verso (but without the Daziario stamp.) [4] \$100 (Est. \$200 - \$300)

**Lot 564.** A beautiful portrait of a pensive young woman. “Princess Margaret of Russia.” is identified in pencil verso. I haven’t been able to verify this. By H. S. Mendelssohn, London. [4-] \$50 (Est. \$70 - \$120)

**Lot 565** An elegant Russian woman, possibly an actress,. If she is an actress she may be a French actress who was in a Moscow production. By T. V. Trunova, Moscow. [4-] \$40 (Est. \$60 - \$120)

**Lot 566.** Paul de Lagarde. He was a biblical scholar and orientalist. His virulent anti-Semitism influenced Alfred Rosenberg and thus provided grounding for Nazi Ideology. Cabinet card by Paul Nadar with extensive advertising verso. [4] \$60 (Est. \$80 - \$140)

**Lot 567.** E.B. Ball as George Washington. Ball was a descendant of Washington’s family. Cabinet card by J. D. Merritt, Washington. There is a note on the verso signed by Ball, dated September 1892, from the Pension Office in Washington. There’s a mild stain on the bottom of the mount. [2+] \$40 (Est. \$60 - \$160)

**Lot 568.** Fredrick Coombs as Benjamin Franklin. Dressed as Franklin, he stands in front of the statue of Franklin that is in front of the Boston Latin School, that Franklin attended. Coombs was a daguerreotypist, photographer, phrenologist. Originally from NYC, he became a well-known eccentric figure in San Francisco along with his rival “Emperor” Norton. He came to believe he was George Washington, and dressed as Washington. He also fantasized about being an irresistible ladies’ man. He eventually returned to New York and traveled around the East. I urge to you read the Google entry. The mount has a title “Grand Patriotic Tableau; or, the Spirit of 1776” and is copyright 1869. The verso contains the most bizarre and fascinating content I’ve ever encountered on a cabinet card. It has its own title—“The ‘Spirit of Love,’ or 1776 in Limbo, or in the damp cellar!”

It includes a lithograph by Coombs as Franklin with rats on the floor around him, and texts dealing with an amorous affair. Coombs' work is extremely rare. There are minor signs of handling and discoloration. [2+] \$200 (Est. \$300 - \$400)

**Lot 569.** Actresses as the Statue of Liberty. Two cabinet cards by Falk, New York.

- a) Ramie Austen. Her figure is placed into a photograph of the base of the actual statue with the bridge and Manhattan behind. This is copyright 1885. Slight wear to the mount corners. [2+]
- b) Estelle Clayton as the crestfallen Liberty with head bowed and arm with the torch held down, against an Egyptian backdrop. [3] \$200 (Est. \$250 - \$350)

**Lot 570.** The Statue of Liberty.. There is still some scaffolding at the base. A couple of gentlemen stand on the wall below. By Newsboy, New York. [3] \$40 (Est. \$60 - \$160)

**Lot 571.** The glass dress made for Princess Eulalia of Spain. It was featured at the Libbey Glass exhibition at the 1893 Chicago World's Fair. Cabinet card by Robinson and Roe, Chicago and New York, with extensive text verso. [4] \$60 (Est. \$100 - \$160)

**Lot 572.** A woman with her bustle supported by a cloth attached to her shoulder. This is a vignette image with no background, an "Elite" card copyright 1871 by Sarony, at 680 Broadway, New York. [3-] \$60 (Est. \$80 - \$160)

**Lot 573.** Flying actors, 3 cabinet cards. These are related to manipulated photographs, but they were also part of stage performances.

- a) Helena Loy, with wings. By Falk. [4]
- b) Preziosa Grigolatis in "The Flying Fairy," by Falk. [3]
- c) Another actress as a flying fairy, by Smith ("late with Falk") & Hardy ("late with Bogardus.") Clean [3] \$100 (Est. \$120 - \$200)

**Lot 574.** In the clouds. A scene from the ballet "Sylvia" (music by Delibes.) By Reichmann & Co., New York. [3] \$50 (Est. \$75 - \$120)

**Lot 575.** Holding the bell.. This is Mrs Charles Watson, high above the city. It is a wonderful manipulated photograph, Copyright 1884 by Falk. On the bottom margin are lines from "Curfew must not ring tonight" by Rose Hartwick Thorpe. [4] \$60 (Est. \$90 - \$150)

**Lot 576.** Shadow play. 2 cabinet cards. Actress Clara Morris poses with a shadow figure. A wonderful pair of manipulated photographs by Sarony. [4] \$120 (Est. \$150 - \$200)

**Lot 577.** The Lilliputians. 2 cabinet cards. This was a German company of midgets who performed in New York. One shows them in costume in "The Pupil in Magic" (the title of a poem by Goethe.) The names of all the actors are written in pencil verso. This is copyright 1890 by Rosenfeld Brothers. Published by Pach Brothers, N.Y. Another is by

Pach Brothers, Boston. There's a date stamp on the verso "Mar 9, 1897" that may be the date it was used in a publication. Both are clean [3] \$90 (Est. \$100 - \$150)

**Lot 578.** The Mexican Junior Opera Company. A rare photograph of this company ca. 1885 by Mora. The 6 members are identified in pencil verso. Second from the left, in white, is the 8 year old prima donna Carmen Moron. By Mora. [3+] \$60 (Est. \$100 - \$200)

**Lot 579.** Sleeping beauties in front of a backdrop or stage set, by Sarony. Minor flaking of the edge of the red mount border. [3] \$50 (Est. \$75 - \$125)

**Lot 580.** Holding a spider. Actress June Agnott in Western garb holds a spider suspended from a stick. She performed in Western-theme productions, often with animals. By Shadlo & Busser, York, Pennsylvania. Clean [3]. \$40 (Est. \$60 - \$90)

**Lot 581.** Western characters.

a) Annie Pixley in Western garb, possibly in her role as "M'liss" in "Child of the Sierras."

b) D. H. Harkins as an Indian. Both by Sarony [4-] \$50 (Est. \$75 - \$100)

**Lot 582.** Mabel Santley, "Queen of the Burlesque." A pioneer Burlesque dancer, she was arrested in 1879 on the charge of indecent exposure for lifting her skirt in the Can Can, by Houseworth's Celebrities. [See Lot 596]. [4-] \$60 (Est. \$80 - \$120)

**Lot 583.** Helene Menzelli. She created scandals by appearing in music halls in ballet attire. By Sarony. Clean [3+] \$60 (Est. \$80 - \$120)

**Lot 584** Actress Elsie Leslie. 3 cabinet cards. She was a child star with a long acting career. There are two cabinet cards by Otto Sarony. He was Napoleon Sarony's son, who produced photographs under his famous name, but the studio was actually run by others. They are both boldly endorsed in ink by "Elsie Leslie Milliken," One shows her as Katherine in "The Taming of the Shrew." In the other a swath of black covers her breasts (in the negative.) They must have been felt to be overly exposed. The third is a close portrait by Elmer Chickering, Boston.. [4] \$75 (Est. \$90 - \$120)

**Lot 585.** Billy Barlow, a singer whose main career was with the D'Oyly Carte Opera Company that specialized in Gilbert and Sullivan. This is a beautiful profile with her hair and other features covered by the nun's habit, and relying only on an eye, nose and the side of her mouth. By Sarony. [4] \$50 (Est. \$75 - \$125)

**Lot 586.** Edwin Booth. 6 cabinet cards. His name was tarnished by the assassination of Lincoln by his brother John Wilkes, Booth was a great Shakespearean actor. He was considered the greatest Hamlet of the 19<sup>th</sup> century. There are five cabinet cards by Sarony (at various addresses in NY), 3 in his role as Hamlet, and 2 in other Shakespearean roles. Plus a portrait of Booth not in costume, by Falk. All are [4] \$200 (Est. \$220 - \$280)

**Lot 587.** Edwin Booth as family man. A portrait of Booth with his wife, an early cabinet card by Gurney. The verso is blotchy, the recto is fine. [3]. A second cabinet card shows Booth with his wife and daughter, by Gutekunst. [3+] \$60 (Est. \$80 - \$120)

**Lot 588.** James O'Neill. 3 cabinet cards He was a great actor and a notorious rake. His major role throughout his career was as The Count of Monte Cristo. My interest in him is primarily because of his son the great Eugene O'Neill. James was the model for the father in Eugene's "Long Day's Journey into Night." There are two portraits by H. Rocher, Chicago—as Hamlet and (possibly) the Count, and a fine close profile by Falk. [4] \$90 (Est. \$120 - \$180)

**Lot 589.** The Four Little Dudes, from "Rice Surprise Party." 5 cabinet cards. This is an act featuring 4 women in male attire, satirizing male friendship [look closely!] A Google search turned up an advertisement in the *Daily Alta California* for 12 May 1884 for the Baldwin Theater announcing that photographs of the act would be given out at the final days of Rice's Surprise Party, a popular theater group. This is a very rare assembly of five cabinet cards of the group, by Houseworth. [4] \$200 (Est. \$250 - \$350)

**Lot 590.** Lena Merville, in the male role of "The Drummer", by Houseworth's Celebrities. Clean [3+] \$40 (Est. \$60 - \$100)

**Lot 591.** Paul Vernon in a female role. He was known for such roles. Palmquist [See Lot 596] illustrates this one and 7 more, pp. 138, 139.) By Houseworth's Celebrities. [4-] \$60 (Est. \$80 - \$120)

**Lot 592.** "California Theater" by Bradley and Rulofson. There is a photograph of the theater in the center, with a portrait of "proprietor and manager" John McCollough above it, surrounded by 19 portraits of actors. They are all identified in pencil on the verso. The verso contains extensive advertising, including 19 testimonials by subjects of their portraits. Here is an example: "The Canadians all swear by 'Notman,' the celebrated artist in Montreal, but they all acknowledge your photographs far superior to any he has taken." [3] \$75 (Est. \$100 - \$200)

**Lot 593.** San Francisco Theater Companies, ca. 1878, 1879. 6 composite images by Houseworth. 3 show the members of "Haverley's Original Mastodon Minstrels" and "Haverley's Minstrels." The others are "Madison Square Theatre Company," "Nick Roberts's Humpty-Dumpty Troupe" and "Denman Thompson Combination." All are identified. Clean [3] \$150 (Est. \$200 - \$300)

**Lot 594** Tony Pastor and Company. 3 cabinet cards with composite images of the company, identified, 1877 – 1879. By Houseworth. [3] \$60 (Est. \$90 - \$150)

**Lot 595.** Houseworth's Celebrities. A composite of numerous images of the subjects of Houseworth's portraits. This cabinet card is illustrated in Peter Palmquist's "*Lawrence & Houseworth/ Thomas Houseworth & Co.*" National Stereoscopic Company, 1980, p. 142. [4-] \$50 (Est. \$75 - \$150)

**Lot 596.** Houseworth's Celebrities catalog cards. A series of numbered "Samples of Cabinet Size Photographs." Each cabinet card "page" is a composite of actual cabinet cards, individually numbered. The subjects are identified by the titles on the illustrated cards. There are 98 cabinet cards, numbered 1 to 101, missing only numbers 52, 99 and 100. The cabinet cards depicted are numbered 1 to 2525..There must have been a few more, because Palmquist illustrates page number 104. There were 3000 cabinet cards of these subjects. Palmquist lists the subjects in alphabetical order, pp. 133 – 144. These are mostly [3] \$1000 (Est. \$1500 - \$2500)

**Lot 597.** Houseworth's Celebrities. 26 cabinet cards of individual theatrical and musical performers. Subjects are Viola Allen (2), Louise Beaudet, Thomas Burns & N. C. Goodwin, Jr, Rita Caroll (2), Kate Castleton, Kate Everleigh, Josie Hall, Lotta, Lotta & her mother, Baby McDonald, Emily Melville (2), Lena Merville (2), Millie Neville (2), Minnie Palmer, John Parsell, Ada Rehen (3), Tyrolean Warblers, Tera Vaughn (2.). The roles are identified. Excellent [4] \$400 (Est. \$500 - \$600)

**Lot 598.** Napoleon Sarony. He was the undisputed master of cabinet cards with theatrical subjects. Examples of his work have been presented in earlier lots [See the Index on the Be-hold website.]This lot contains 169 cabinet cards, all in mint condition [4]. They show portraits of performers, mostly in costume and some in scenes from their roles. It is sometimes unclear whether they are posed in the studio, or on the stage. Cabinet card backdrops were often modeled on stage scenery. Some of the portraits are close portraits of faces, and illustrate Sarony's mastery of lighting and posing. As I have tried to illustrate with other examples, cabinet cards are poised between the daguerreian era and the modern era, and this group as well as other theatrical groups and the cabinet cards in general offer fascinating comparisons looking backwards as well as forward. I think they offer a lot aside from the interests of specialized collectors of particular subjects. \$500 (Est. \$1000 - \$2000)

**Lot 599.** Jeremiah Gurney and Gurney & Son. 14 cabinet cards. While most of the photographers of these cabinet cards rose to prominence in the cabinet card era, Gurney was one of the great daguerreotypists. It is thus instructive to compare his portraits with his earlier daguerreian work, as well as those of other studios who specialized in theatrical subjects. Subject are Alice Atherton, Ella Burns, Ione Burks (2), Kate Claxton, Fanny Davenport, Rev. Charles F. Deems, D.D., Carlotta Le Clercq, Bijou Heron, Katie Mayhew, Maggie Mitchell, Tomaso Salvini, Lydia Thompson, plus one of 3 unidentified women. . [4-], [4] \$200 (Est. \$450 - \$350)

**Lot 600.** Theatrical performers by Falk.. 126 cabinet cards of identified theatrical personalities by Benjamin Falk. These are mostly from his studio at 949 Broadway (1880's) before he moved to a studio on the roof of the Waldorf Astoria Hotel. Most collectors of this material are interested in portraits of certain performers, but I am grouping these by photographer, that will allow a comparative study of the style of portraiture of each studio, including props, backdrops, lighting, posing and other details.

An excellent discussion of Falk can be found at  
<http://broadway.cas.sc.edu/content/benjamin-j-falk>  
These are [3] – [4] \$500 (Est. \$1000 - \$2000)

**Lot 601.** Theatrical performers. 20 cabinet cards by Jose Maria Mora. Mora was born in Cuba, and went to work for Sarony before opening his own studio. His work is highly skilled, and compares favorably with Sarony's best. Subjects are "Angela", Mary Anderson (3), Maude Branscombe, (2), Venie Clancey, Kate Claxton (2), Lillian Cleaves Clark, Rose Coglan [Coghlan] (2), James Lewis, Helen Travers, Rosina Volkes (2), The Swedish Quartet, and one unknown. All are excellent [4] \$300 (Est. \$350 - \$450)

**Lot 602.** Theatrical performers. 15 cabinet cards by Moreno & Lopez, New York. Antonio E. Moreno was also from Cuba. He was the artistic director of the studio, while Jose Lopez handled the business. They hired several photographers to actually make the photographs. See <http://broadway.cas.sc.edu/content/antonio-e-moreno>. Subjects include Maria Armanini, Emma Carson, Daisy Murdock (4), Louis Paullin (2), Fanny Rice (2), Daisy Stanwood, Lulu Tuteen, Maude Wentworth. All are [4] \$200 (Est. \$220 - \$300)

**Lot 603.** Theatrical portraits by Scholl, Philadelphia. 10 cabinet cards. Five of child Daisy Edouin, 3 with her doll [1 is a duplicate], 2 vignette heads [duplicates], Mary Anderson, Alice Atherton, (2), Fanny Davenport, Ada Rehan. [4] \$75 (Est. \$90 - \$150)

**Lot 604.** Theatrical Portraits by Charles F. Conly, Boston. 9 cabinet cards. He took over the studio of George K. Warren, and several identify him as "Warren's successor." There is a fine seated portrait of Cyril Tyler "The Wonderful Boy Soprano." Other subjects include Fanny Batchelder with very long hair, Lizzie Derious (2), Josie Hall (2), Marie Jansen, Margaret Mather, James Powers, Helen Windsor. Two are clean [3], the rest [4] \$100 (Et. \$120 - \$220)

**Lot 605.** Theatrical portraits by Albert Naegeli, New York. [Also see Lot 556.) An elegant group of 9 cabinet cards. Subjects are Rachel Booth, Linda De Costa, Marguerite Fish, Ada Gray, W. J. Scanlon (2), Mary L. Young, and an unidentified woman. All are excellent [4] \$100 (Est.. \$120 - \$200)

**Lot 606.** Theatrical portraits by the Baker Art Gallery, Columbus, Ohio. 15 cabinet cards. This firm didn't specialize in theatrical material, but photographed celebrities in many fields as well as events in Columbus. Many of these have a "modern" feeling. The gallery continued into the 1950's, though these are from the cabinet card era. Subjects are Myrtle Arbington [?], Lillian Bartlett, Edith Chaska, Therese Clements, Jane Cocran, Sarah Cogan, Edna Hunter, Ida Kamph, Meta Maynard, McCoy Sisters, Willie McDowell, Amy Ricard, The Five Rosses. [4] \$120 (Est. \$150 - \$250)

**Lot 607.** Potpourri of 52 theatrical cabinet card, various makers and subjects. Major photographers of these subjects are represented that are not already in the listings, as well as many new subjects or different portraits of subjects already listed. There are many ways to have fun with this lot. Most are [4], a few less. \$350 (Est. \$500 - \$600)

