

# Be·hold

## AUCTION 67

**DIGITAL BROCHURE**

Tuesday January 29, 2019 11:00 a.m. (Eastern)

We welcome phone bids and bids placed with us directly.  
Call 914.423.5806 or email [behold@be-hold.com](mailto:behold@be-hold.com) for arrangements and appointments.



# Be·hold

## **Be·hold 67 Auction of Photographs**

**Tuesday January 29, 2019 11:00 a.m. (Eastern)**

This PDF will give you as good an idea as I can of each lot, including scans and information about condition. You can download it for convenient reference.

In addition to the scans and condition descriptions, material is assigned a condition code, from [1] to [4] These are sometimes further refined with a [+] or [-]. Nothing in this auction is in the lowest condition [1]. [4] is excellent. If there is any damage to the image (not the mount) there is a prefix [D] as in [D3+]. The problem is described and often a close scan is provided. I take condition seriously. Nothing is presented in the auction that does not merit serious consideration.

### **PLEASE CALL OR EMAIL FOR FURTHER INFORMATION.**

You may bid directly by email to [behold@be-hold.com](mailto:behold@be-hold.com), or by calling 914.423.5806. These bids must be placed before January 29.

You may also arrange to bid by telephone during the auction.

Arrangements for telephone bidding must be made before January 29..

Be·hold charges a Buyer's Premium of 15%

**You may also bid on the on-line bidding platform Invaluable.**

**Hope you enjoy looking through the listings**

**Lot 1. DAGUERRETYPE. WOMAN WITH A FAN, FLOWER.**

1/6 plate daguerreotype by Walker and Gavit, 15 Dow's Building, State and Market Street, Albany, NY. The plate is sealed in a stippled octagonal mat, with the maker's information printed on the rose silk pad. The Walker and Gavit partnership was in 1845 – 46.

The image is in a nice case with spine intact, with a basket of flowers design often used by Plumbe galleries. Indeed there is some connection between Walker and Gavit with the Plumbe gallery at that address. The George Eastman Museum holds a daguerreotype by the firm with the same imprint on the rose silk pad. It is a copy of a Plumbe daguerreotype in its mat.

The most likely Walker of the pair is Samuel L. Walker, and the Gavit is Daniel E. Gavit. Walker is said to have made a daguerreian portrait of the young Herman Melville.

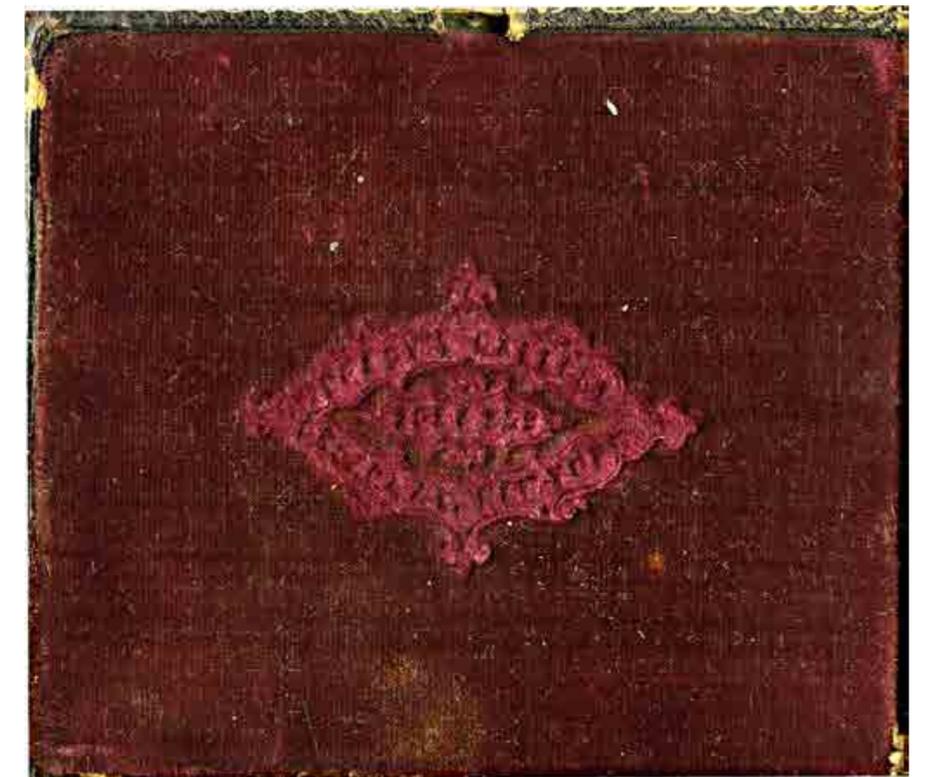
An Albany newspaper of 1845 wrote of the studio—**DAGUERRETYPE PORTRAITS.**—We were shown yesterday, a remarkably fine specimen of the perfection to which the art of Daguerreotyping has attained in the hands of Messrs. WALKER & GAVIT, of this city. It was a portrait of GOV. WRIGHT. The expression and features were of course to the life; but the exquisite gradations of light and shadow, and the painter-like effect, could scarce be surpassed.

The portrait is lightly tinted. The scan is slightly veiled because of some haze on the underside of the sealed glass. [4-] \$750 (Est. \$900 - \$1500)



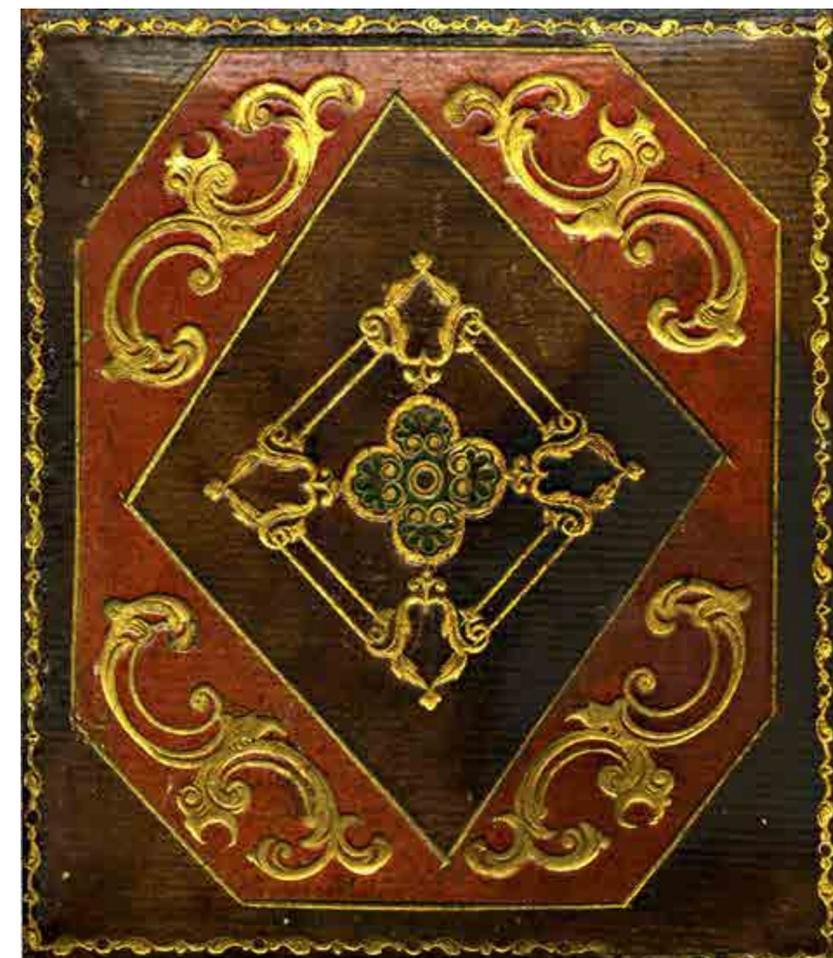
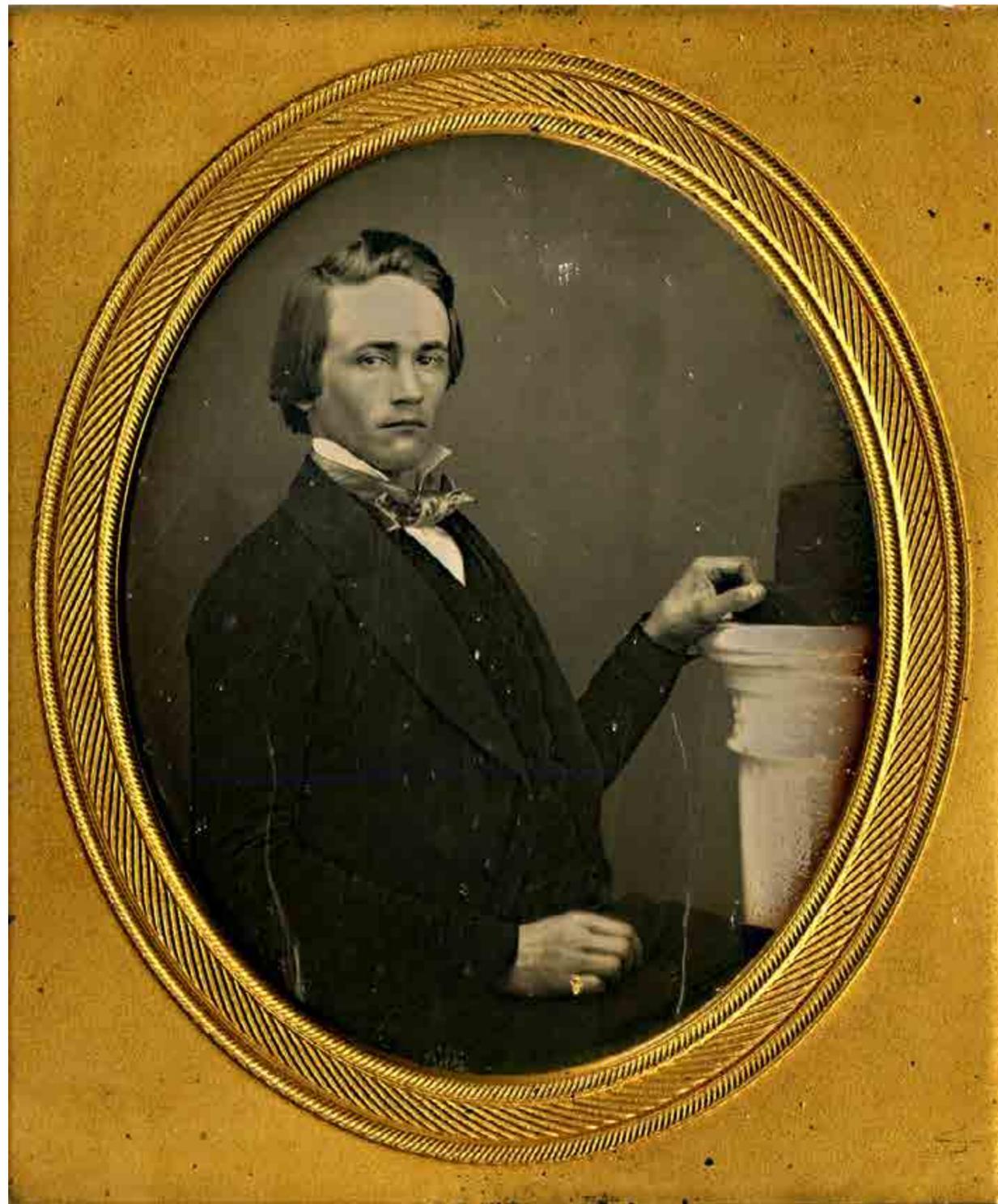
**Lot 2. DAGUERRETYPE.  
WOMAN HOLDS A BOOK BY  
MATHEW BRADY.**

1/6 plate daguerreotype  
in a full case with floral  
design, with light coloring,  
re-silvered plate [the  
back of the plate has a  
silver coating due to the  
application of additional  
silver by electroplating.]  
Brady's logo for galleries  
at 203 and 359 Broadway  
is impressed in the velvet  
pad. [These are hard to  
decipher.] The way the  
woman's hands hold the  
book attracts attention to  
the lower part of the plate.  
[3+] \$200 (Est. \$250 - \$350)



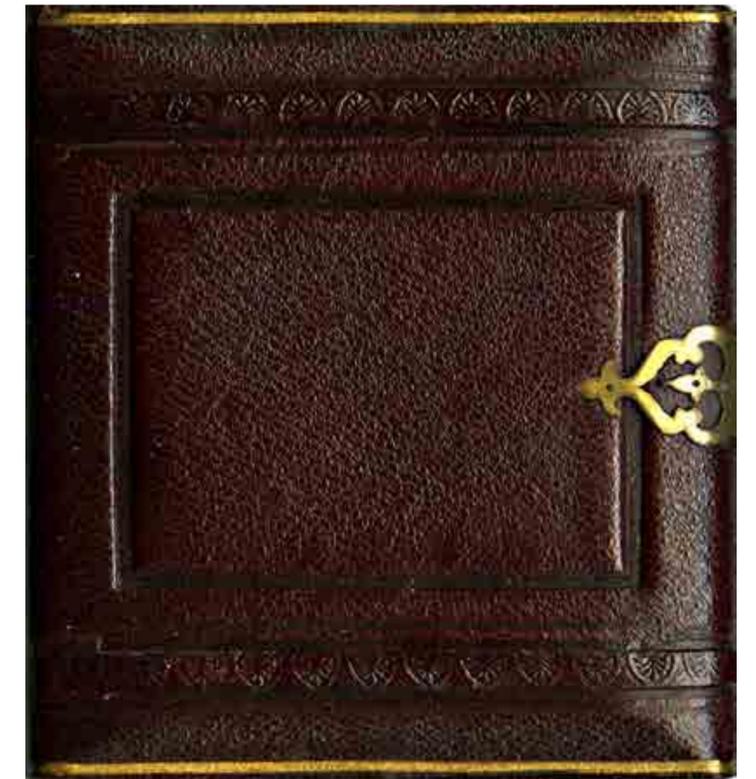
**Lot 3. DAGUERRETYPE.  
YOUNG MAN HOLDS HIS HAT ON  
A COLUMN.**

1/6 plate daguerreotype. The subject turns towards us—an unusual pose. There are some light vertical scratches on the lower part, and some very faint wipes. This is in a beautiful very rare leather case, Berg 15G, but this is a larger 1/6 plate. The daguerreotype is resealed [D3], the case [4]. \$300 (Est. \$400 - \$600)



**Lot 4. DAGUERRETYPE.  
YOUNG MAN HOLDS A  
PAPER.**

1/6 plate daguerreotype  
originally sealed with strips  
of an English newspaper.  
The subject is positioned  
between a column with  
a vase on its top and a  
landscape. The artfully softly  
colored daguerreotype is in  
an excellent example of a  
rare leather case. [4] \$900  
(Est. \$1000 - \$1500)



**Lot 5. DAGUERRETYPE. SWEET BOY WITH A PUPPY.**

Both faces are very appealing.  
1/6 plate daguerreotype, slight coloring. The plate is sealed.  
There is a printed text on the case interior with two anecdotes in French. The case cover with a bird and grapes design is coming loose.  
[3+] \$550 (Est. \$600 - \$1000)



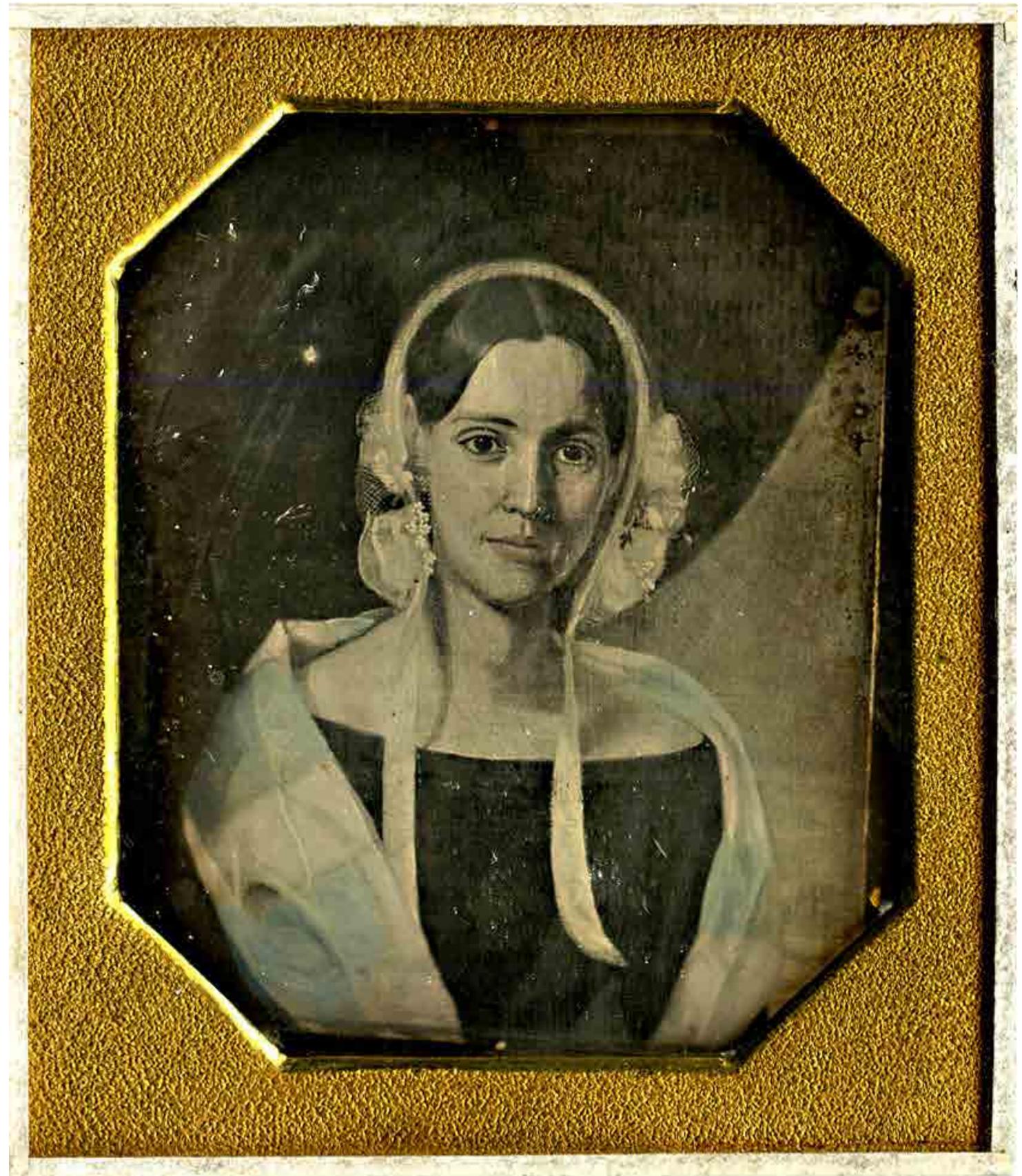
tous les jours, ne serait-il pas à propos que j' eusse beaucoup  
d' argent ?  
Un homme avait deux fils ; l' un aimait à dormir tard  
matin, et l' autre était très industriel, et se levait toujours  
très bonne heure. Celui-ci étant un jour sorti de grand ma-  
tin, trouva une bourse remplie d' argent. Il courut à son frère  
lui faire part de sa bonne fortune, et lui dit : " Voyez, Le-  
ce qu' on gagne à se lever de bonne heure." " Ma foi,"  
pondit son frère, " si celui à qui la bourse appartient ne s' est  
pas levé de meilleure heure que moi, il ne l' aurait pas perdue."

No. 2.

Avez-vous jamais vu le roi ? Je le vis lors de son élect-  
Le vites-vous lors de son avènement à la couronne ? Je  
vis lors de son couronnement. Le temps moyen s' accorde  
souvent avec le temps vrai ? Il n' a ni trop, ni trop peu d' hon-  
point ; n' est-il pas de moyenne grosseur ? Il n' est  
grand ni petit : il est de moyenne grandeur. Je vendis ty

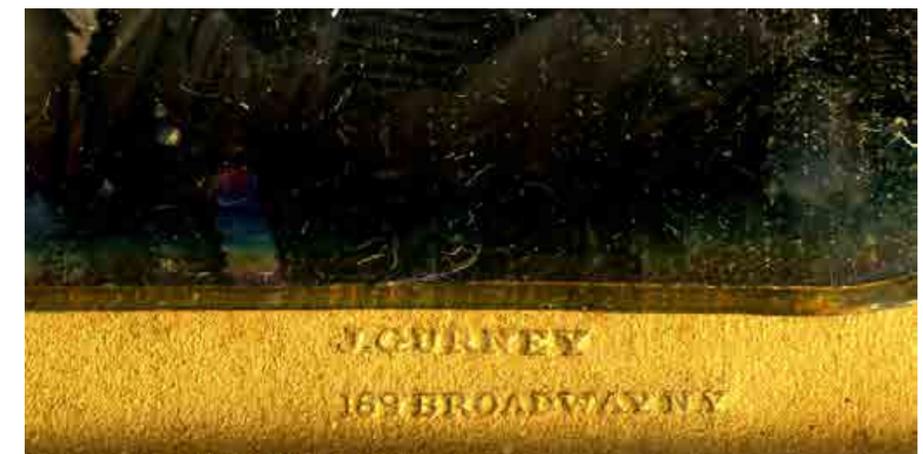
**Lot 6. DAGUERRETYPE. PAINTING OF A YOUNG WOMAN.**

1/6 plate daguerreotype. This 1840's daguerreotype is astonishing. The woman's dark bodice and the dark curtain that divides the image diagonally give this a fascinating modernist feeling, enforced by the light coloring. The subject's face is open and appealing. The interior of the full case has a rare label for William Shew at the Corner of Court & Howard Streets, Boston, This label confirms the early date. The image is not just unusual for the period, but directly addresses us today. Resealed. [3+] \$400 (Est., \$600 - \$1000)



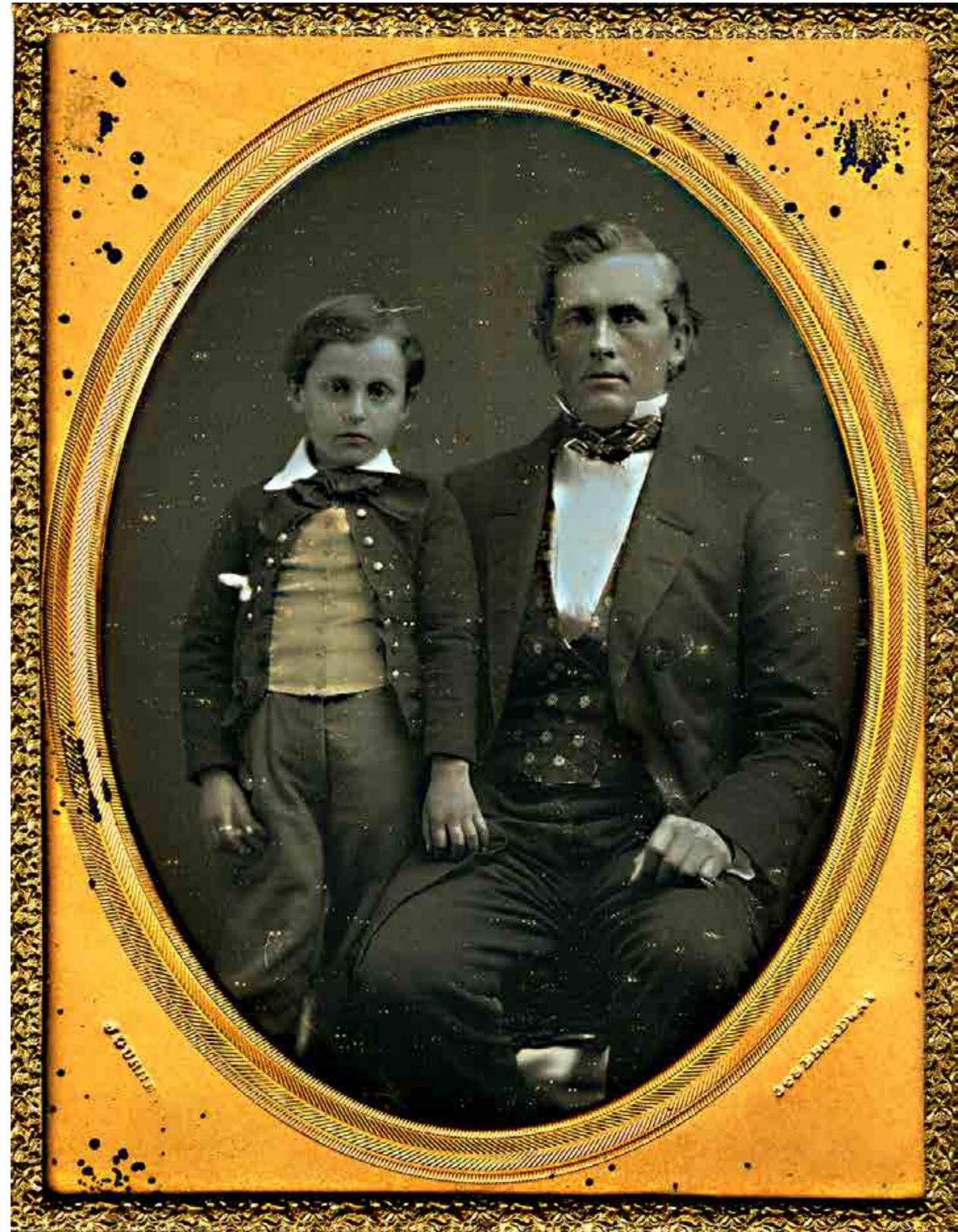
**Lot 7. DAGUERRETYPE. WOMAN WITH A BONNET, GLASSES, BY GURNEY.**

¼ plate daguerreotype, tinted, sealed. Gurney's 189 Broadway address is stamped on the bottom of the mat. Separated cover. [3+] \$175 (Est. \$200 - \$500)



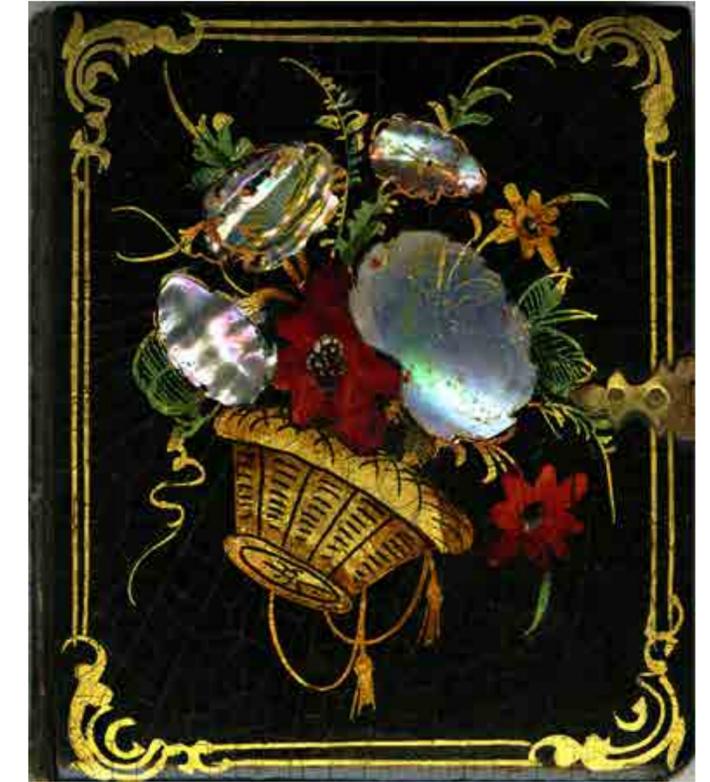
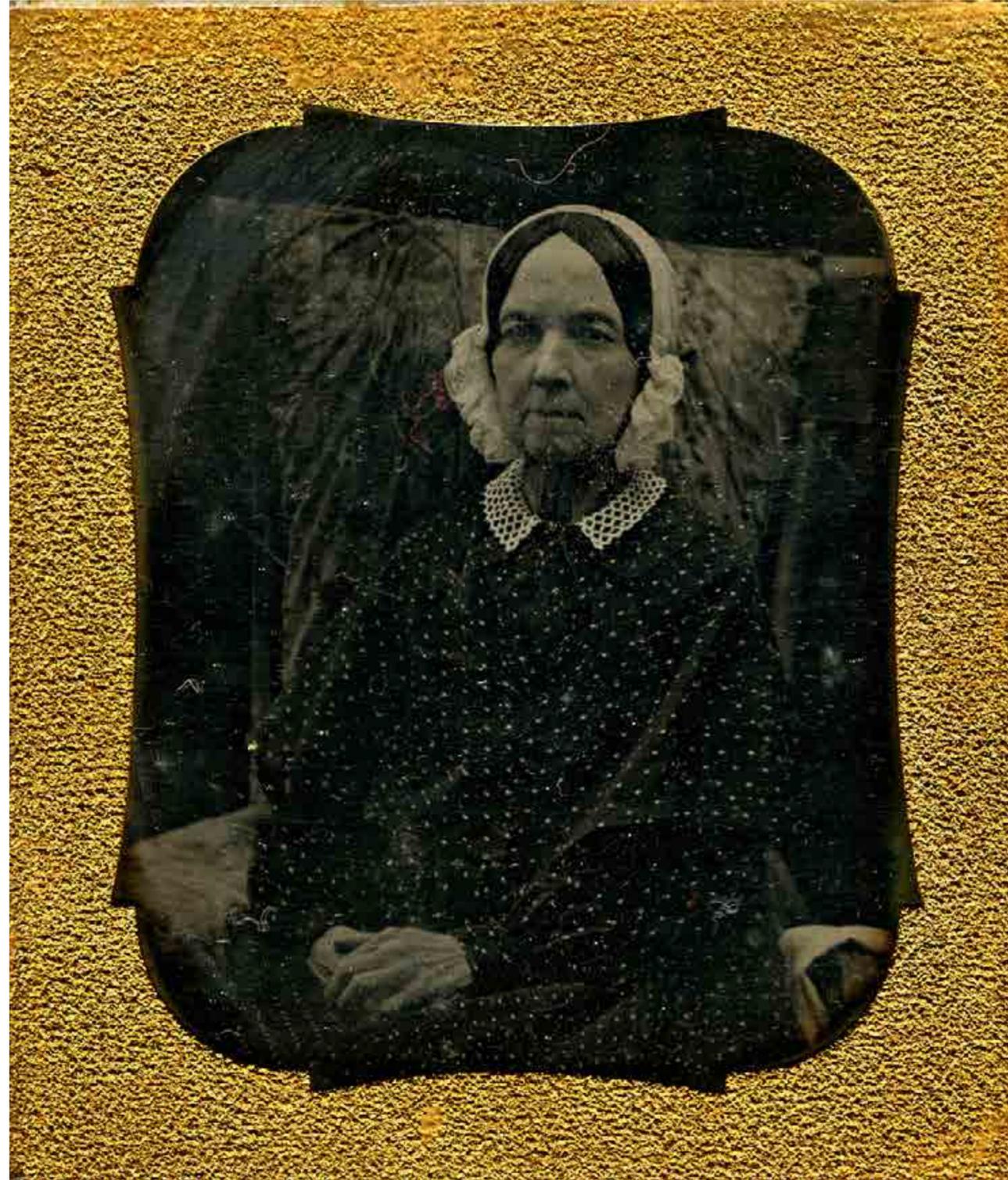
**Lot 8. DAGUERRETYPE. FATHER AND SON, BY GURNEY.**

½ plate daguerreotype, sealed. Both subjects are elegantly dressed. There is nice coloring on the boy's jacket. There is a brief bit of what appears to be coloring on the bottom of the father's jacket (his left side.) In a perfect example of a geometric thermoplastic case. Berg 3 -3. [4-] \$1600 (Est. \$1800 - \$2500)



**Lot 9. DAGUERROTYPE.  
INVALID WOMAN PROPPED  
UP IN A CHAIR.**

1/6 plate daguerreotype,  
resealed. The maudlin subject  
is balanced by a brilliant  
example of a basket of flowers  
case with mother of pearl,  
gold inlay, and hand painting.  
It is quite rare to have such  
a case in perfect condition.  
Daguerreotype is [3]. Case is  
[4] \$500 (\$600 - \$900)



**Lot 10. WINTER SCENE, FATHERS AND SONS IN SLEIGHS.**

1/6 plate daguerreotype. The exposure is outstanding. The sky and snow are not solarized, The horses and figures in sleighs in the foreground are dark, and yet the barn and landscape in the background are clear. There are two pairs of horses. One pair is obscured by the other one, but notice the pairs of three visible horses' legs. There are some light scratches at the right side, and some few other wispy ones. The overall effect is pleasing. Resealed. [D3] \$950 (Est. \$1000 - \$2000)



**Lot 11. GREEK REVIVAL HOUSE IN WINTER.**

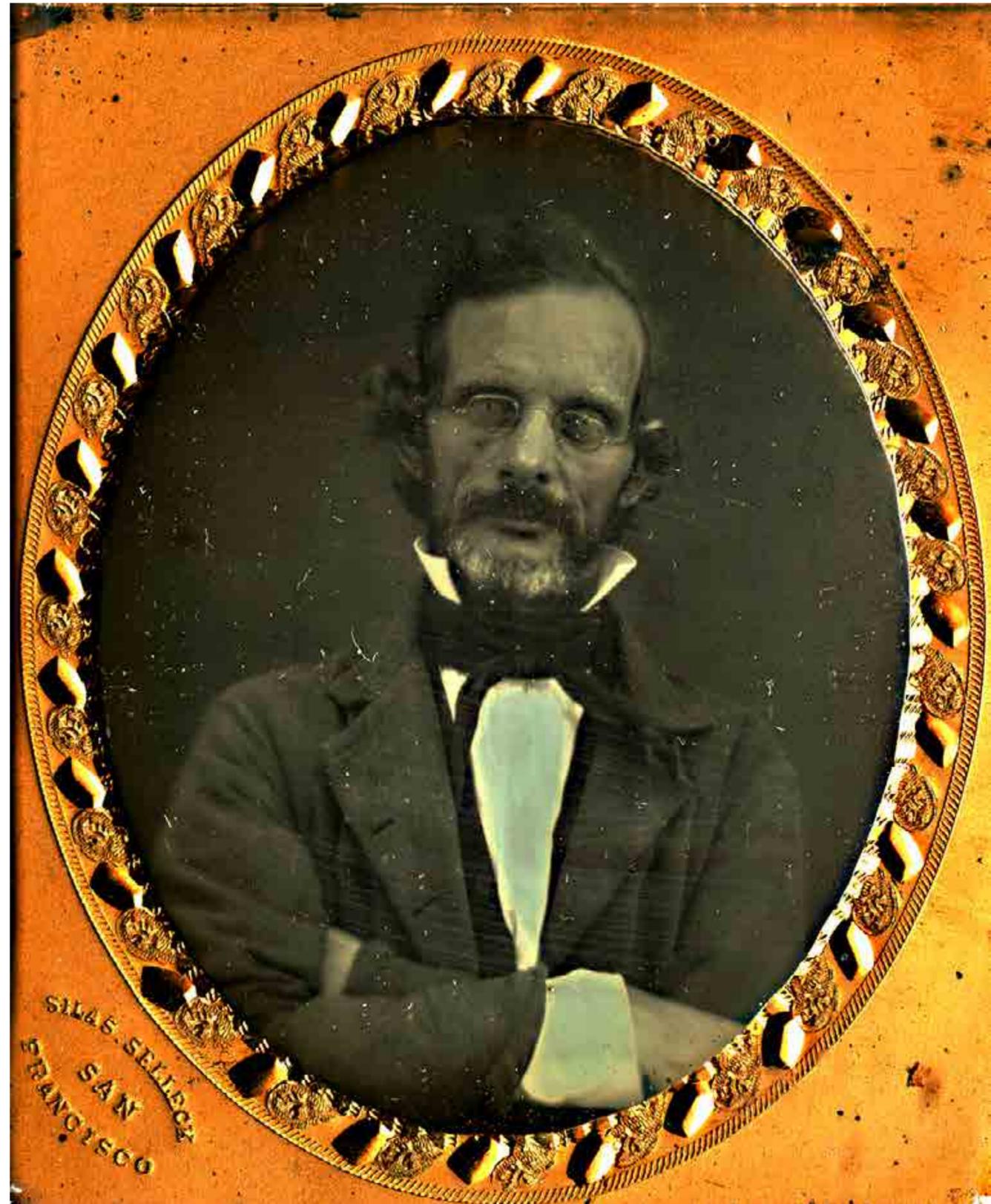
1/6 plate daguerreotype, sealed, in a full case with floral design. The image was made in the winter. The bare branches allow the house to be fully seen. The tops of branches rise above the forest in the background. Another house is visible in back. The image is a little dark. [3] \$1200 (Est. \$1300 - \$1600)



**Lot 12. CALIFORNIA CHARACTER WITH GLASSES BY SELLECK.**

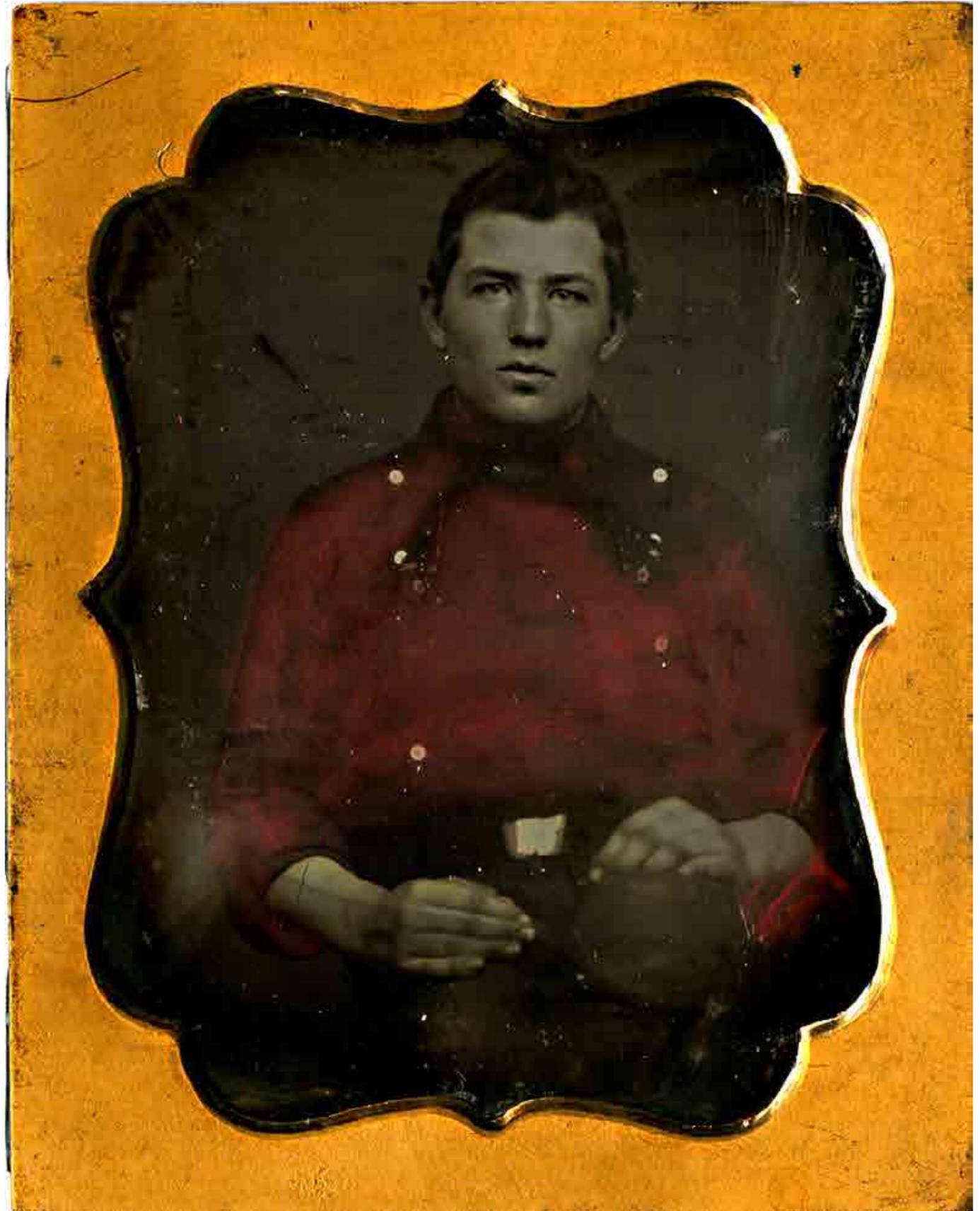
Could he be a writer? 1/6 plate daguerreotype by Silas Selleck, San Francisco (stamped on the mat.) Resealed, in full case.

Selleck began his daguerreian career as a principal operator at Brady's Gallery in NY. During that time he befriended Muybridge (then Muggeridge), who later worked for a time at Selleck's San Francisco Gallery in the 1860's. Selleck also was in partnership with George Johnson in Sacramento and later San Francisco. He was a major figure in the San Francisco photography scene. There is a lot of information about him in Palmquist and Kailbourn's "Pioneer Photographers of the Old West." Daguerreotypes by him are rare. The subject has a lot of character [4] \$650 (Est. \$900 - \$2000)



**Lot 13. YOUNG FIREMAN WITH RED BLOUSE.**

1//9 plate daguerreotype in a full case with lyre clasp. He holds his hat in the lower right, but its details are not clear. Without the hat his handsome face stands out. There is a soft bump on the lower left of the plate. [D4-] \$450 (Est. \$500 - \$900)

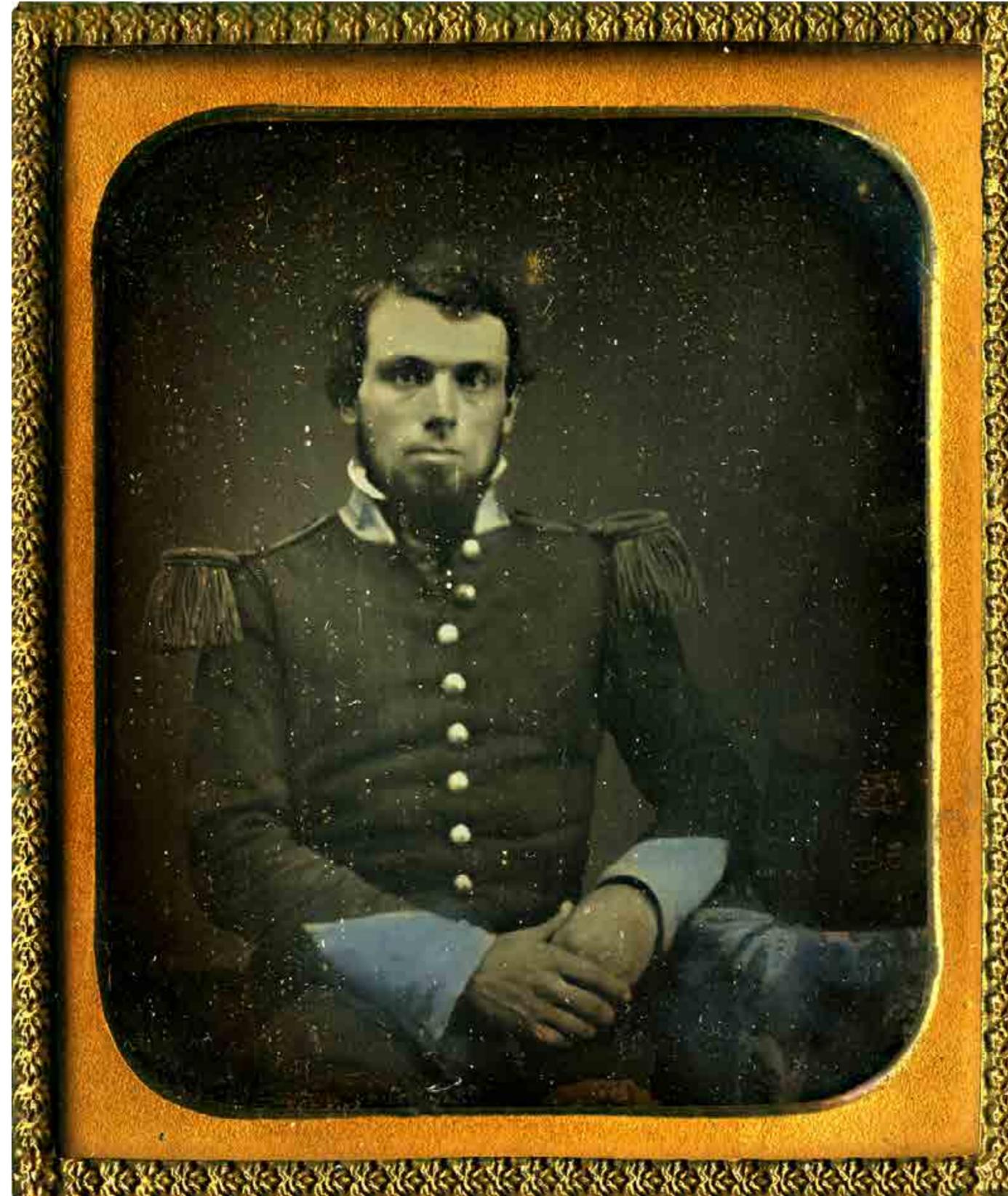


**Lot 14.**

**DAGUERRETYPE.**

**55th REGIMENT YOUNG  
OFFICER WITH SHAKO.**

1/6 plate daguerreotype.  
The "55" on his shako on  
the table can just be made  
out, The object would  
appear to be from the  
1850's, so probably before  
the Civil War. It is likely  
that he was still active and  
participated in the war.  
The young officer appears  
calm. There is nice blue  
tinting and gilding. There  
are what seem to be  
original seals that I don't  
want to open so I must  
accept a slight clouding  
under the glass. The plate  
appears bright and free  
of damage. [4-] \$500 (Est.  
\$600 - \$1200)



**Lot 15. DAGUERRETYPE.  
DASHING FRENCH OFFICER.**

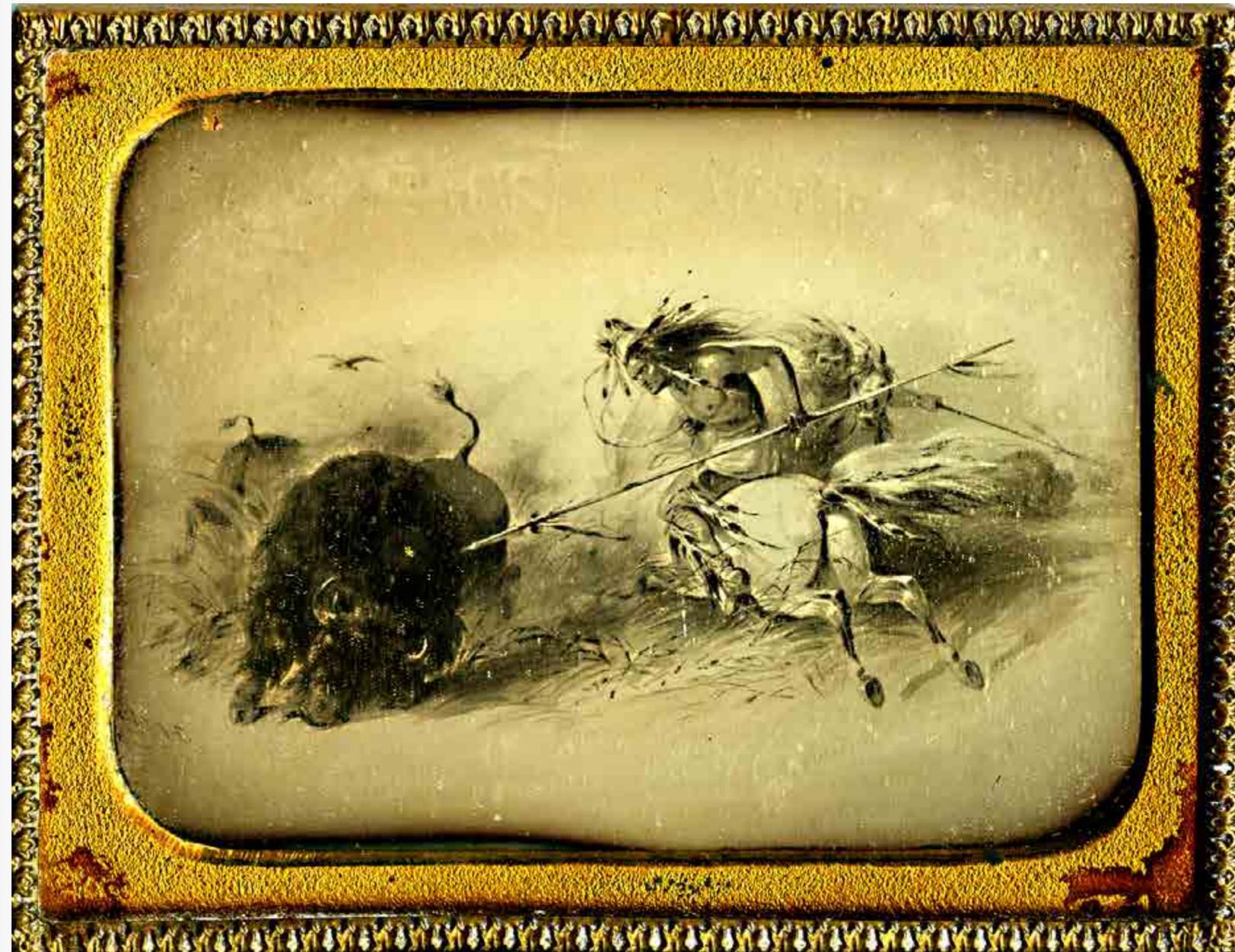
¼ plate oval daguerreotype  
in a fine oval velvet case with  
convex glass. Brilliant coloring.  
He holds a baton in one hand,  
and something in the other. His  
cap is on the table. Everything  
about this object is gorgeous.  
[4] \$1500 (Est. \$1800 - \$2500)



**Lot 16. DAGUERRETYPE.**

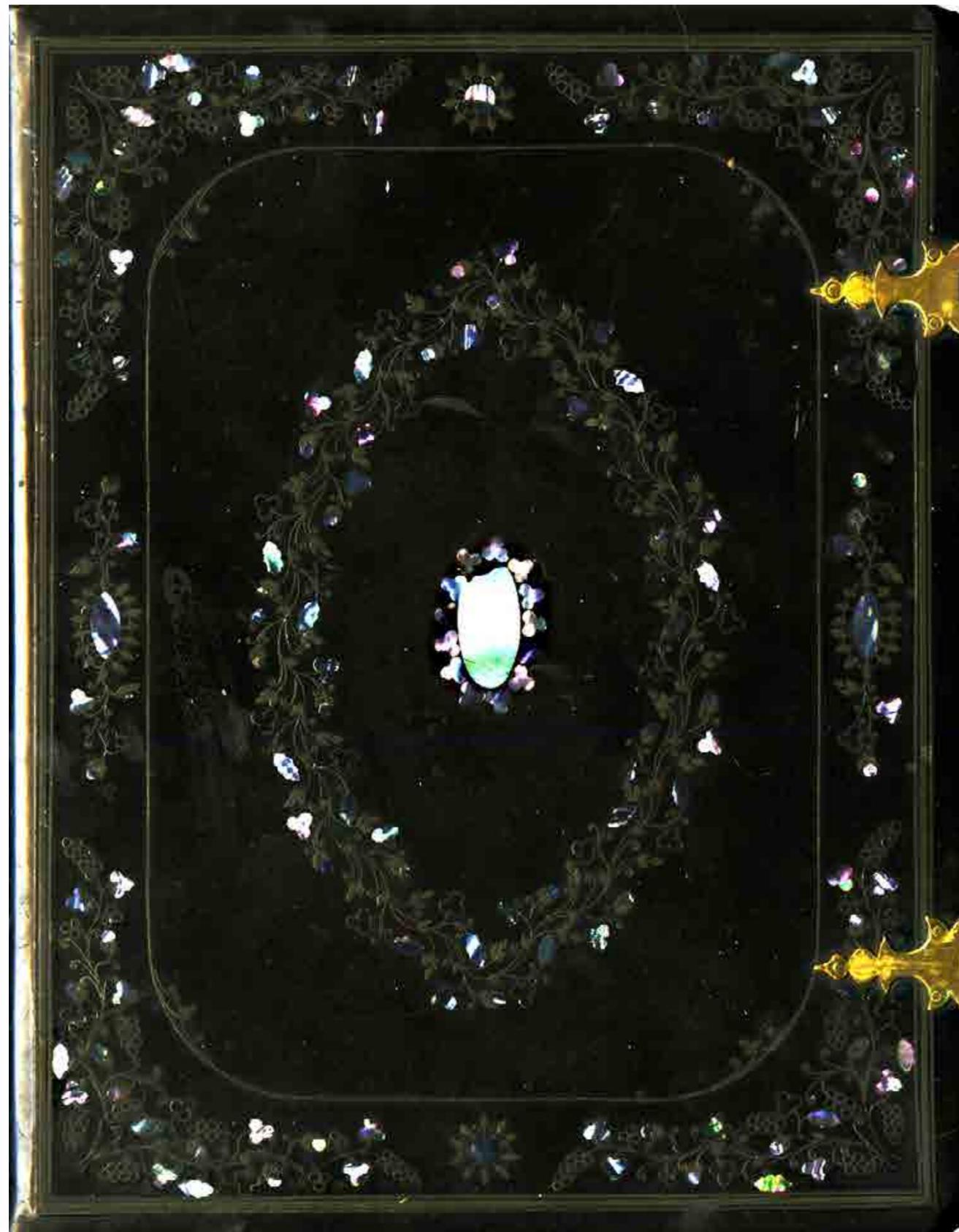
**ETCHING BY F. O. DARLEY.**

1/4 plate daguerreotype. Felix Octavius Carr Darley (1822 – 1897) was the major magazine and book illustrator of his time. He illustrated many of the early works of great authors of the period, Washington Irving, Poe, Dickens, Cooper etc. In his early '20's he undertook a sketching trip to the Far West, influenced by Catlin's "Letters and Notes on the Manners, Customs, and Conditions of North American Indians" 1841. Darley's "Scenes in Indian Life" was published in 1843. This daguerreotype was made soon after. One wonders about the occasion for which it was made. This is very early for a daguerreotype of a Western artwork. The hinged case seems original, and confirms an 1840's date. [4] \$1600 (Est. \$1800 - \$2500)



**Lot 17. VERY RARE FULL  
PLATE CASE**

(9 x 7 inches) with mother of pearl floral decorations, silver wire inlay. Book-style spine with "TOKEN" in gilt letters. This case is so rare it isn't listed in Paul Berg's monumental book on cases. As often with cases with heavy covers it is neatly separated from the spine, but the back cover is still attached. Upon close examination it appears that some of the tiny mother of pearl attachments are missing but the basic design is quite clear. [D4-]\$1500 (Est. \$1600 - \$2000)



**Lot 18. VIGNETTE OF A WOMAN.**

1/9 plate oval. hand-colored salt print in a fabulous tortoise shell case with a wonderful arrangement of hair inside the cover. The hair is held in place with a small gold bar covered with tiny seed pearls. [4] \$500 (Est. \$600 - \$1200)



**Lot 19. “VIEWS OF EARLY ST. LOUIS” (ca. 1895) BASED ON EASTERLY DAGUERREOTYPES, by Emil Boehl.** Thomas Easterly’s great daguerreotypes came to the attention of the wider daguerreian community via Delores Kilgo’s “Likeness and Landscape” (1994.) Many of the daguerreotypes illustrated were in the collection of the St. Louis Mercantile Library. Very few of Easterly’s scenic daguerreotypes have come to light since then.

Emil Boehl (1830 – 1899) was a St. Louis commercial photographer. Besides his own work, he made copies of Easterly’s daguerreotypes, which he distributed as his own work.



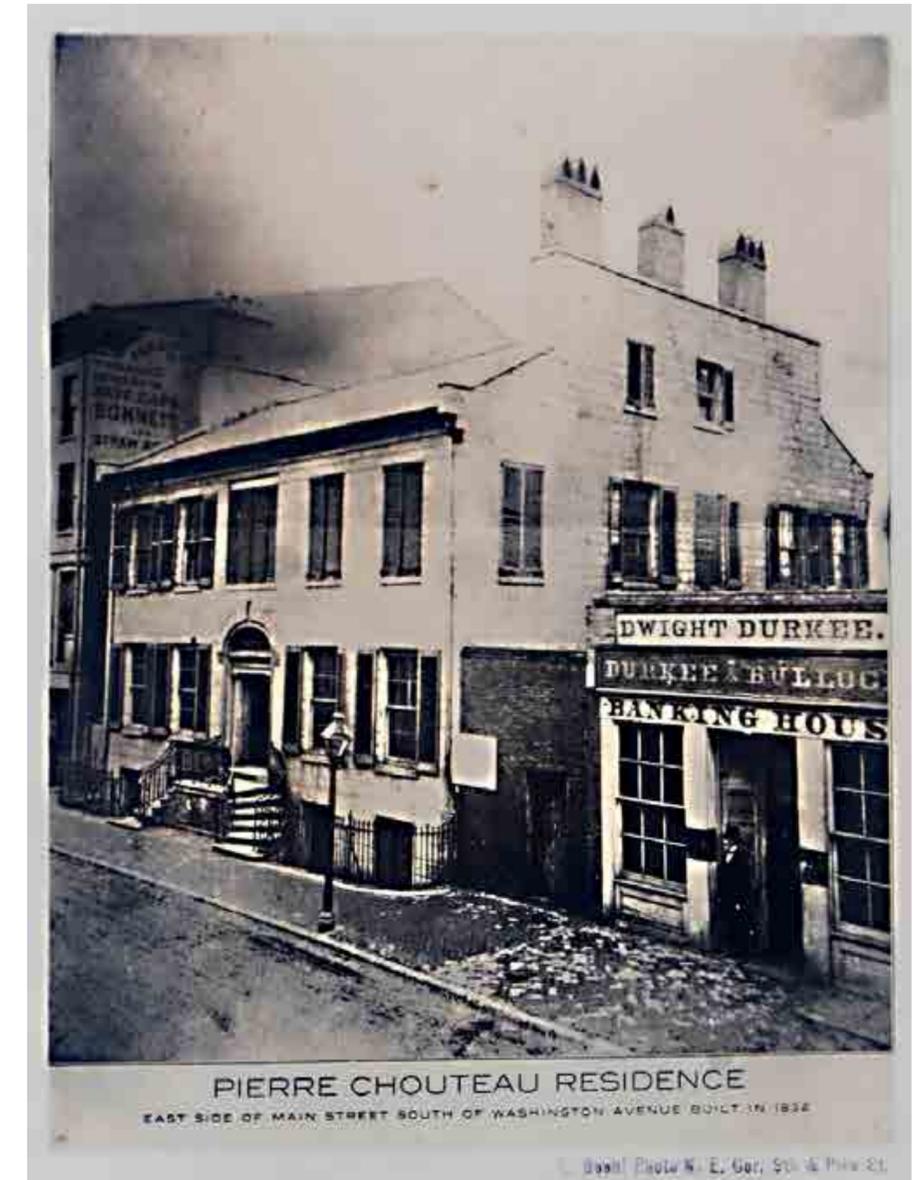
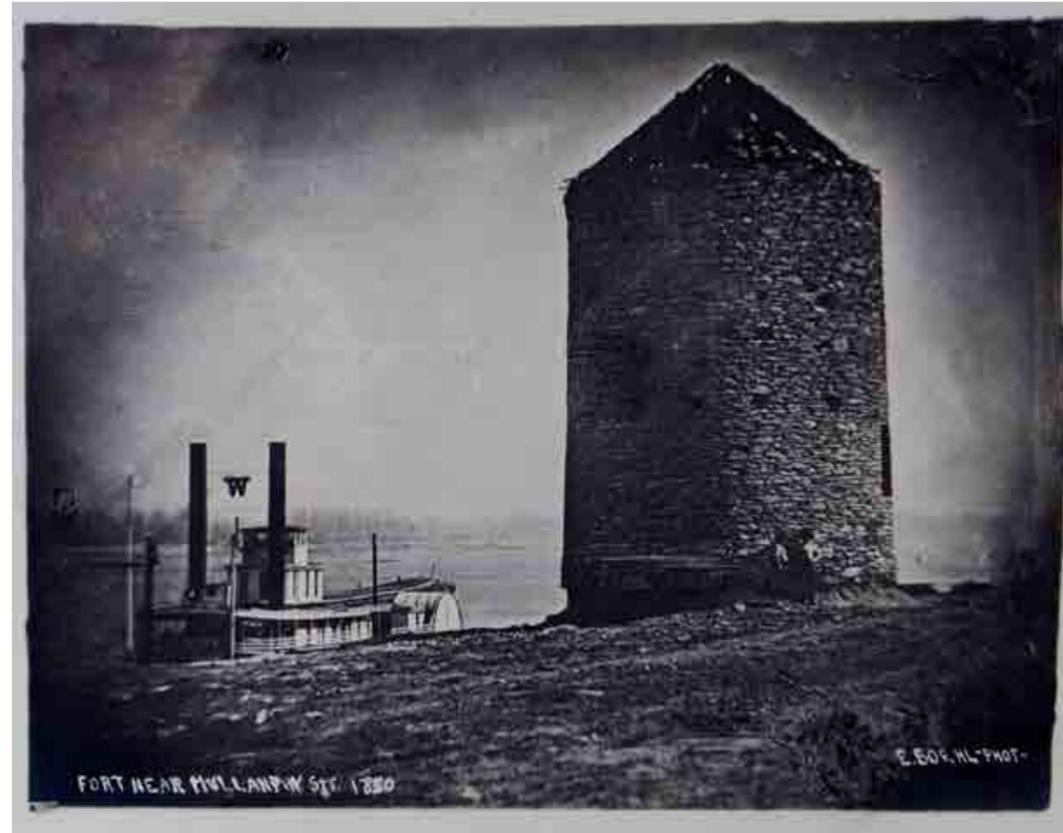
**CHOUTEAU POND. 1850.**

1000 Cupples Station

## CONTINUED

This large 13 5/8 x 16 5/8 - inch bound volume has 35 pages. It has a red cover with “Views of St Louis” in gilt letters. Each page has a large photograph printed directly on a page, or a photograph printed on a card that is mounted on a page. These are vintage brown-toned matte silver prints. They range in size from 5 1/2 x 9 inches to full page. They are arranged in a rough chronological order.

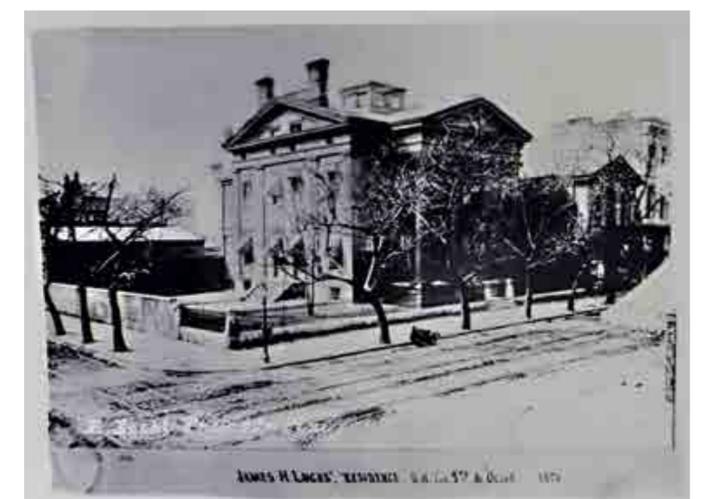
The first image is a copy of an 1840 watercolor. The second is a variant from the same time as the daguerreotype that is illustrated on the jacket cover of Kilgo’s book. The rowboat that is seen at the bottom of the cover image is now out on the pond, and there are other differences. This album throws light on Easterly’s practice and shows other variants and new images.



## CONTINUED

There is one other variant of a known Easterly daguerreotype. There are four that are exact copies of daguerreotypes illustrated in Kilgo. There are about 10 other photographs that seem to be copies of daguerreotypes by Easterly that are not in Kilgo. The later photographs by Boehl are themselves quite interesting. There are some large pencil notations on the back of some pages that give information about the later structures on the same spot as the illustrated scene. This suggests that this album was used as a guide to scenes in early St. Louis, as the title suggests.

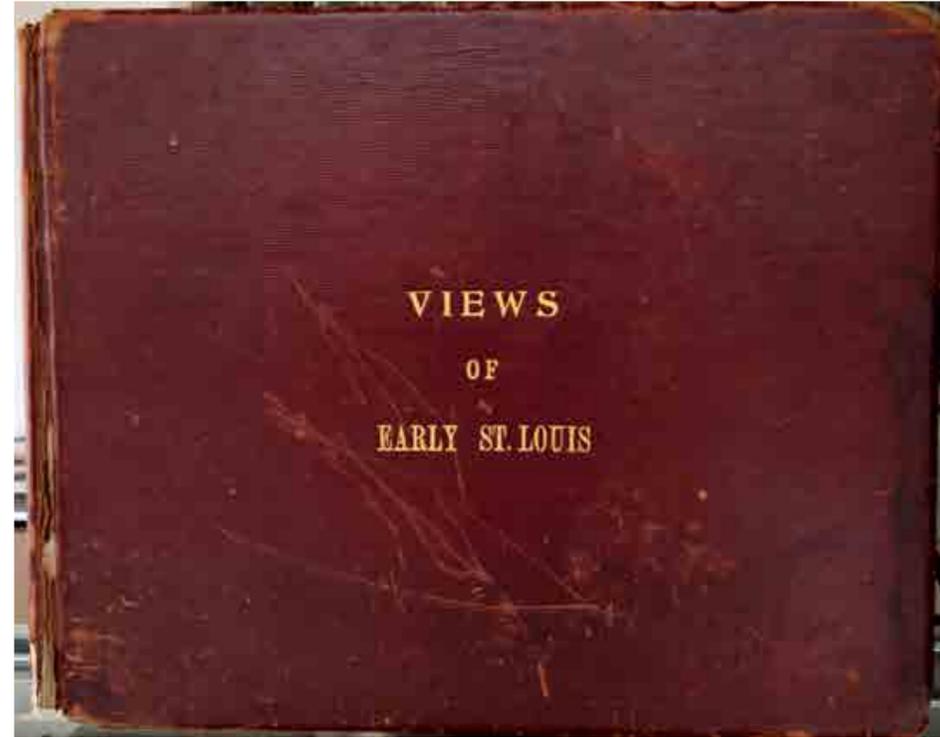
The covers are still bound but the spine shows some wear. The pages are all tightly bound and the photographs are fine with no damage. [3+] \$2500 (Est. \$3000 - \$5000)



CONTINUED



CONTINUED



# Be·hold

## AUCTION 67

Digital Brochure

January 29, 2019

CONTACT US TO ARRANGE TO SEE THE MATERIAL  
AND TO DISCUSS OTHER MATTERS

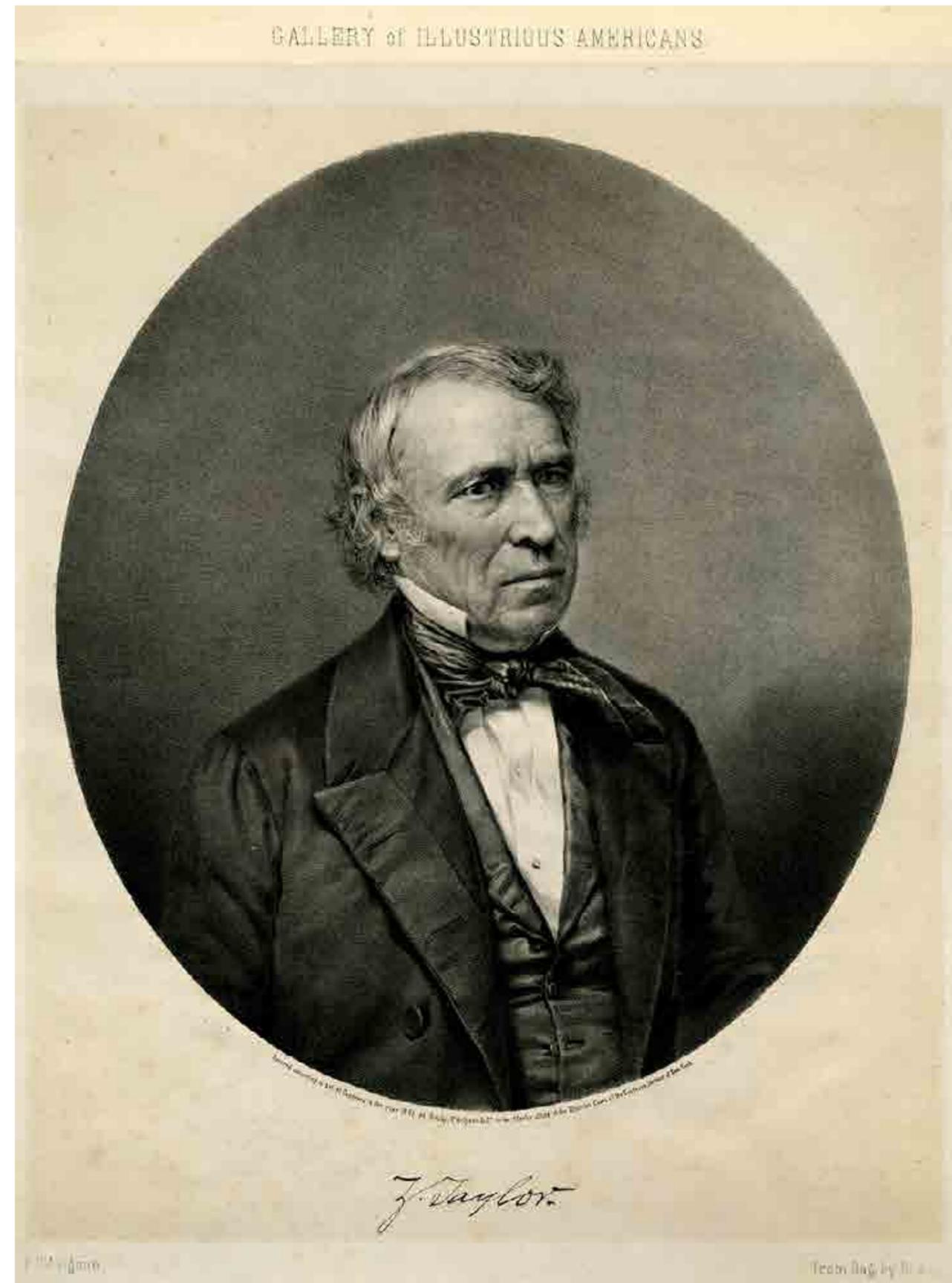
**We welcome phone bids and bids placed with us directly.**

Call 914.423.5806 or email [behold@be-hold.com](mailto:behold@be-hold.com) for arrangements and appointments.

**Lot 20. ZACHARY TAYLOR.**

From Brady's "Gallery of Illustrious Americans." This is an engraving by F. Davignon from a daguerreotype by Brady, on the original large mount with Taylor's printed signature. An 1849 copyright by Brady and D'Avignon is printed beneath the 11 x 9 1/2 - inch oval image. The image is in a 12 1/2 x 10 5/8 rectangle on a 21 1/2 x 15 3/4-inch sheet. D'Avignon's 323 Broadway address is imprinted on the sheet, and beneath it is an embossed stamp for "Brady and D'Avignon/Proprietors, New York."

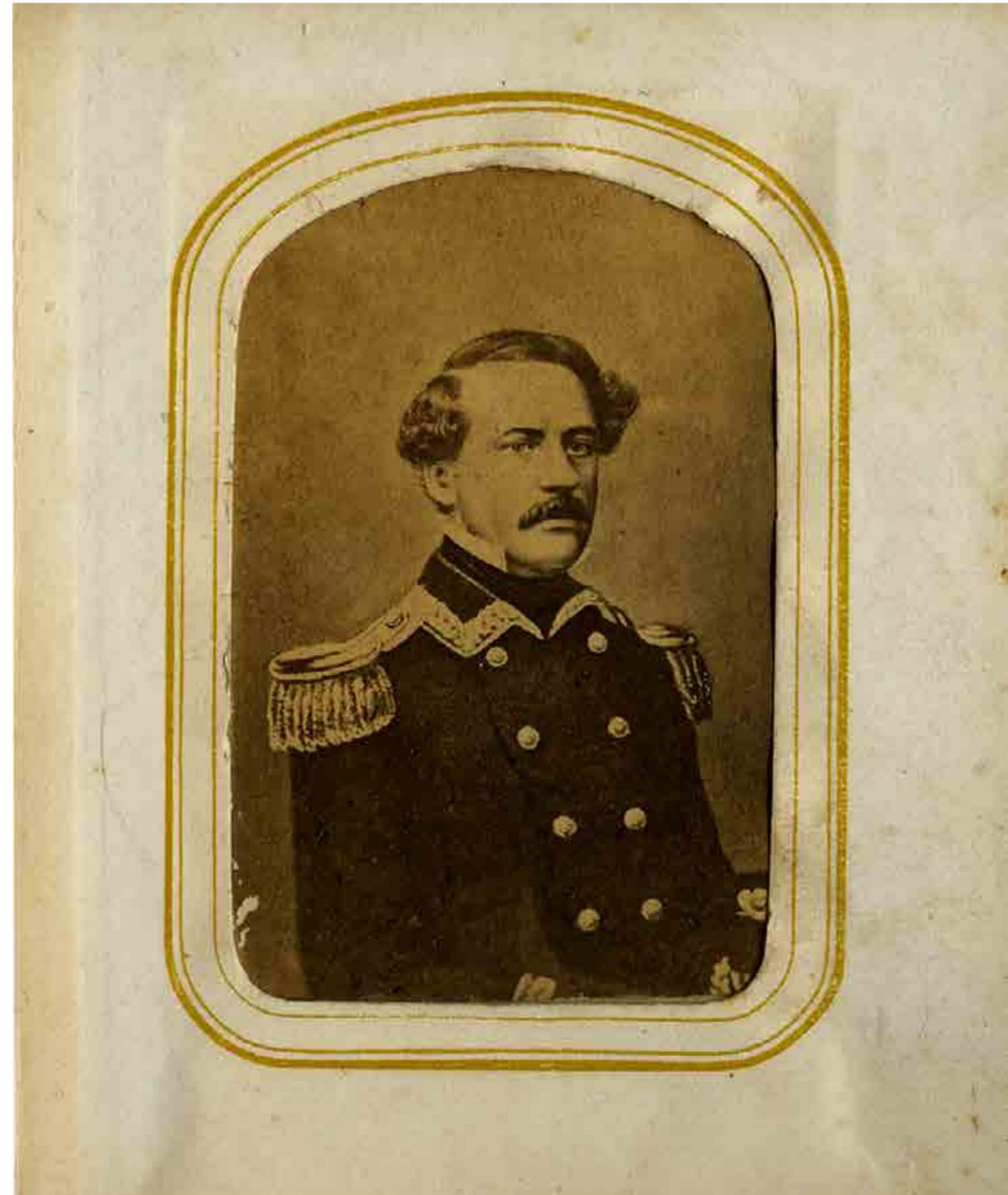
This is a rare opportunity to acquire a major example from this important publication. There is a very light overall water stain that does not show up until the bottom of the large sheet, where it becomes quite noticeable. It may respond favorably to professional treatment. The oval image in its rectangular framing looks quite good. [2+] \$300 (Est. \$400 - \$600)



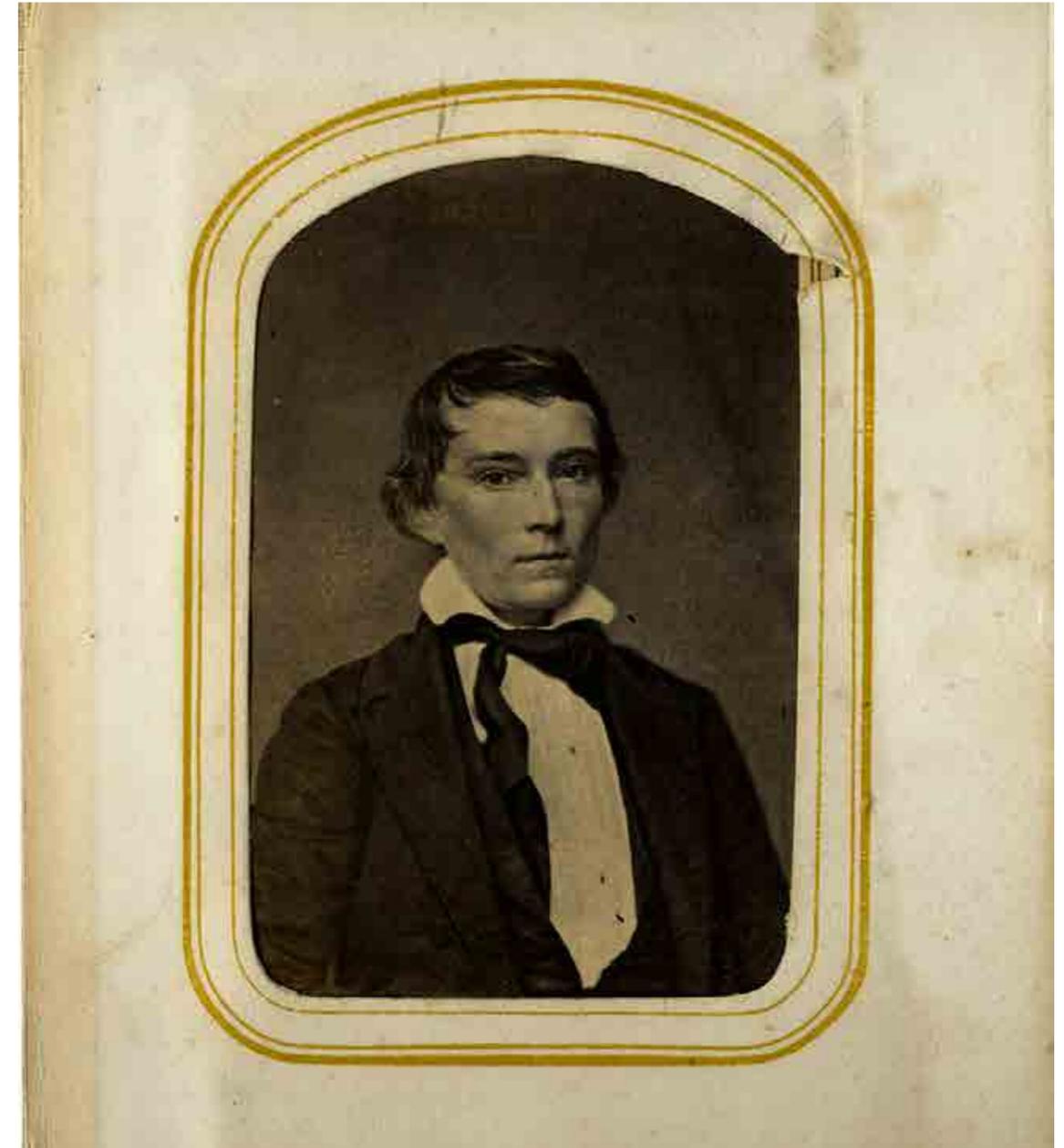
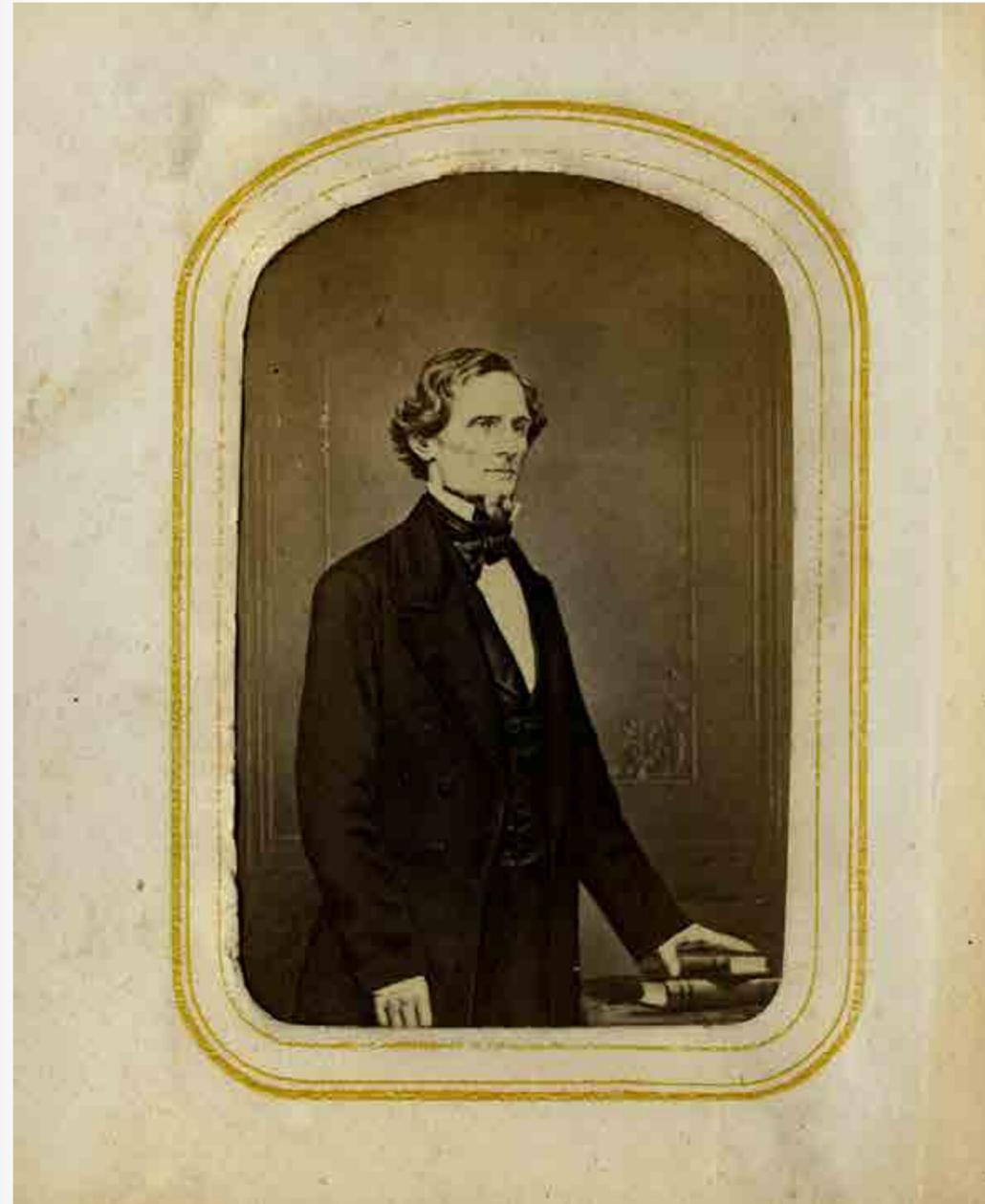
## Lot 21. ALBUM OF 37 CDV NOTABLES.

There is an early typed list by the collector, with the original prices.

- Parson Brownlow, by Anthony. Crisp corners.
- Henry Ward Beecher, Gurney, rounded corners
- Beecher, standing, no maker
- Horace Greeley, no maker, (weak)
- Reverly Johnson, Statesman & Jurist, Dred Scott & other cases. Crisp corners.
- Chief Justice Tenney, oval vignette by James ....., Phila.. Crisp corners
- Mrs. John C. Fremont by Anthony, Crisp corners.
- Ira D. Sankey, gospel singer, composer. Crisp corners.
- Dwight L. Moody. Evangelist, Crisp corners.
- George Opdyke, Mayor of NYC during Civil War. Draft riots. By Fredricks. Crisp corners but the left edge is rough. Name scrawled on verso is possible signature [?]
- N. P. Willis & Son. Willis is a well dressed giant By Gurney. Crisp corners but a rough edge.
- Governor Smith by Tyler, Newport. Crisp corners.
- Cornelius Vanderbilt, Gurney. Bottom margin neatly trimmed
- James Fisk, Jr. Gurney. Original rounded corners
- John Wilson, actor, by Higgins, Boston. Crisp corners.
- Hon J. J. Stevens, by Anthony/Brady, First Governor of Washington Territory, became Brig. General and killed in 1862 Battle of Chantilly, Anthony/Brady, crisp corners.

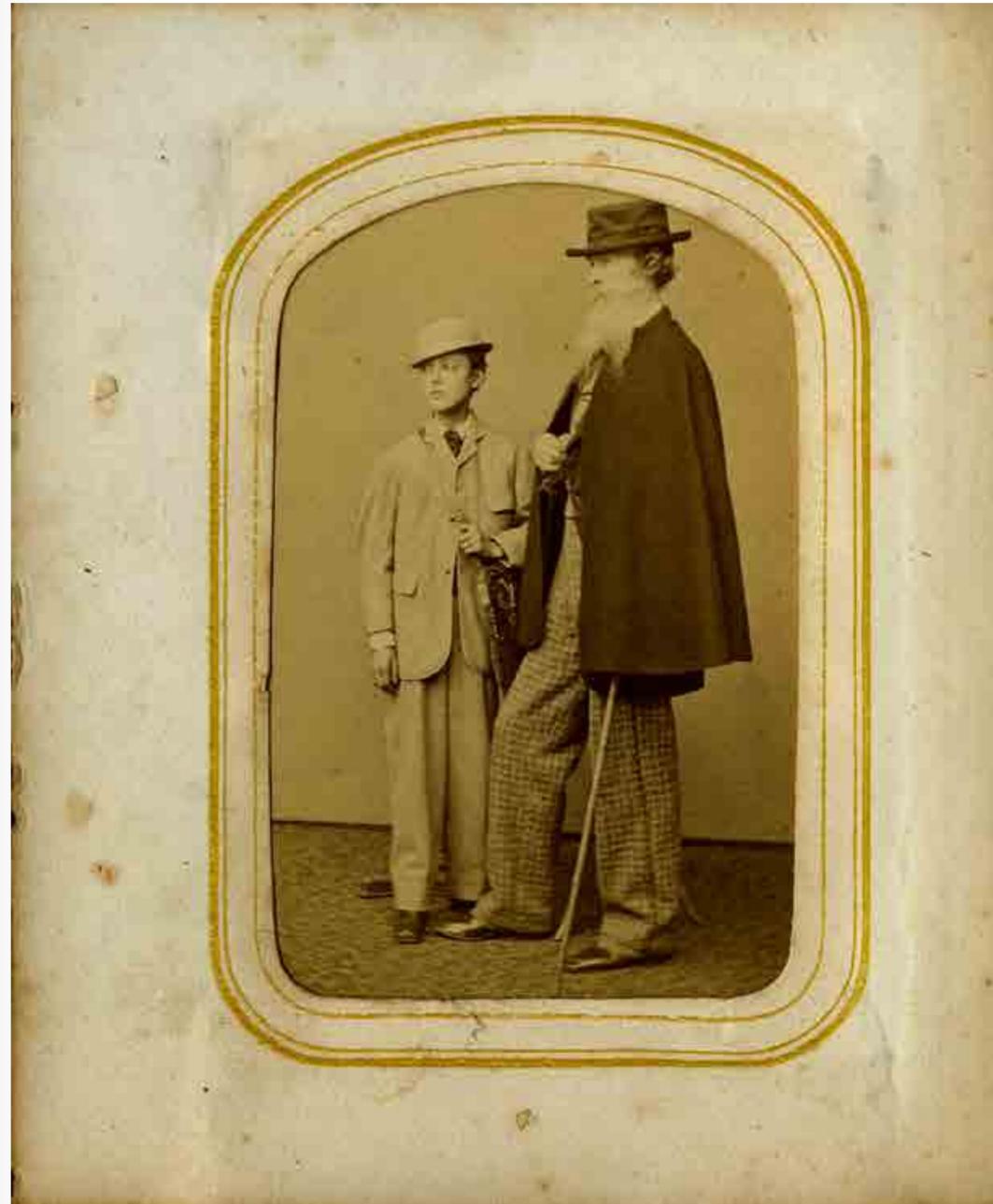


- Edward Everett, Black & Case, Newport. Crisp corners. 2- 2 cent Prop stamps, one above another.
- “The Lecture Platform” composite view, 45 people identified on the verso. Bottom clipped, rough.
- Jenny Lind, vignette drawing, advertising label verso for Guilles & Alles, Interior Decorators, NYC
- Grant in Peace” composite drawing. Corners clipped.
- Grant and family.
- Lucy Stone, Abolitionist, fought for women’s rights. By Warren, Boston
- Thomas Buchanan Read, painter and poet. “Reed Buchanan” in pen bottom margin, no maker, trimmed.
- Lydia Logan, wife of Gen. Logn, by A. McCormick, Oxford PA.2 c, Rev stamp cancelled “Oxford”
- Mrs. Lincoln, vignette from litho
- Lincoln, vignette from litho
- President Johnson, vignette from litho
- Schuyler Colfax. Uncommon portrait, crisp corners, no maker
- Robert E. Lee in General’s uniform. No maker. Crisp corners
- Jefferson Davis, By Scholten, St. Louis. Slightly rounded corners



- Alexander Stevens, VP of Confederacy. Anthony/Brady, Slightly rounded corners.
- John Brown, from drawing
- Grant and family, composite from drawing
- Seward, seated profile by Anthony/Brady with Brady copyright. Crisp corners
- American Methodist Ladies' Centenary Assoc. From elaborate etching, extensive text on verso. By S. J. Hallett, NY.
- Mary Anderson, actress

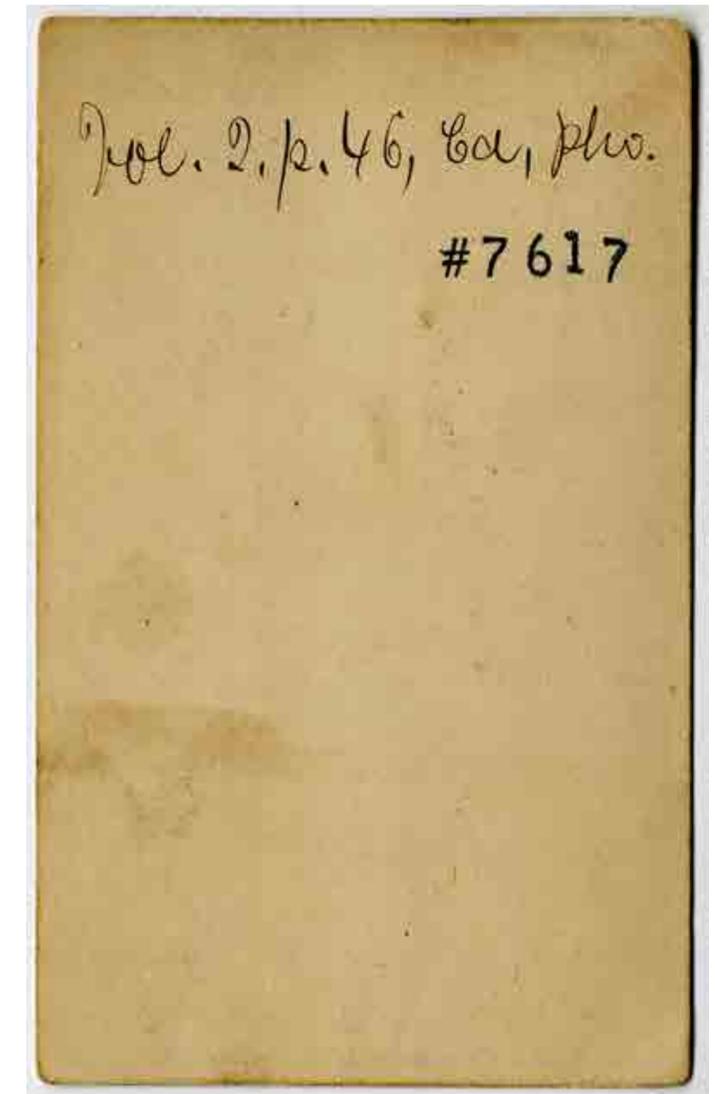
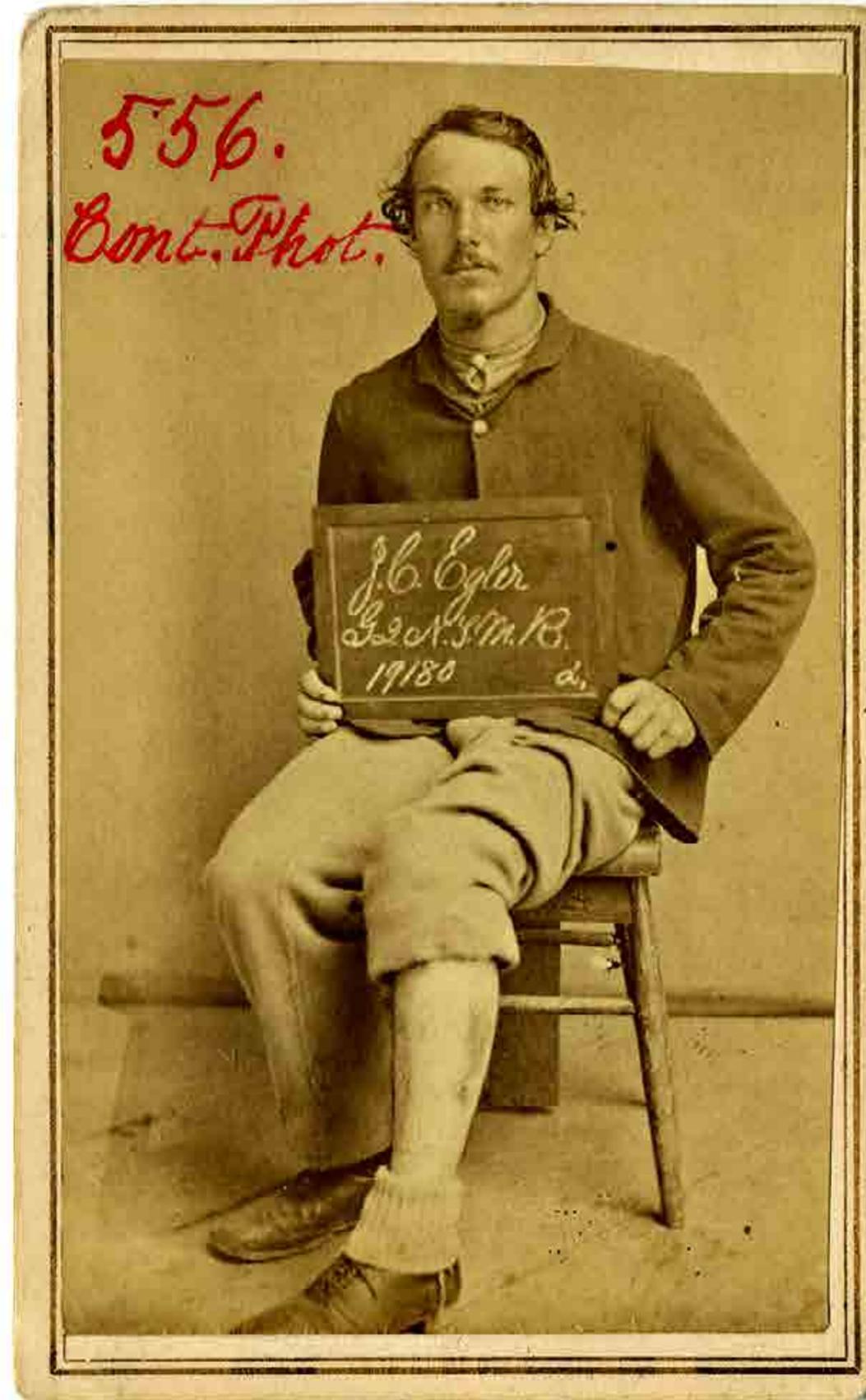
Condition varies from [2] to [3] \$500  
(Est. \$600 - \$900)



**Lot 22. CIVIL WAR MEDICAL CDV by REED BONTECUE.**

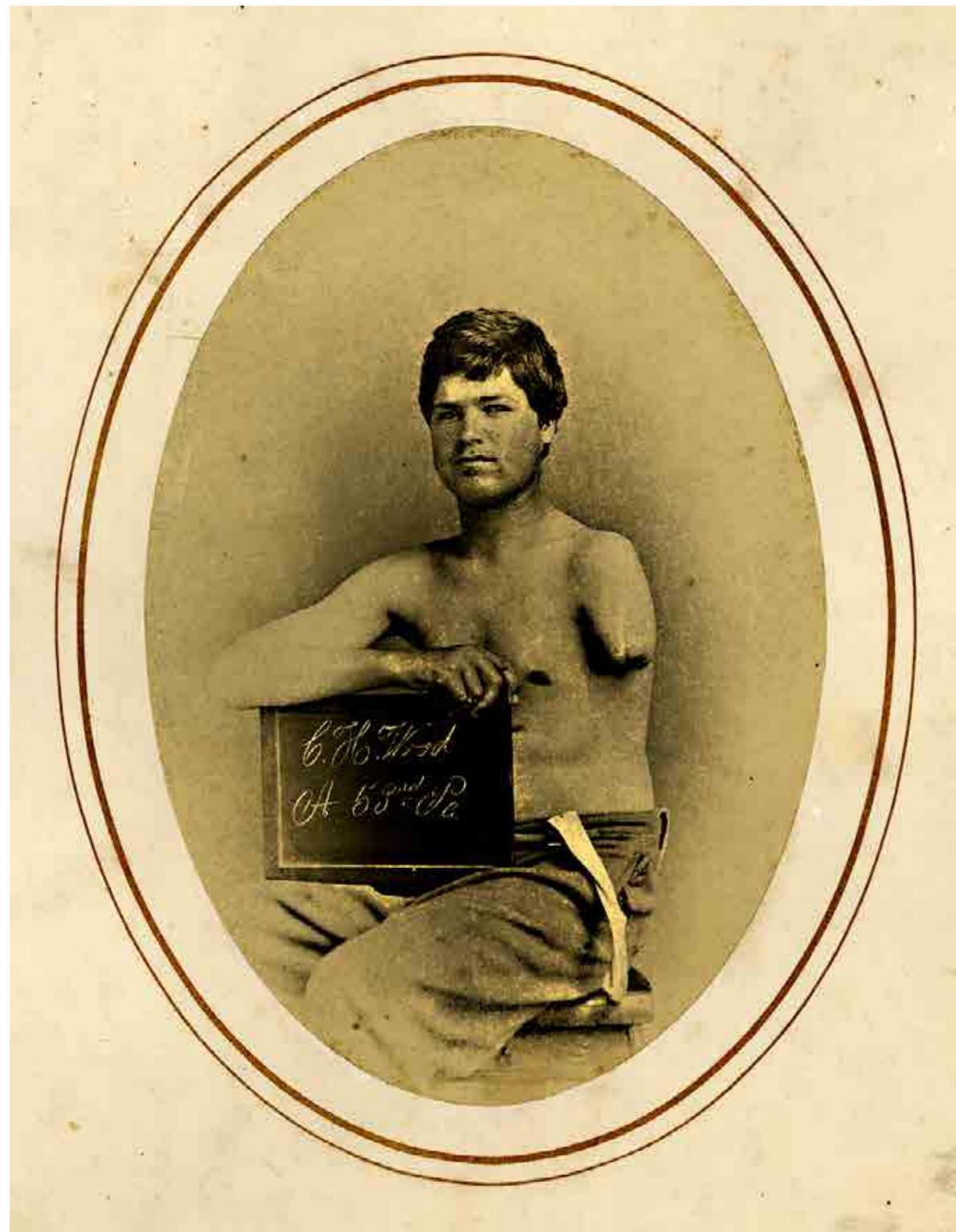
This is an extremely rare CDV from Bontecou's own album of CDV's. Bontecue was the Surgeon in charge of the Harewood U.S. Army General Hospital in Washington. He had the vision to take photographs of the wounded soldiers who came into the hospital's care, a pioneering achievement not only in medical photography but in the history of photography in general. Each subject is posed with his name and ID on a slate. They are artfully posed without sentimentality.

This subject is George W. Egglar of the 2nd NY Mounted Rifles. He was mustered in on 1/29/64 and mustered out for injuries on 8/10/65. He thus served at Spottsylvania Court House, Cold Harbor and Petersburg up to Lee's surrender. The regiment suffered great losses in all its battles. He poses showing the wounds on his leg Signed and numbered by Bontecou in red on the print. A pen inscription on the verso indicates "Vol 2, p. 46." The CDV is without damage. [3] \$900 (Est. \$1000 - \$1500)



**Lot 23. SOLDIER WITH  
AMPUTATED ARM BY REED  
BONTECOU.**

This is an oval albumen print, 8 x 5 – inches, within an imprinted gilded frame on an 11 7/8 x 9 1/2 - inch mount. It comes from a large album Bontecou used as a teaching tool. The subject is Charles H. Wood. He was mustered in on 4/4/64 in the 53d Pennsylvania. Wood poses with his stump “amputated in the field.... by a circular incision” [according to the label on the verso.] This reminds one of classical sculptures that have lost an arm. [3]  
\$10,500 (Est. \$11,000 - \$15,000)



**Charles H. Wood.**

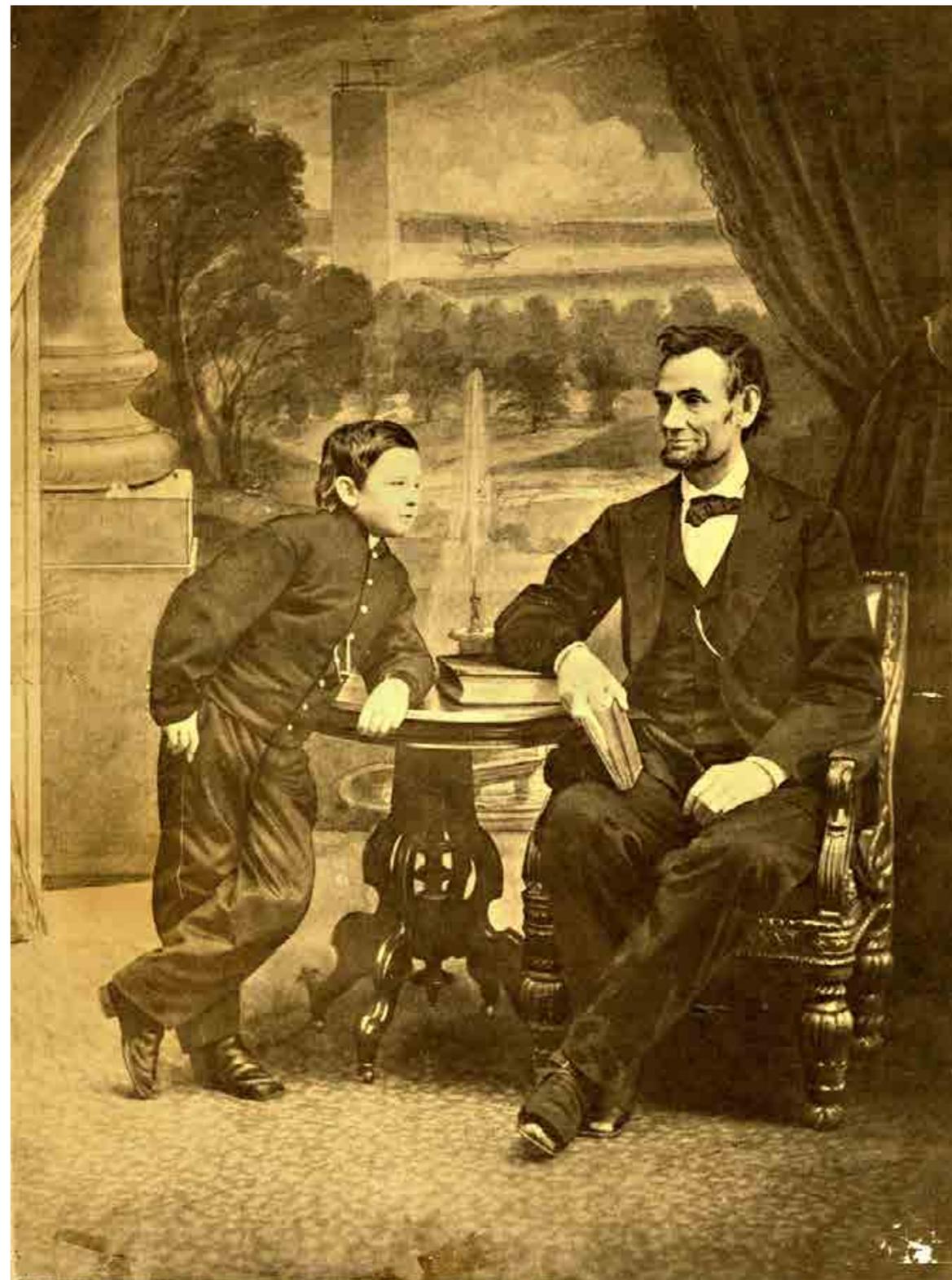
Hospital Number 20.591.

Chas. H. Wood, Private, Co. D, 53rd Pa. Vols., aged 19, was admitted to Harewood U. S. A. Gen'l Hospital, April 5, 1865, suffering from gun-shot wound of left arm, extent of injury unknown. Wounded, March 31st, 1865, at the battle of Petersburg, Va. The left arm was amputated on the field, March 31st, 1865, by a circular incision. On admission, the stump was in good condition. Constitutional state of patient was also good. Result favorable.

Harewood U. S. A. General Hospital,  
R. B. BONTECOU,  
Surgeon U. S. Vols., In Charge.

**Lot 24. LINCOLN AND SON THADEUS BY GARDNER.**

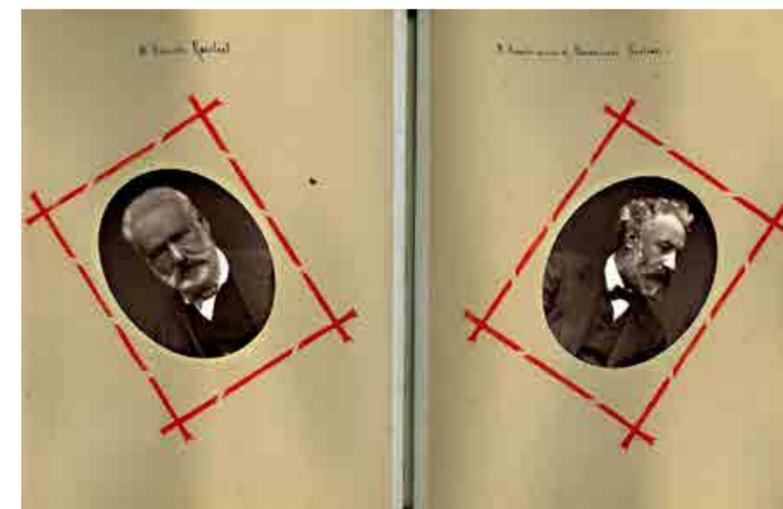
12 ¼ x 9 3/8 – inch albumen print on the original Gardner mount. Title and “The Last Photograph the President Sat For” imprinted on the mount, and “A Gardner Photographer” and “Washington” imprinted beneath the print. This is the original photograph by Gardner that is sometimes seen on CDV’s, The figures have been superimposed on a sentimental background. It appears like this on some CDV’s but is quite rare in this large format on Gardner’s original mount. The print is framed in a modern but not recent mat. There is an overall brownish cast to the print. There is some light staining on the bottom edges. The white spot on the lower right corner is from the negative. [2+] \$500 (Est. \$600 - \$1200).



**Lot 25. UNIQUE ALBUM,  
PHOTOGRAPHS OF NOTABLES—a  
wildly generous wedding present.**

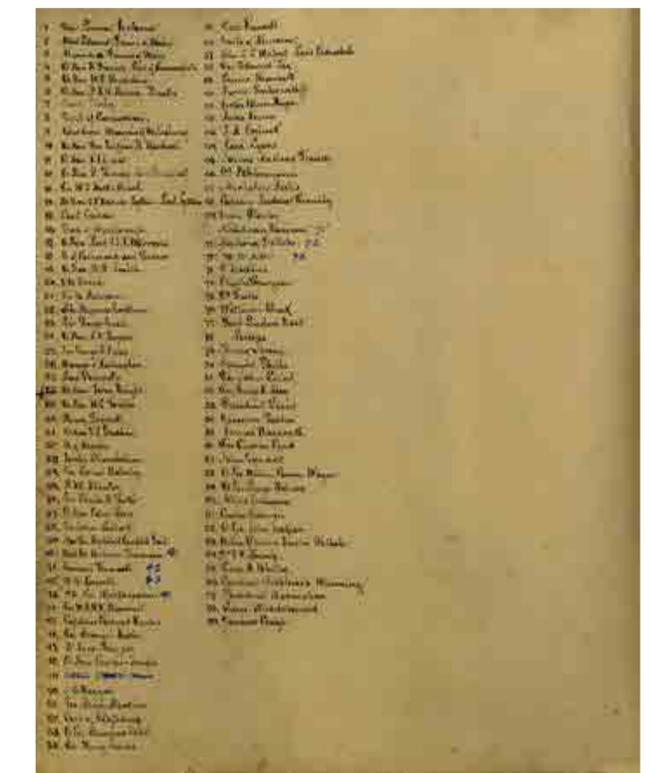
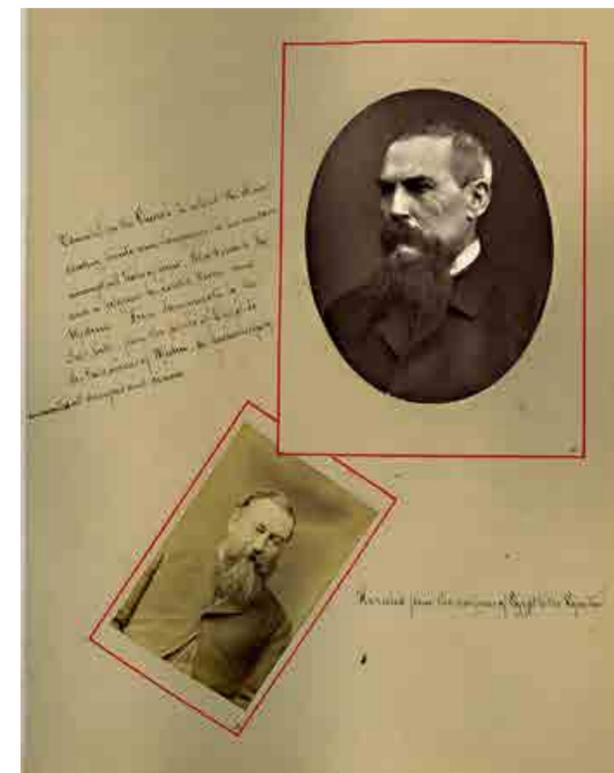
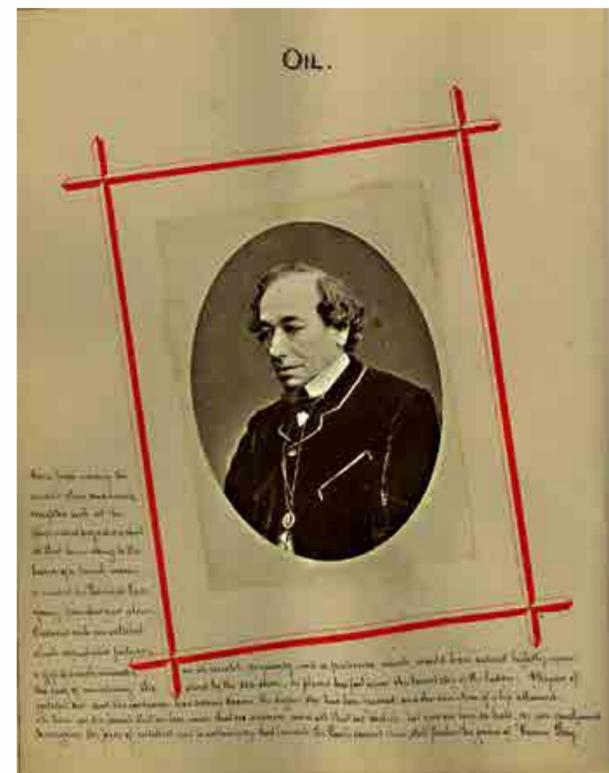
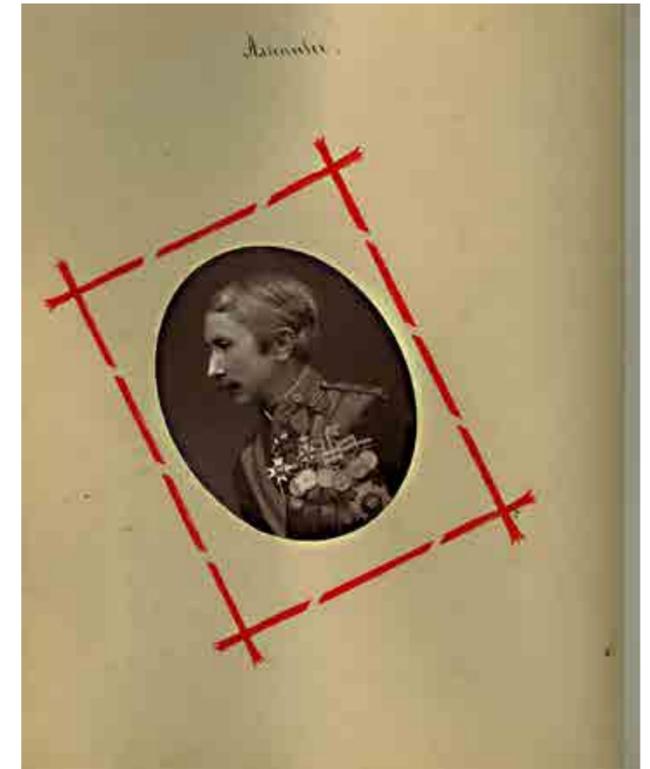
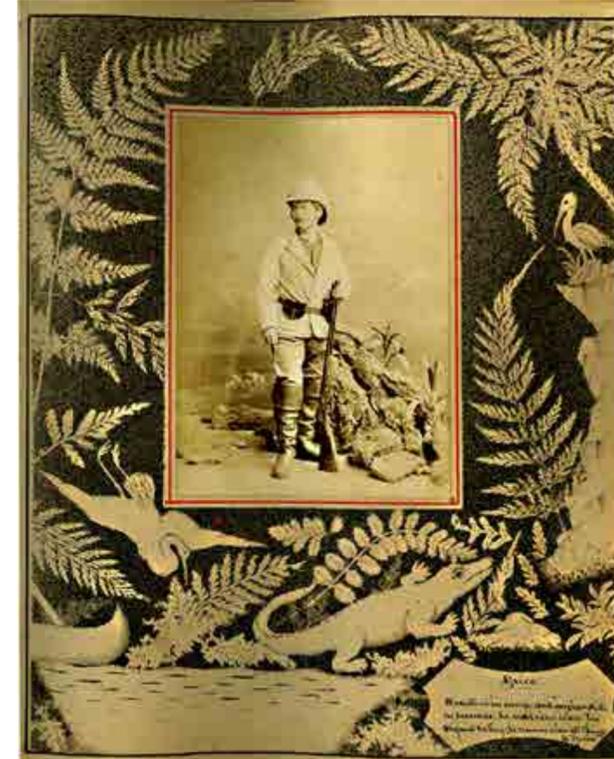
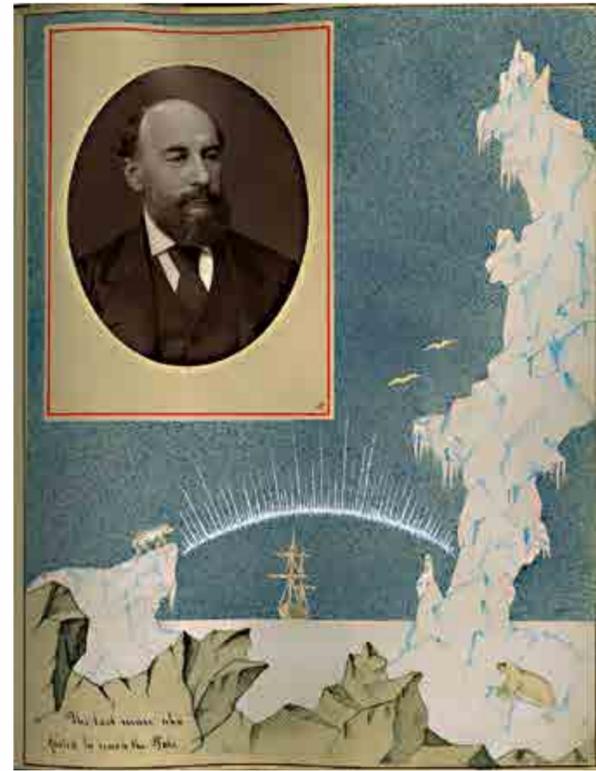
It is a thick bound volume, 11 ¾ 9 ½ - inches. There is a pencil notation on the flyleaf, “Compiled and presented by Ted Gray “the best man.” There is a lovely whimsically decorative printed title “People we Read About, Herbert and Marion Marriage June 27, 1878”

Each page has a printed red frame, mostly one to a page, sometimes two. These are in various sizes and angles. An albumen or woodburytype photograph is tipped into each frame. Most are the size of CDV's or cabinet cards, some a little larger. There are usually some informative or witty comments or identifications neatly written on the page above or next the photograph. . There are 99 such photographs. On a final page they are all identified in a neat hand, and a smaller loose page has the same information.



Some examples: Disraeli and Gladstone are on opposite pages, with “Oil” above Disraeli and “Vinegar” above Gladstone. A lot of biographical information is carefully written in small script beneath each. Special attention is given to archaeology and exploration. After a portrait of Austen Henry Layard, who excavated Nimrod and Nineveh, the next page shows Sir George Nares who gets a special illustrated page. An inscription calls him “The last man who failed to reach the Pole.” African explorer H.M. Stanley is also given a special illustrated page and a eulogy. Richard Francis Burton gets an admiring account of his adventurous life. Victor Hugo and Jules Verne face each other on opposing pages. Gustave Doré is called “A prolific pencil.” President Grant shares a page with Omar Pasha. The final portrait is of Thomas Carlyle, in the only black frame.

This was not only a magnificent wedding present. It is a quintessential showpiece of the Victorian political, social and cultural ethos. It is a prize album for an appropriate institution. The photographs are all in mint condition. Every page is still tightly bound. The spine is almost as original with a small expert repair at the bottom. [4] \$1200 (Est. \$1500 - \$2500)



**Lot 26. ROGER FENTON**

**“INTERIOR – TINTERN ABBEY.”**

Albumen print, 6 3/8 x 8 5/8 –  
inch image on 11 5/8 x 14 12  
– inch mount with letterpress  
title and credits, 1860’s. Printed  
by Francis Frith. This is a prime  
example of Victorian sweetness.  
The mount has a stain in the  
lower left, and some foxing that  
has lightly crept into the bottom  
part of the mount to the left of  
the title. [3] \$250 (Est. \$300 -  
\$600)

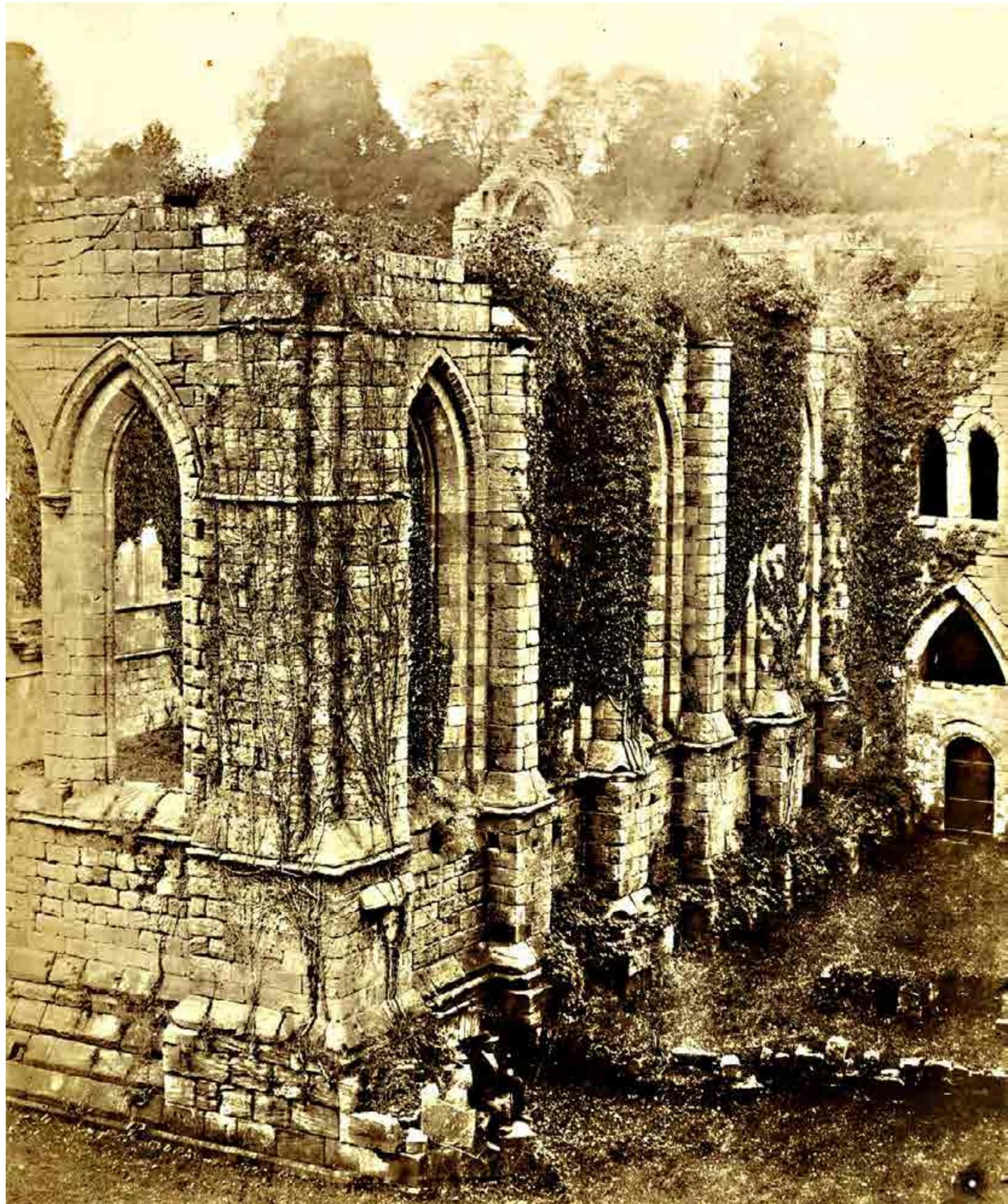


**Lot 27. P. H. DELAMOTTE AND JOSEPH CUNDALL,**

“Gate to Fountain Hall.” A plate from “A Photographic Tour Among the Abbeys of Yorkshire,” 1855. 11 ¼ x 9 ¼ - inch albumen print on the original 14 ¾ x 11 ½ - inch mount. Delamotte and Cundall started out as painters, but turned their attention to photography. I honor them here for they are said to have conducted the first commercial auction of photographs. They produced calotypes and joined forces in producing an album dealing with the construction of the Crystal Palace. Later the album from which this and the following lots appeared. The prominent gentleman seated at the gate makes this one the most celebrated views in the album. This is a fine print. The slight fading at the upper right is present on other copies of the image. [4-] \$800 (Est. \$1000- \$1500)



**Lot 28. DELAMOTTE AND CUNDALL,**  
“Fountains Abbey The Church and Chapter  
House.” 1855. Albumen print on the original  
mount as the previous lot. There is a figure  
seated near the bottom center of the  
picture. These photographs were part of a  
movement in Britain and France to make  
Gothic Cathedrals along with classical ruins  
important subjects for art photography.  
There is some light fading at the upper right.  
[3+] \$600 (Est. \$800 - \$1200)

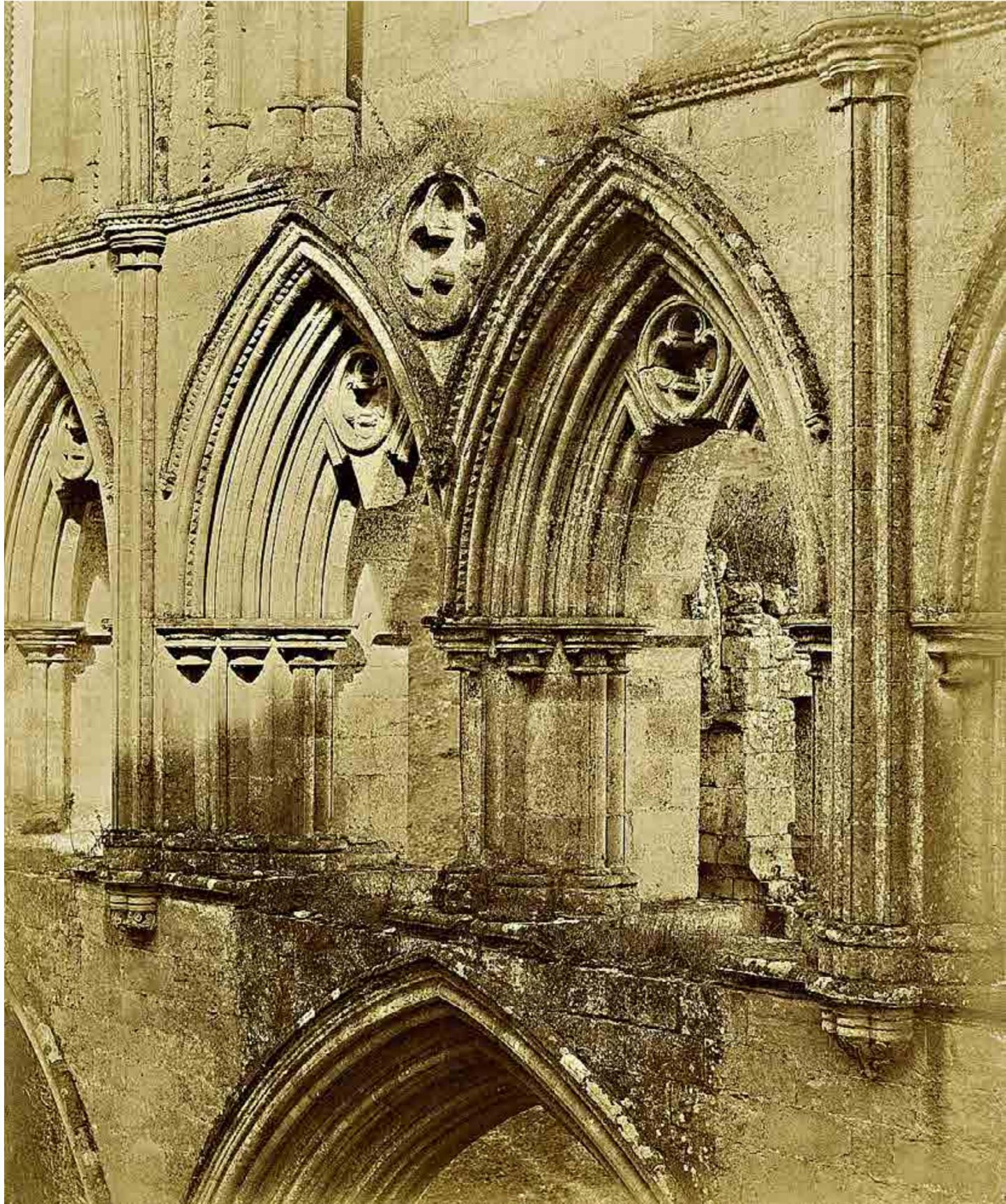


**Lot 29 DELAMOTTE AND CUNDALL.**

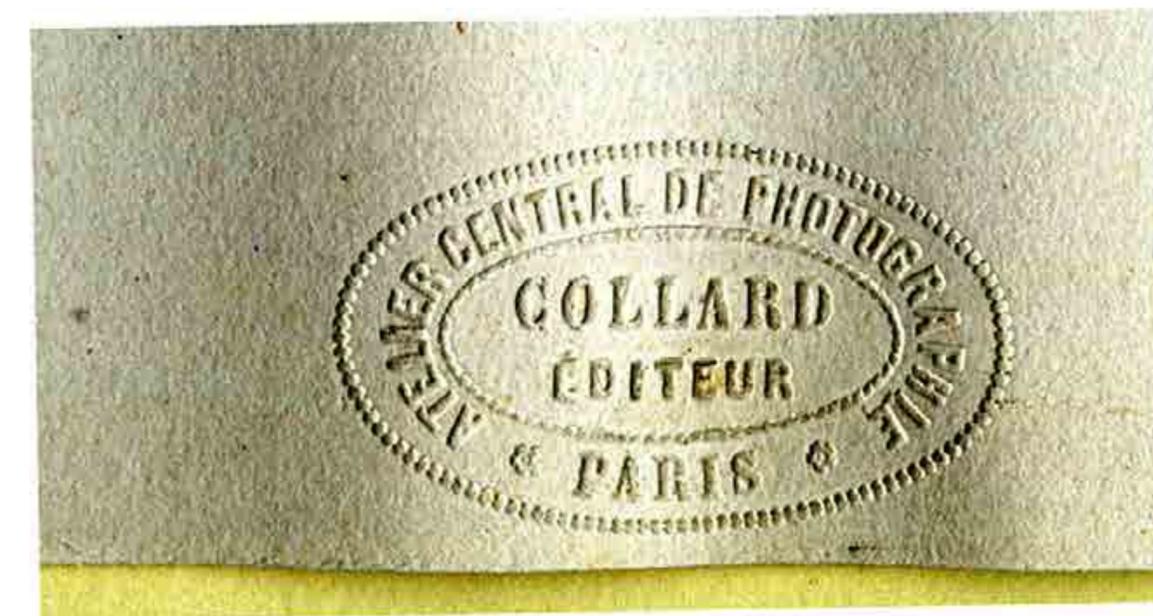
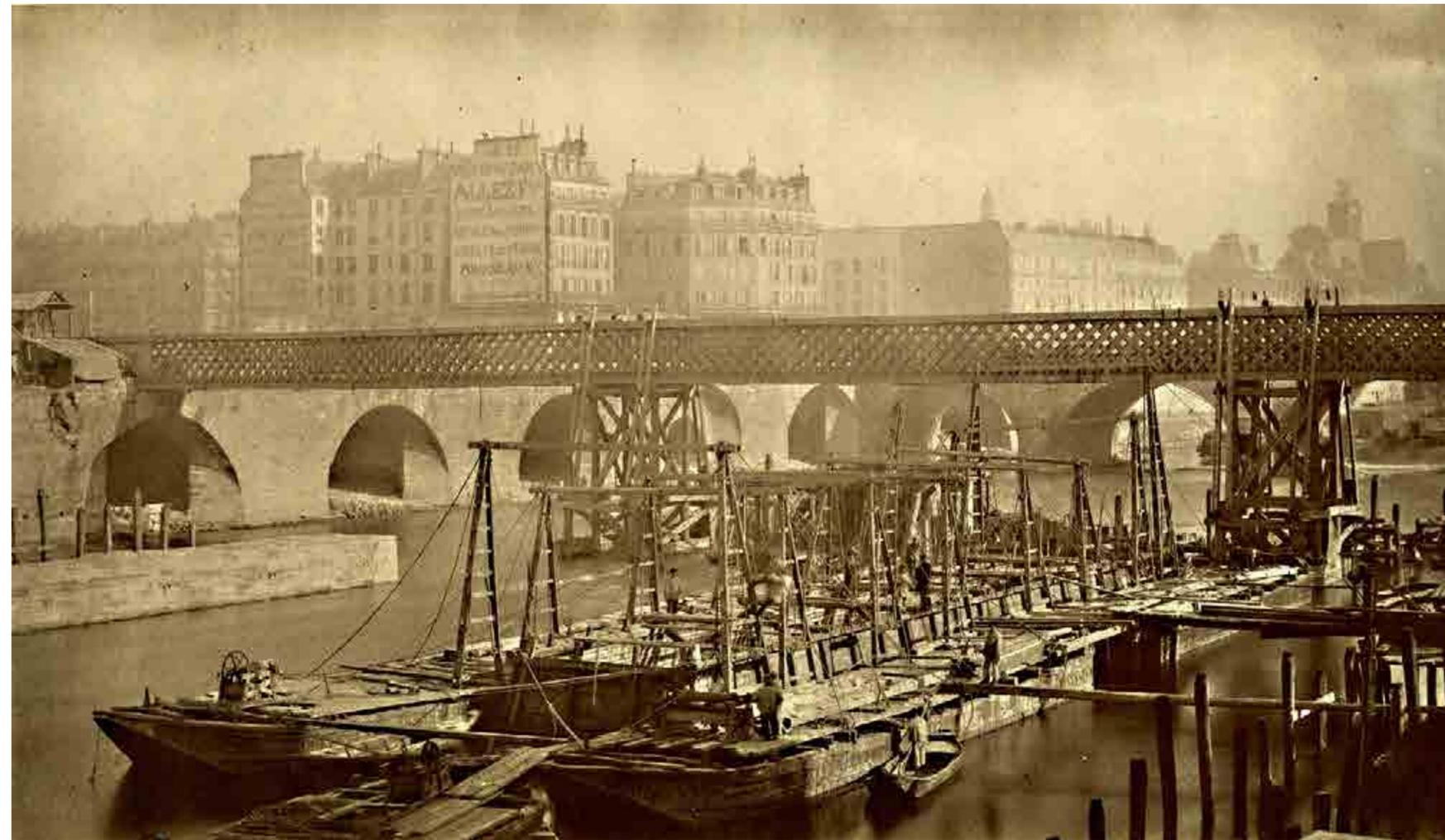
“Rievaulx Abbey. Doorway of the Refectory.” 1855. Albumen print on the original mount as the previous lots. A fine print of an artful composition that balances the foreground landscape with that at the upper right. [4-] \$800 (Est. \$1000 - \$1500)



**Lot 30. DELAMOTTE AND CUNDALL,**  
Gothic arches and window.  
1850's. Albumen print on  
the original mount as the  
previous lots. [3] \$300 (Est.  
\$400 - \$800)



**Lot 31. HIPPOLYTE AUGUSTE COLLARD,**  
Construction of a bridge on the Seine, 1860's. 10 x 16 3/4 - inch albumen print on a large 17 3/4 x 23 1/2 - inch mount with Collard's embossed stamp on the bottom of the mount. Collard specialized in photographs of French civil engineering projects. This is from a series on the construction of Paris bridges that still remain a major part of the city. This is one of the main bridges. It has clear details of the wooden frameworks that were brought to the site on a barge. Just a bit light. [3]  
\$300 (Est. \$400 - \$700)



**Lot 32. CHANNEL ISLANDS, 1882 - 1886.**

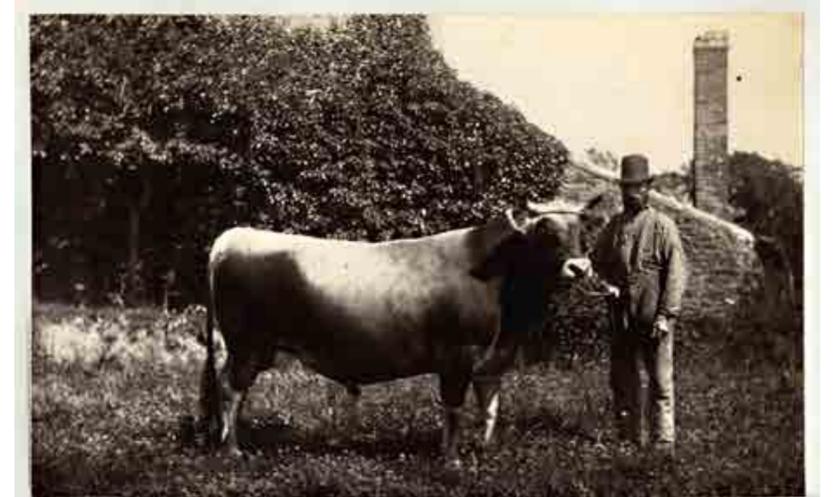
8 albumen prints on large portfolio pages. The prints are 4 or 6 to a page. Many are 6 x 8 ¼ - inches, some smaller. There are landscapes, harbor and town views from Guernsey, Jersey, Sark and the Isle of Wight. One sheet has three photographs of Prize Jersey cattle and the pedigree card for one of them. Some of the very large pale blue sheets are soiled. The prints are all excellent without damage. Most are [4]. \$800 (Est. \$1000 - \$2000)



*Niiff Lobo*



*St Peters Port*



*Farmer's Glory*

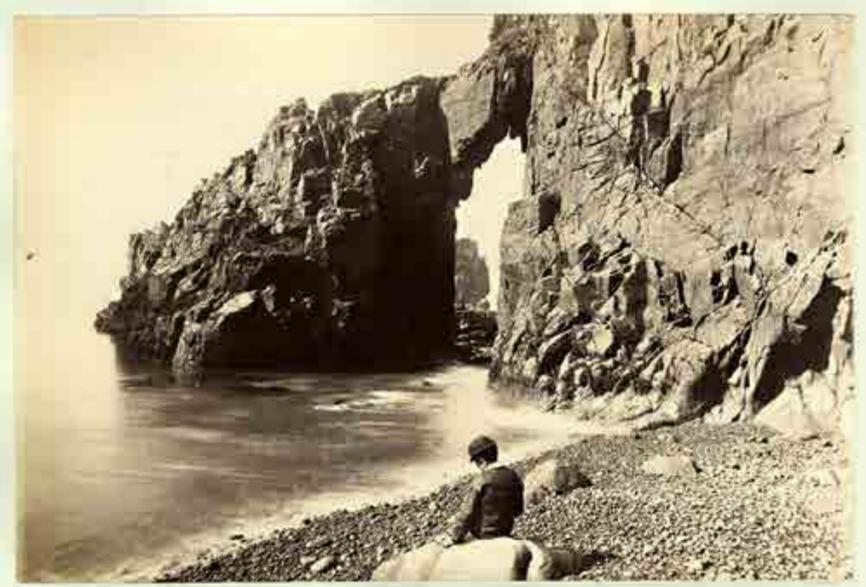
Continued



*St. Brelade's Bay*



*Alum Bay*



*Lincart Bay & Baline Bay*



*Amuse des Croix Harbour*



*St. Heliers old pier*

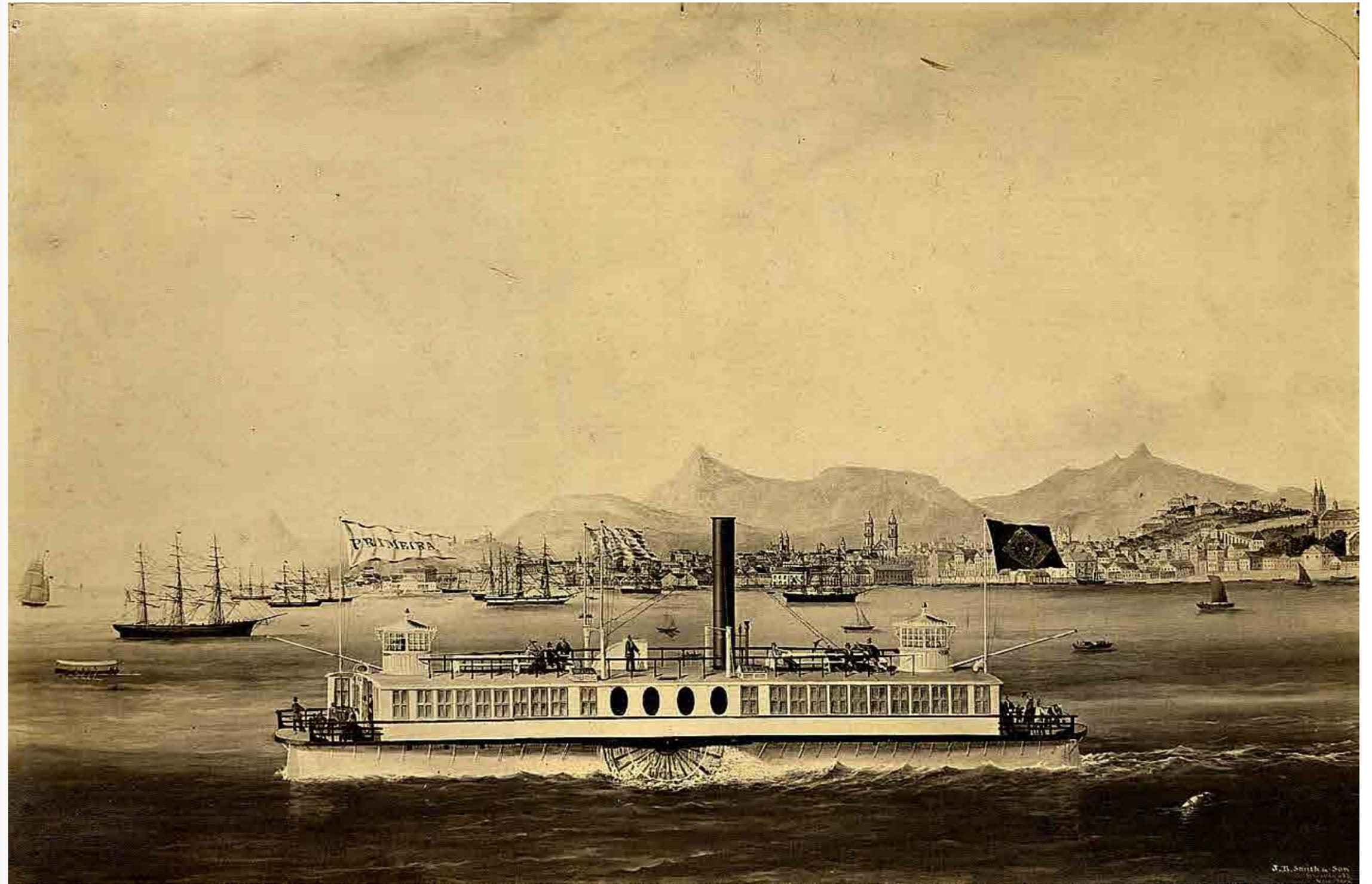
**Lot 33. A. and J. BOOL,**  
“The Oxford Arms Warwick  
Lane 1875.” 7 3/8 x 9 5/16 – inch  
carbon print on 14 x 17 1/2 –  
inch mount with letterpress  
title and credit. From The  
Society for Photographing  
Relics of Old London. Printed  
by Henry Dixon. The series was  
conceived and supervised by  
Alfred Marks.

“The Oxford Arms in  
Warwick Lane, near St Paul’s  
Cathedral, was one of the last  
surviving galleried coaching  
inns in London, built in  
the seventeenth century  
and demolished in 1876.”  
[Wikipedia] The image,  
taken right before the inn was  
demolished, shows a major  
feature—the gallery. Several  
prints from the series from  
Alfred Marks’ collection, were  
offered in Be-hold auction 65.  
Some are still available. The  
print and mount are excellent.  
[4] \$300 (Est. \$400 - \$800)



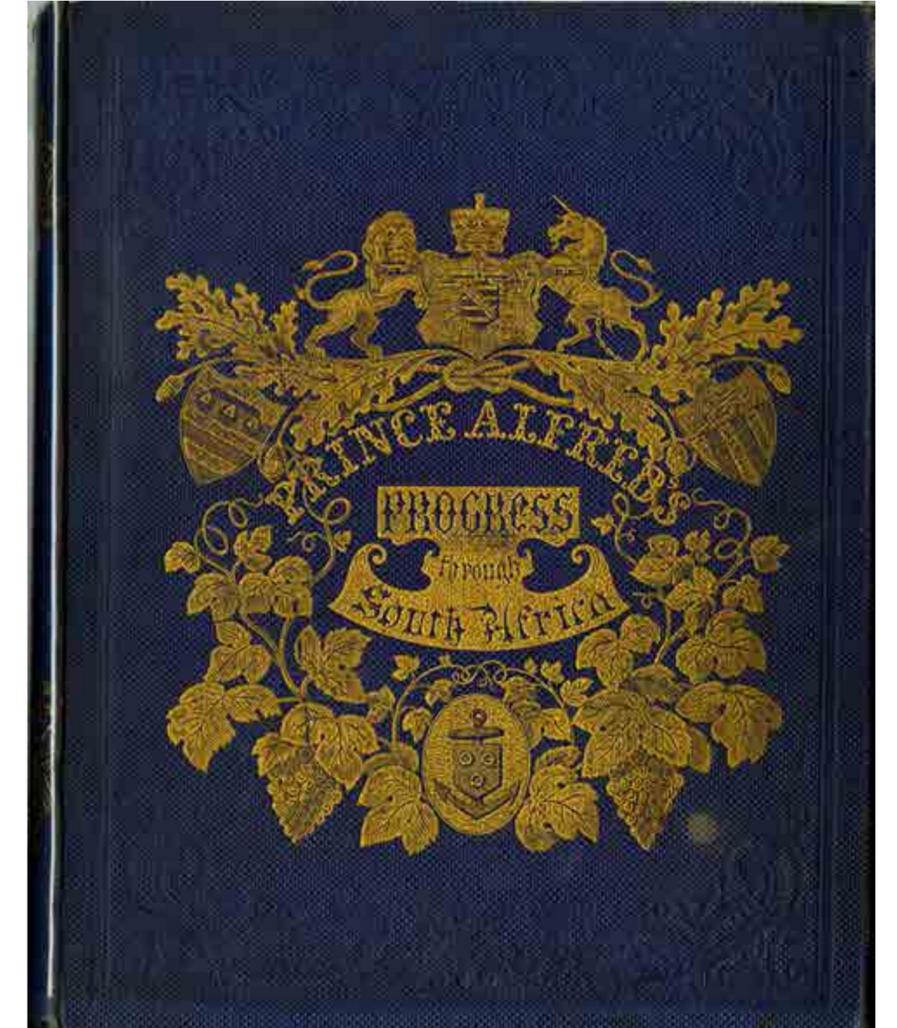
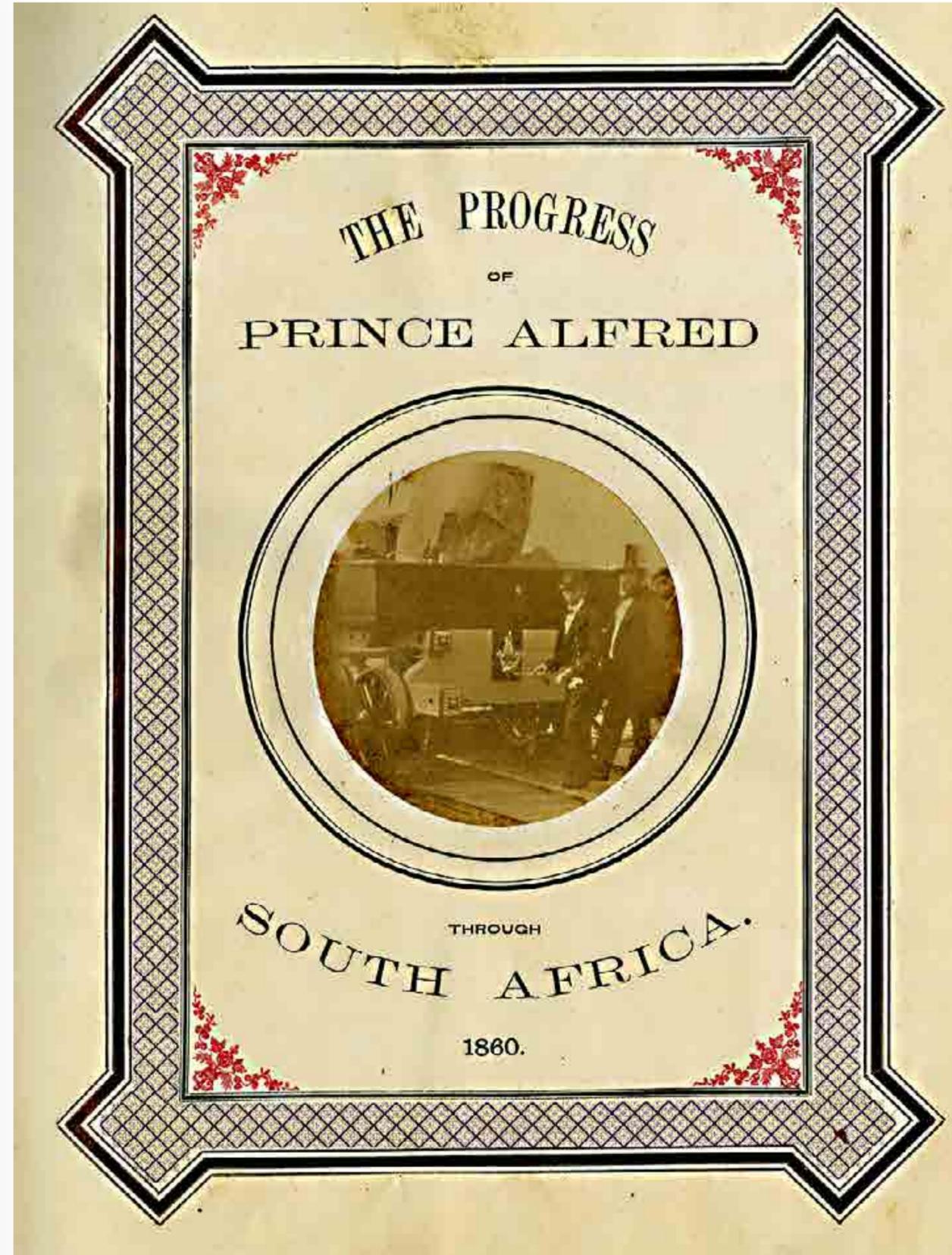
**Lot 34. RIO DE JANEIRO  
HARBOR 1859.**

Albumen print, 11 ¼ x 17 5/16 inches on a larger mount, after a painting. The print has the credit in the negative for J. B. Smith and Son Brooklyn, N.Y. In the foreground is a dramatic side view of the side-wheeler Primaveira. The mount is soiled with many pinholes from a prior mounting; the print has very slight soil. [2+] \$200 (Est. \$300 - \$500)



**Lot 35. EARLY PHOTOGRAPHICALLY ILLUSTRATED VOLUME FROM SOUTH AFRICA.** “The Progress of his Royal Highness Prince Alfred Ernest Albert Through the Cape Colony, British Kaffraria, the Orange Free State, and Port Natal, in the Year 1860.” Published by Saul Solomon, Cape Town, 1861. The first photographically illustrated book published in sub-Saharan Africa. It contains 17 albumen prints by Joseph Kirkman. Most are of artworks but several are from life. The title page has a circular photograph of a railroad car full of large rocks. Other subjects include two of the reception of the Prince, Moshesh and his Councillors [light], the Prince and his first Wildebeest, the Prince’s travelling equipage.

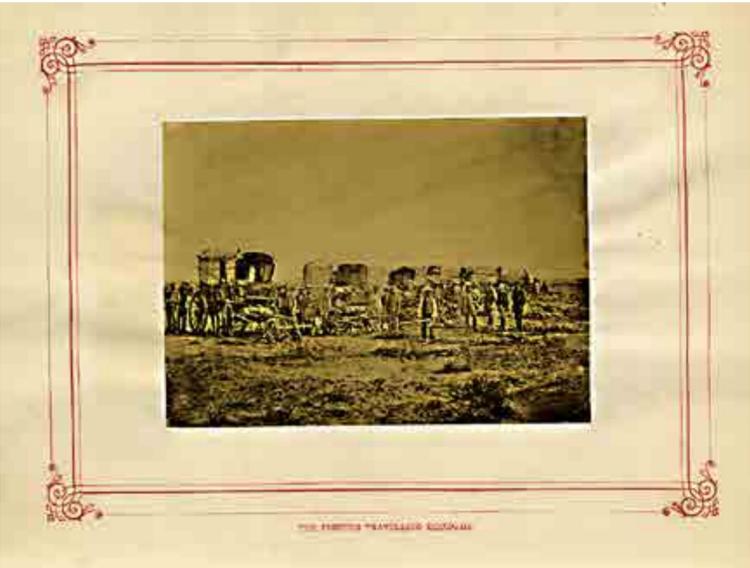
There is a dedication on the flyleaf dated 1861. The original covers and spine show only slight wear to the bottom of the spine. The pages are all bound as original with no damage or foxing. The photographs have no damage, only two are light as noted above. [3+] \$2000 (Est. \$2500 - \$3500)



Continued



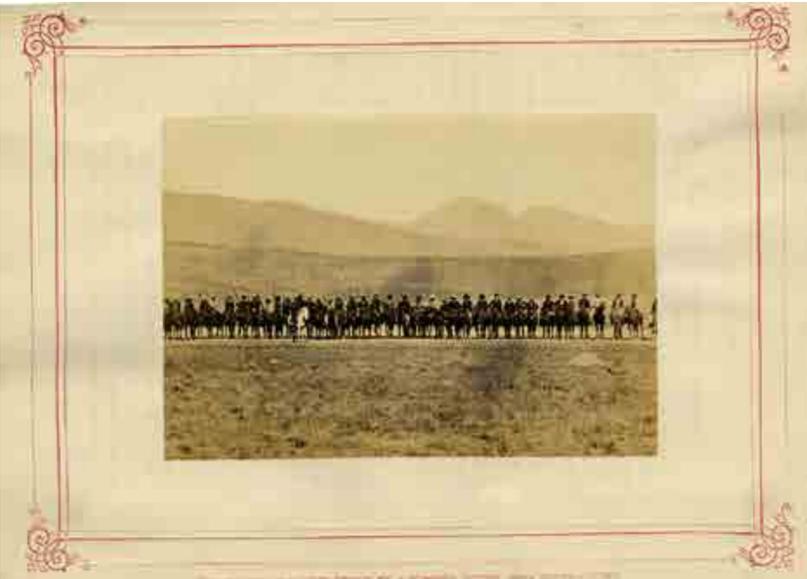
THE FORMER OF THE GREAT MOUNTAINS



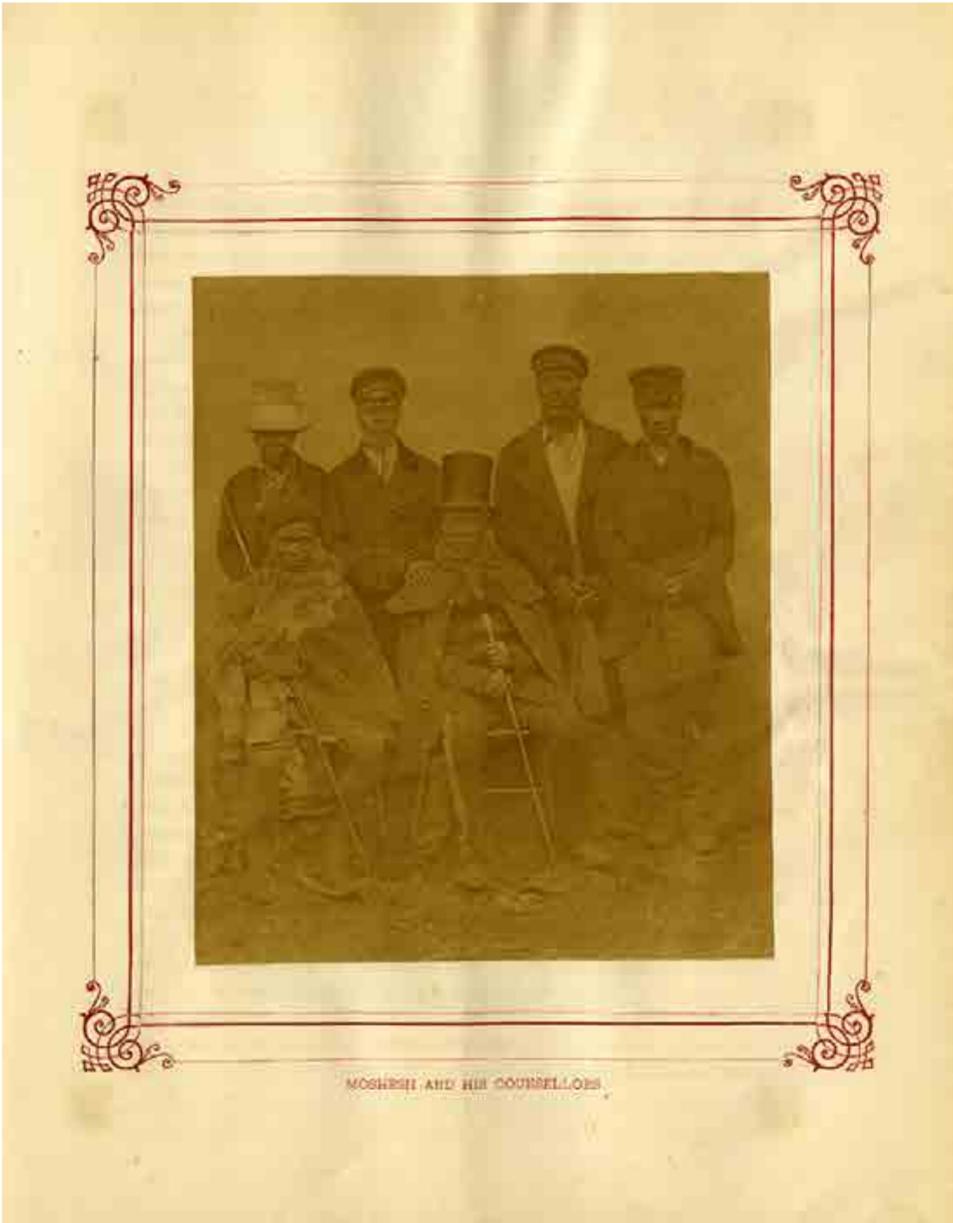
THE FORTIFIED TRAVELLER'S CAMP



THE ESCORT BRITISH WITH THE CAVALRY



THE ESCORT OF THE BRITISH BY A HORSE'S TROOP

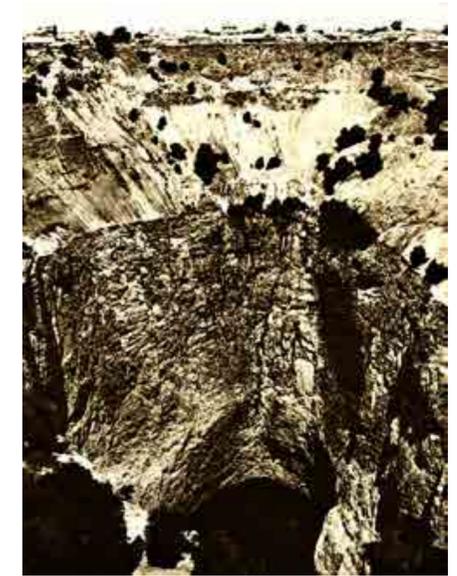


MOSHESH AND HIS COUNSELLORS

**Lot 36.**

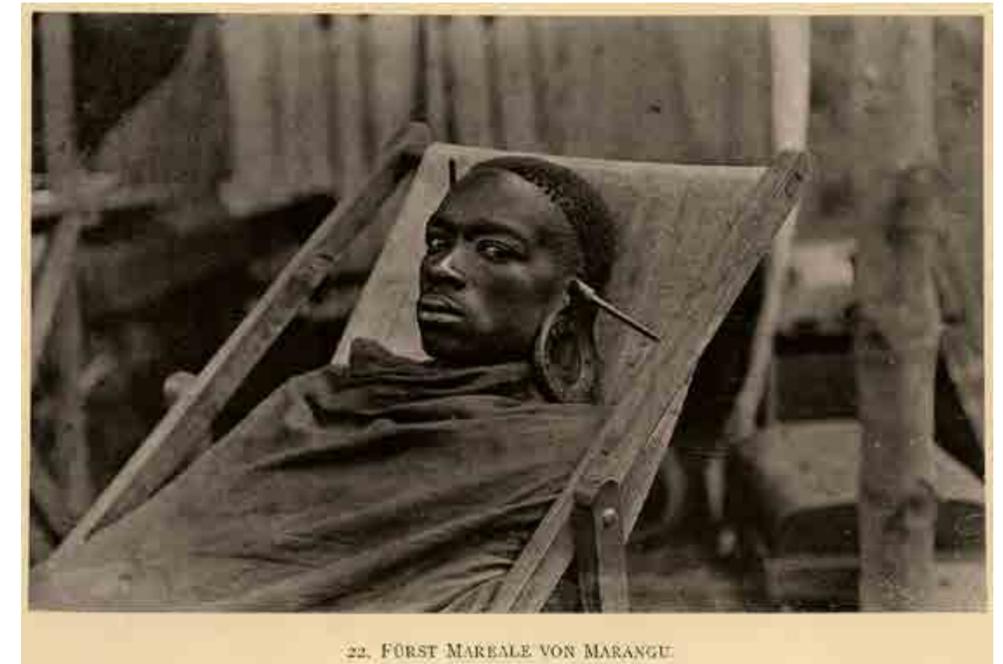
**“PICTURESQUE  
SOUTH AFRICA.”**

Ca. 1930, published by the Publicity and Travel Department South African Railways and Harbours, Cape Town. Oblong 11 ¼ x 17 – inch volume, with textured brown covers, Thirty 6 x 8 – inch brown gelatin silver prints, one to a page, scenic, animal and city views with printed captions in fancy script, Extremely faint glue show through on the first photograph, “Distant View of Cape Town and Table Mountain.” Everything else as new. [4-] \$90 (Est. \$100 - \$200)



**Lot 37. EARLY PHOTOGRAPHICALLY ILLUSTRATED VOLUME FROM KILIMANJARO REGION, Berlin, 1888.**

“Zum Schneedom des Kilimandscharo.” German text and 40 rich woodburytype photographs by Dr. Hans Meyer. Meyer, a German Professor of Geology, was one of the first to reach the peak of Africa’s highest mountain, in present Tanzania, soon after this volume appeared. It is a large 15 x 12 –inch volume with illustrated cover. The contents are tight, without damage or foxing. The covers are intact but show slight wear. The spine is missing but the paper that was beneath the spine is still present and holds everything together. The photographs include many scenes of native life. [3] \$800 (Est. \$1000 - \$1500)



22. FÜRST MAREALE VON MARANGU

Continued



13. LAGER IN DER DSCHAGGALANDSCHAFT MARANGU.



21. FÜRST MAREALE VON MARANGU.



23. MAREALE MIT HAUPTFRAU.



24. MAREALE MIT SEINEN FRAUEN.



25. SCHWERTFEGER DES FÜRSTEN MAREALE VON MARANGU.



26. SCHWERTFEGER DES FÜRSTEN MAREALE VON MARANGU.

# Be·hold

## AUCTION 67

Digital Brochure

January 29, 2019

CONTACT US TO ARRANGE TO SEE THE MATERIAL  
AND TO DISCUSS OTHER MATTERS

**We welcome phone bids and bids placed with us directly.**

Call 914.423.5806 or email [behold@be-hold.com](mailto:behold@be-hold.com) for arrangements and appointments.

**Lot 38. ALGÉRIE  
PITTORESQUE.**

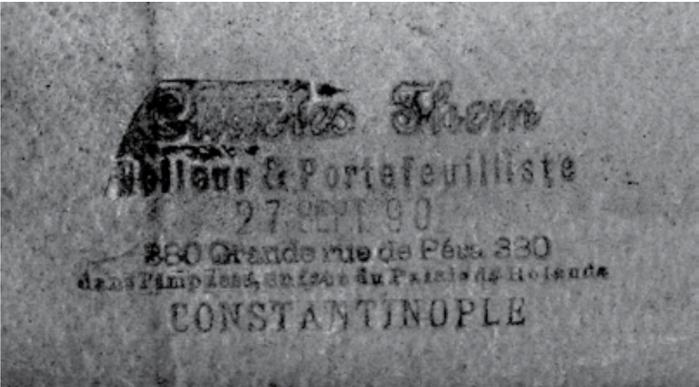
A large bound album with 22 albumen prints, 7 ½ x 10 -inches, mounted one to a single side of a page. Imprint of "Portier Photo Alger" [Claude-Joseph Portier] on the corner of each mount. There are typical architectural and city views, and three portraits of Algerian women that escape the usual orientalism. Everything is clean and without damage, though tones vary. [3-] \$200 (Est. \$250 - \$350)



**Lot 39. PANORAMA  
OF CONSTANTINOPLE,  
1880's.** A very  
impressive panorama,  
7 2/3 x 72 1/2 -inches. It  
is made of 9 panels of  
albumen prints bound  
together that match  
exactly. They fold out  
accordion style, all still  
attached as original.  
This is very similar to  
a panorama from the  
same period by Sebah  
and Joaillier. The covers  
are still intact as original.  
Strong [3+] \$1000 (Est.  
\$1200 - \$1800)

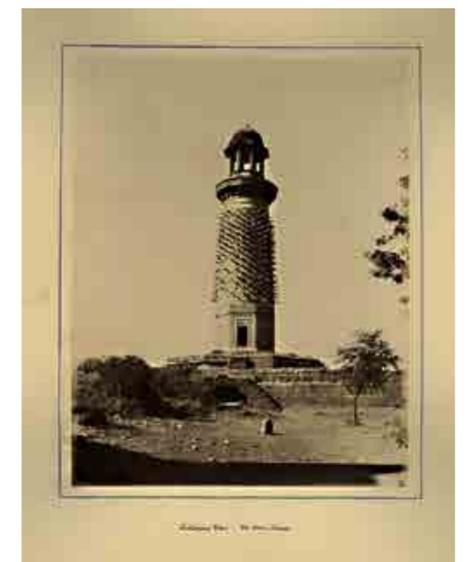
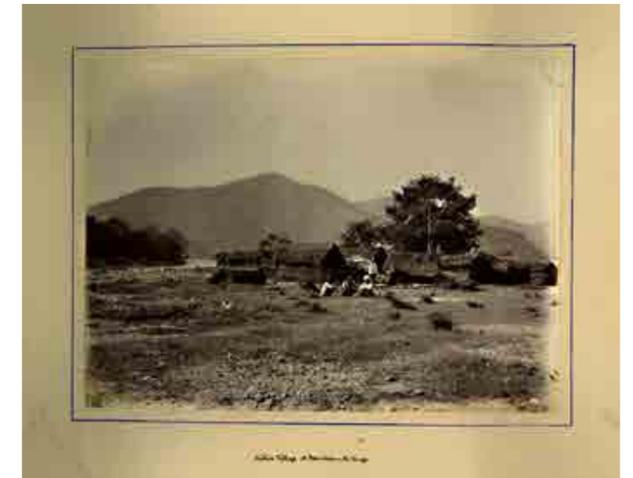


Continued



**Lot 40. VIEWS OF INDIA,  
1882.**

A large heavy photo album containing 34 - 7 ¼ x 9 ¼ - inch albumen prints, plus 6 smaller. The large ones are mounted on one side of a heavy page with a printed framing line around them. There are printed captions beneath the prints. Printed on the flyleaf is "W. Hamilton Drake/ 22nd January 1882" in a kind of florid script, the same as the captions. The photographs have "F.D. 1881" or "1882" small in a corner. The prints are clean, the tones vary. No damage. The album covers are intact, the spine loose but still holding things together. [3] \$200 (Est. \$300 - \$500)



**Lot 41. MAHARAJA SAWAI RAM SINGH II,  
(1833 – 1880),**

Portrait of one of his four wives, the Majoradja  
of Bhopal, ca. 1870. 11 ½ x 8 ½ - inch albumen  
print on a board mount in a modern mat.

The Maharaja was the first native Indian  
photographer. He was taught by T. Murray and  
became an avid photographer who developed  
and printed his own prints. This is a large  
albumen print of a subject that has been  
known as a CDV. One of the CDV's was offered  
by the Gallery Dominique Weitz in Paris and  
was reportedly sold for \$10,000. There is an  
article on Singh by G. Thomas in *History of  
Photography* Vol. 10, No. 3, 1986. The edges  
of the mount, covered by the mat, are slightly  
rough. The print is fine. [4] \$5500 (Est. \$6000 -  
\$7500)



**Lot 42. WOMAN FROM  
SAMOA by THOMAS  
ANDREWS.**

5 ½ x 4 ½ - inch unmounted  
albumen print, ca. 1887.

Andrews was the major  
photographer in Samoa in  
the late 19th and early 20th  
Century. From a newspaper  
article on his death in 1939:

During his 48 years' residence  
in Samoa he won the love  
and respect of the entire  
population. Mr. Andrew  
was a correspondent of  
Tropical Life, and many of his  
articles were translated and  
published in French journals  
on tropical agriculture.  
He was a friend of Robert  
Louis Stevenson, whom  
he described as the most  
charming man he had ever  
met.

Corners minutely clipped. [3]  
\$200 (Est. \$250 - \$350).



**Lot 43. SCENE IN HANOI.** 6 ½  
x 9 – inch albumen print dry  
mounted to a modern mat.  
Title and number in French  
in the negative. “132. Chemin  
Conduisant A La Pagode de  
Petit Lac.” There is a religious  
statue against the wall. [4-]  
\$120 (Est. \$150 - \$300)



**Lot 44. LINDA CONNOR,**  
“Benares, India,” 1970. 8 x 10 gelatin  
silver contact print, signed, titled and  
dated in pencil verso. [3+] \$300 (Est.  
\$500 - \$900)



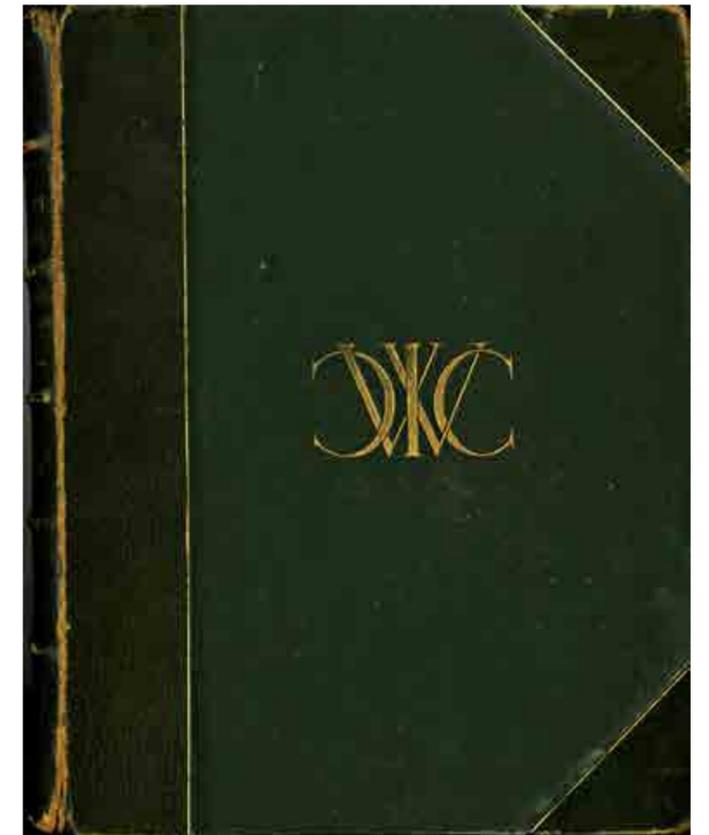
**Lot 45. ADOLPHE  
BRAUN,**

Flower study, ca. 1855. 12  
½ x 10 ½ oval albumen  
print, unmounted. It  
looks beautiful but  
from the back we can  
see an excellent 1-inch  
professional repair. [D4]  
\$400 (Est. \$500 - \$900)

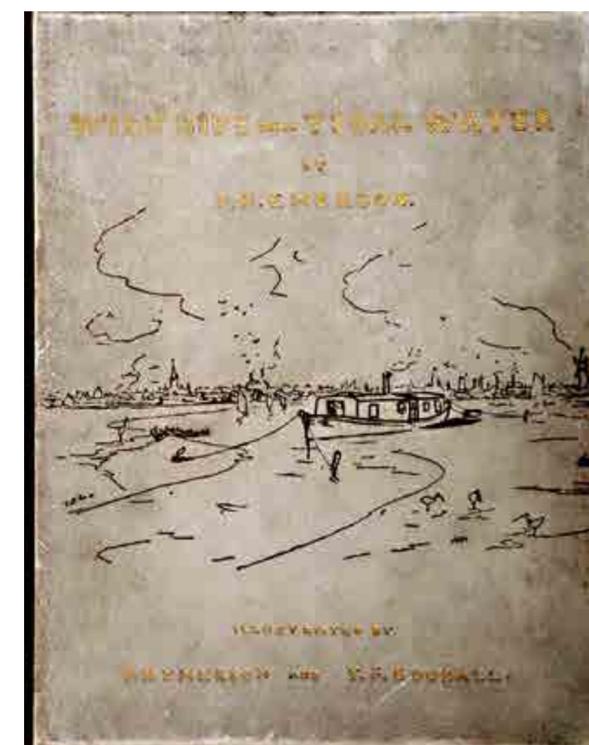


**Lot 46. ISAAC WALTON,**

“The Compleat Angler or  
The Contemplative Man’s  
Recreation” London, 1888.  
This is the “Demy Quarto  
Edition” in two volumes,  
No. 195 of an edition of 500.  
There are 54 photogravures,  
27 by P. H. Emerson, and  
25 by George Bankart. The  
pages and prints are fine. The  
bindings are intact and show  
only slight wear. \$800 (Est.  
\$1000 - \$2000)



**Lot 47. PETER HENRY EMERSON.** "Wild Life on a Tidal Water. The Adventures of a House-Boat and her Crew," London 1890, with thirty "Photo-Etchings" by Emerson and T.F. Goodall. This is from the "Edition de Luxe" of 100 copies, of which this is No. 92. The pages are all clean and undamaged. No foxing. The cover with an illustration by Goodall is intact with only slight wear. The cover of the spine is missing, but the binding is still intact and holds the pages tight. [3] \$1000 (Est. \$1200 - \$2000)



Continued



**Lot 48. EADWEARD**

**MUYBRIDGE,** Woman

fanning, dropping fan,  
stooping to pick it up.

7 1/8 x 16 5/8 – inch  
collotype on 19 x 24 – inch  
sheet, Plate 208 from

“Animal Locomotion,”  
1887. This shows an

interesting series of  
movements from

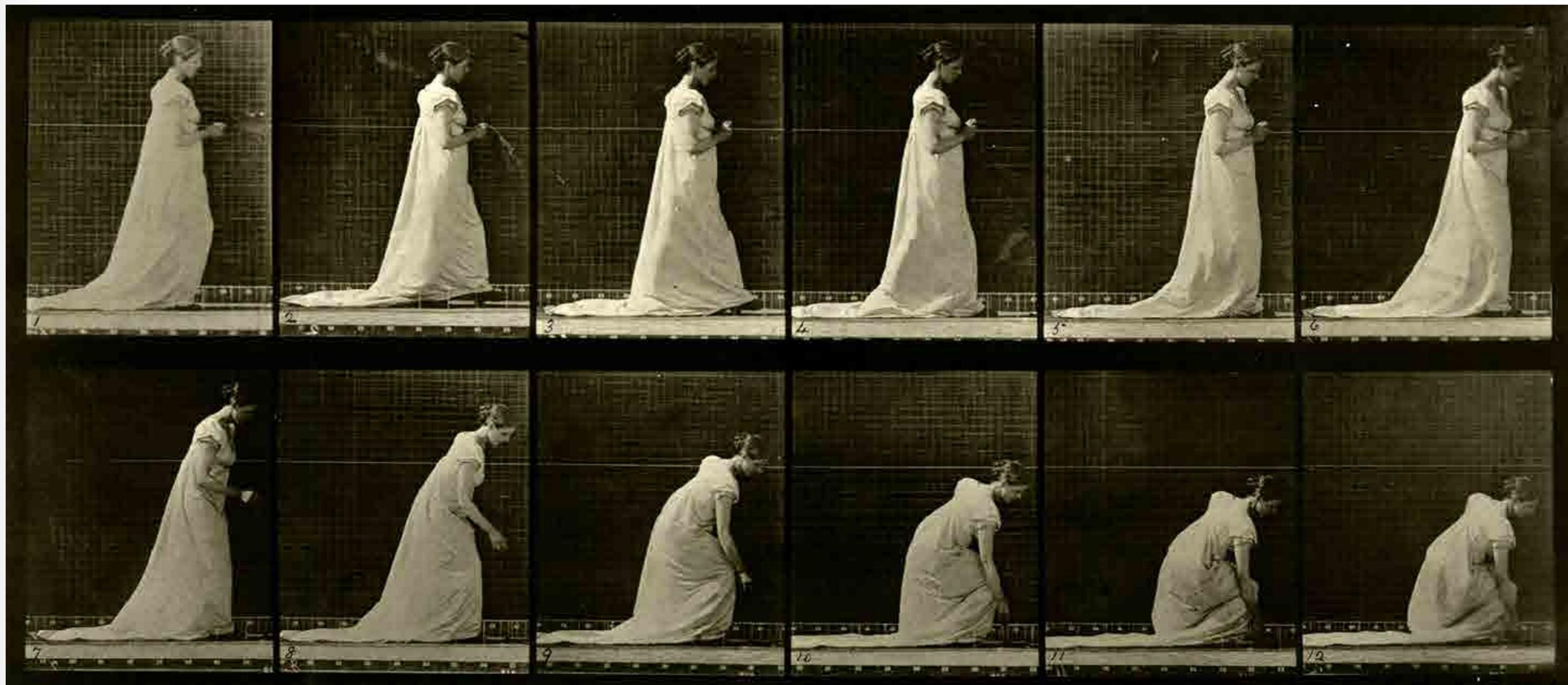
Muybridge’s extensive  
analyses. It is a good

example of Muybridge’s  
artistic creation that is

also a scientific study.

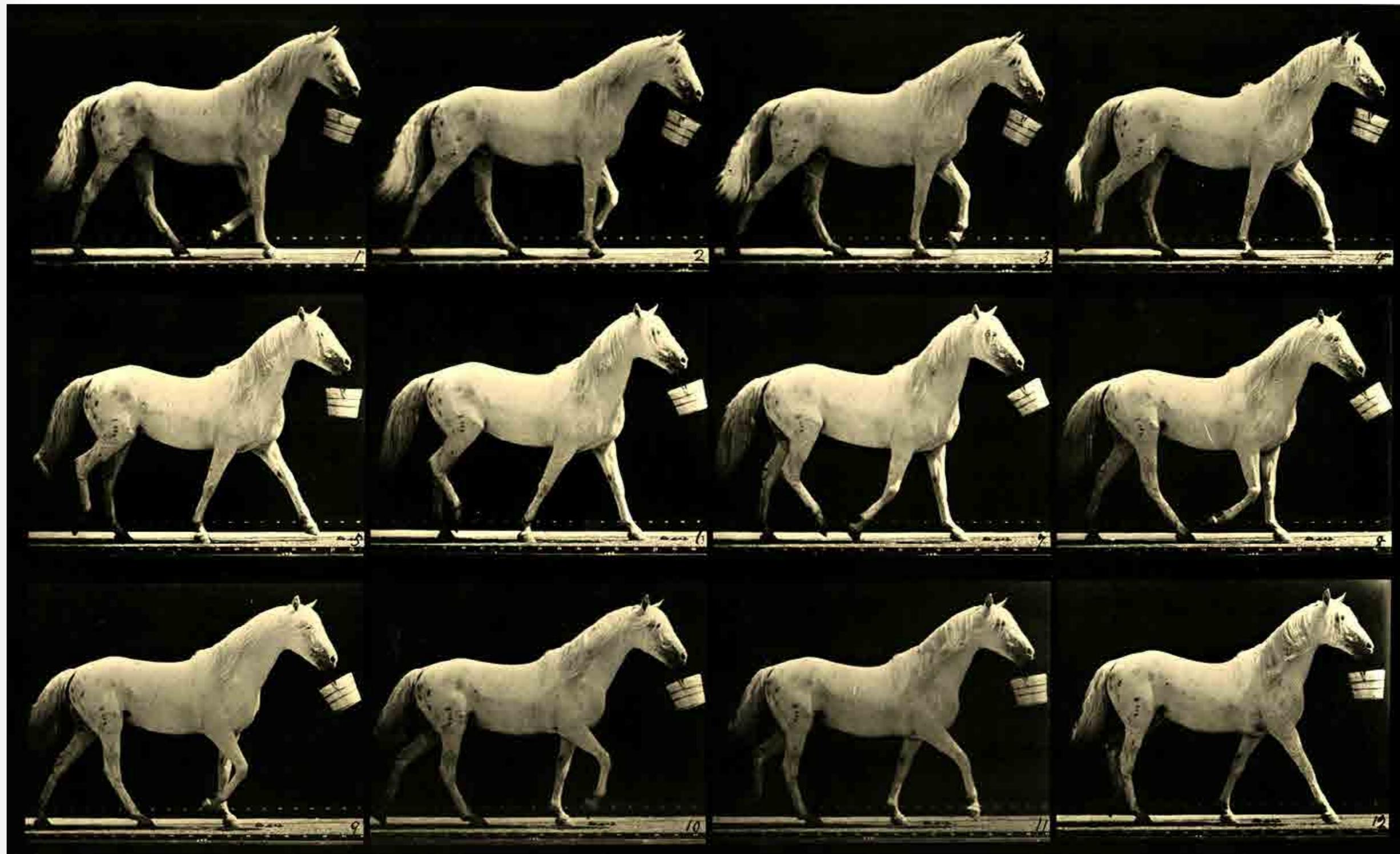
Letterpress title and  
copyright on the sheet. No

damage. [4-] \$1000 (Est.  
\$1200 - \$1500)



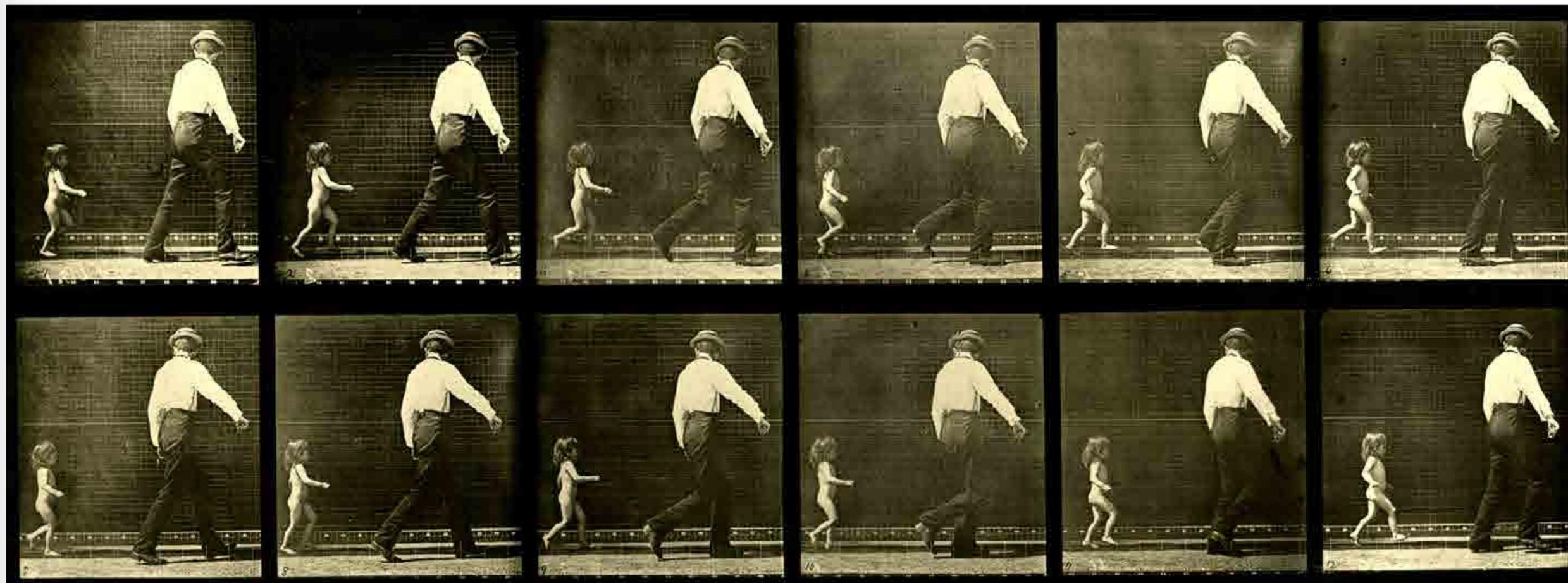
**Lot 49. EADWEARD  
MUYBRIDGE.**

Trotting horse holding a  
bucket. The bucket swings  
like the fan in the previous  
lot, creating a counterpoint  
to the trotting. Colloype,  
8 ½ x 14 – inch image on  
20 x 16 – inch sheet. Plate  
No. 600 from “Animal  
Locomotion,” 1887. [4-]  
\$1000 (Est. \$1200 - \$1500)



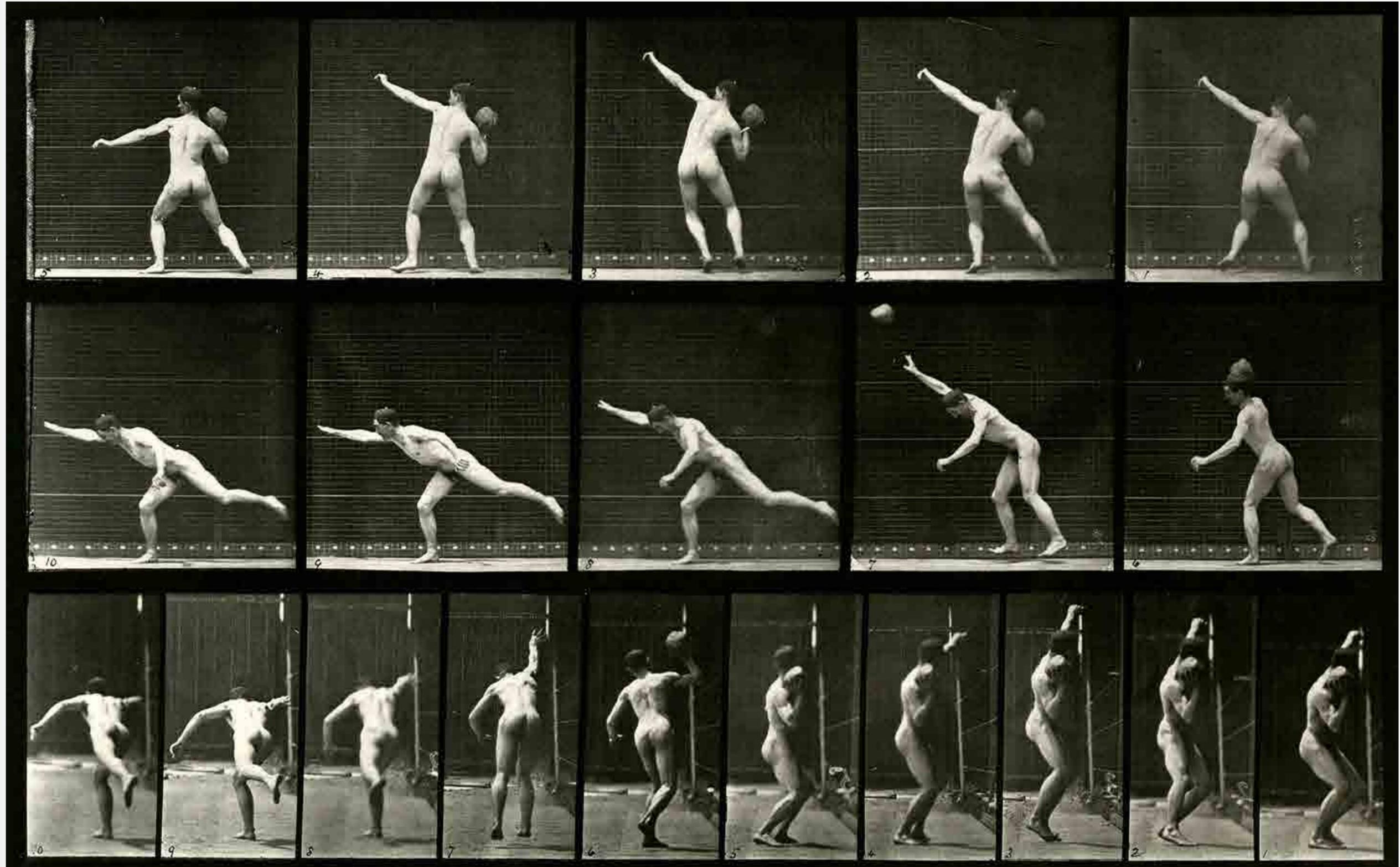
**Lot 50. EADWEARD  
MUYBRIDGE.**

Child runs after a man,  
showing their different  
movements. The man looks  
like he's dancing. Collotype,  
6 3/4 x 17 3/4 - inch image  
on 16 x 20 - inch sheet.  
Plate No. 470 from "Animal  
Locomotion," 1887. [4-]  
\$1000 (Est. \$1200 - \$1500)



**Lot 51. EADWEARD MUYBRIDGE.**

Nude man throws a ball or stone. The action begins at the right of the top row and continues from right to left on the middle row. The bottom row contains 10 images of the same action from the side, right to left. Collotype, 8 1/2 x 13 1/2 -inch image on 19 x 24 - inch sheet. Plate No. 813 from "Animal Locomotion," 1887. The upper corner of the sheet has a piece broken off, far from the image. [D4-] \$1000 (Est. \$1200 - \$1500)

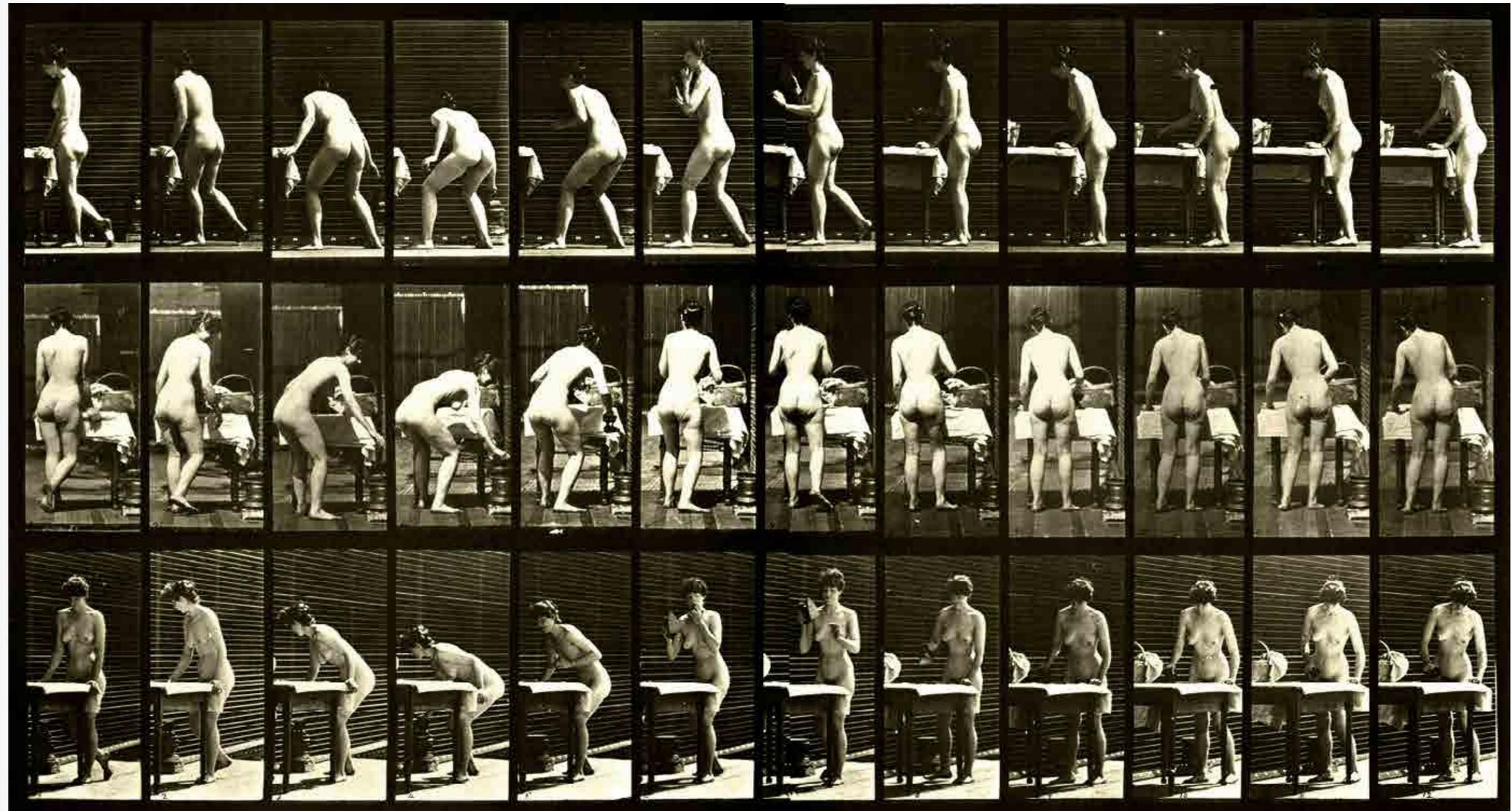


**Lot 52. EADWEARD  
MUYBRIDGE.**

Nude woman ironing, leaning  
and standing.. 12 images  
on each row show the same  
action from different angles.

Collotype, 7 1/2 x 14 1/2 –  
inch image on 19 x 24 –inch  
sheet. Plate No. 435 from  
“Animal Locomotion” 1887.

This combines the woman in  
her domestic role and in her  
erotic role. Something is going  
on here that is more than a  
motion study. [4-] \$1000 (Est.  
\$1200 - \$1800)



**Lot 53. E. S. CURTIS,  
“The Three Chiefs –  
Piegan.”**

Ca. 1900. 6 x 8 – inch  
unmounted platinum  
print on textured paper  
with the negative number  
in the print, and Curtis’s  
blindstamp above it. [3+]  
\$1500 (Est. \$2000 – \$3000)



**Lot 54. ALASKA. MILES BROTHERS, Native Alaska family.**

A pair of 8 x 10 gelatin silver prints, ca. 1903, signed and numbered in the negative "805" and "806." a)

Husband and wife pose on the dock, with baby on her back.

b) Mother, baby and dog in the same location.

[3+] \$600 (Est. \$700 - \$1000)



**Lot 55. AMERICAN PHOTO STUDIO IN THE PHILIPPINES.**

8 x 10 oval albumen print on a decorative mount, framed. The photographers' names "Lenarez and Bodurtha, Valencia" are printed on the border of the mount. This is Valencia in the Philippines, not Spain. A sign for "Fotografia Americana" is above the entrance. The photographers stand outside. It is lightly hand-colored except for the bold American flag. This may be right after the Spanish American War, when the Treaty of Paris gave the U.S. control over the Philippines. If so, it was right before the bloody Philippine War, when an American establishment would not have been welcome. [2+] \$1500 (Est. \$1600 - \$2000))



**Lot 56. MOLE AND THOMAS, "The Living Allied Flags."**

13 3/4 x 10 3/4 - inch toned gelatin silver print, framed. The Mole and Thomas stamp is on the back. These are the Blujackets of the U.S. Naval Training Station, Pelham Bay [Bronx] New York. They arrange themselves into the emblems of France, Great Britain, the U. S, and Italy. The buildings of the base are visible in back. This is one of the more intricate designs of arrangements of military. It is a triumph of the imagination and discipline of the troops and of the photographers. There is slight silvering in the dark areas. The top is slightly wavy but without damage. [2+] \$1200 (Est. \$1500 - \$2000)



**Lot 57. FREDRICK EVANS,  
Portrait of his wife, 1895 –  
1900.**

7 ¼ x 5 ¼ - inch platinum  
print on a tan sheet  
(not glued) with Evans'  
blindstamp on the sheet.  
A print with wider framing  
is in the Getty museum  
collection. [4] \$1000 (Est.  
\$1200 - \$1500)



**Lot 58. "VERITAS" (STEFANIE LUDWIG. 1871-1943)**

10- heart-stopping portraits of members of a family. Platinum prints on tissue, mounted on large pages with tissue beneath each of them. There is a carefully written signature beneath each print by "Veritas. MC...." and the date 1911. These are in an album with heavy finely decorative covers that have separated. The photographs are all approximately 8 1/4 x 6 inches. The pages, 16 3/4 x 11 1/4 - inches, are attached to borders with 3 holes to bind them together, but they are currently loose.

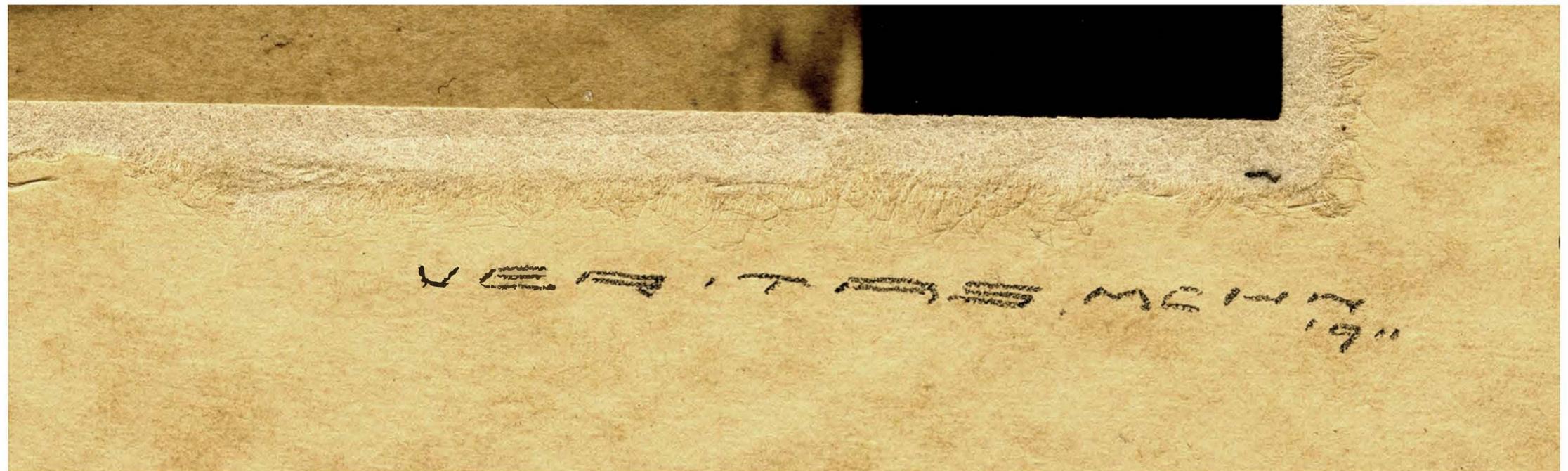
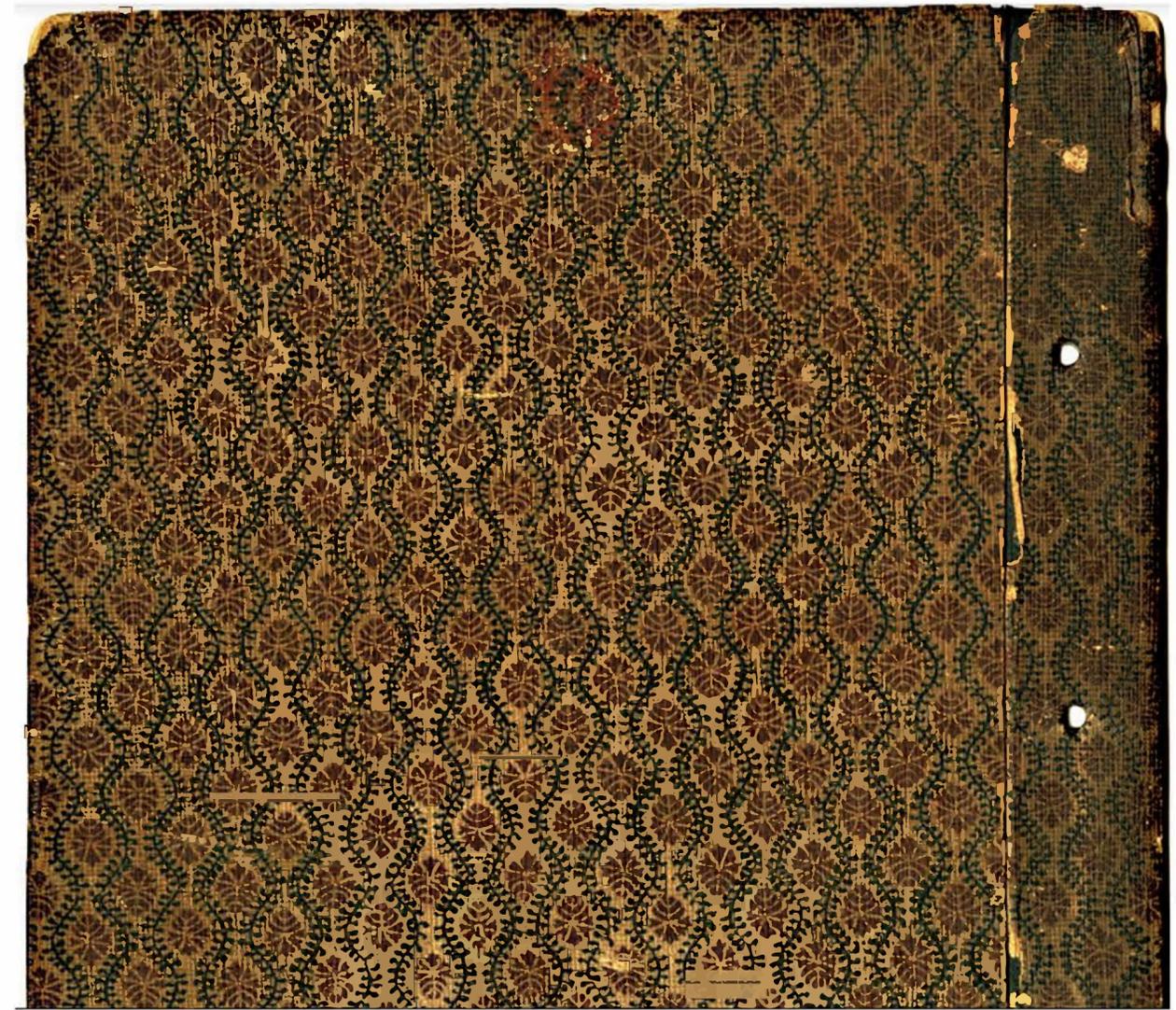
There are 5 portraits of a pretty young girl who reads in two of them. 2 are of a young boy. Three are of an attractive older woman. Two of these are slight variants, and in one she is looking at a photograph. The photographs are remarkable. It has come to light that "Veritas" was the studio in Munich operated from 1900 by Stefanie Ludwig. In 1942 she was sent to the concentration camp at Theresienstadt where she died in 1943. The prints are [4]. \$2500 (Est. \$3000 - \$5000)



CONTINUED



CONTINUED



# Be·hold

## AUCTION 67

Digital Brochure

January 29, 2019

CONTACT US TO ARRANGE TO SEE THE MATERIAL  
AND TO DISCUSS OTHER MATTERS

**We welcome phone bids and bids placed with us directly.**

Call 914.423.5806 or email [behold@be-hold.com](mailto:behold@be-hold.com) for arrangements and appointments.

**Lot 59. JAMES VAN DER ZEE,**

“A Parade Going South on 7th Avenue at 139th Street, Harlem, 1917” 11 x 14 – inch gelatin silver print on 16 x 20 – inch mount, signed and dated “82” beneath the print. From a 1982 Portfolio “Views of America,” that had a planned edition of 85 but may not have been completed. There were numerous parades in Harlem at that period. This may have been an Odd Fellows parade. [4] \$750 (Est. \$1500 - \$2000)



**Lot 60. W. J. STREET,**  
scenes from the 1906 San  
Francisco earthquake and fire.  
30 are 6 x 9 – inch gelatin silver  
prints each inserted (not glued)  
into large album sleeves. 10 are  
smaller, with 2 in each sleeve.  
There is one 4-panel panorama.

There were many photographers  
in San Francisco at that time,  
so there are many photographs  
of the fire and ruins. Street's  
are particularly artistic. We  
are familiar with scenes of the  
destruction of large cities in other  
parts of the world during war, but  
these are the closest we have of  
such extensive ruins of a major  
American city aside from those of  
the destruction of Atlanta from the  
Civil War. Two have trivial breaks  
in an extreme corner. A few have  
slight silvering along an edge. In  
general the appearance of all is  
excellent. The album fits into a  
custom presentation box. [3+] to  
[4] \$900 (Est. \$1000 - \$2000)



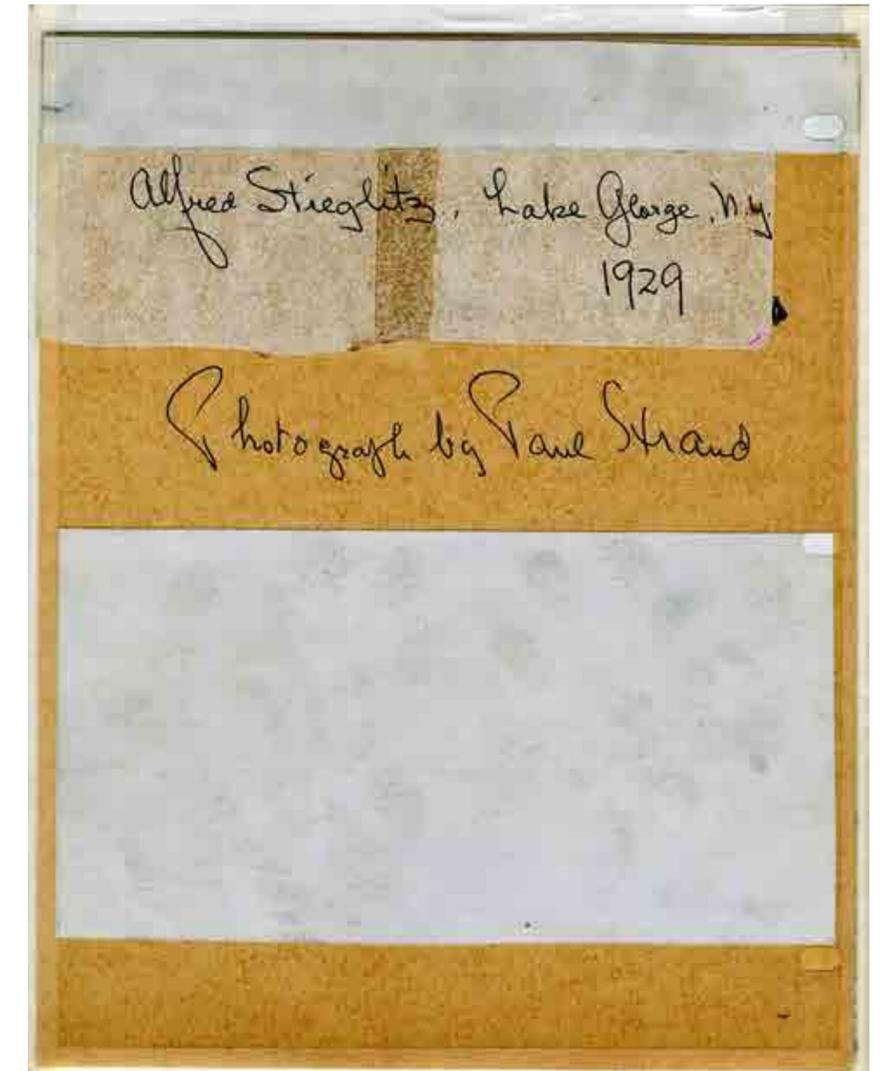
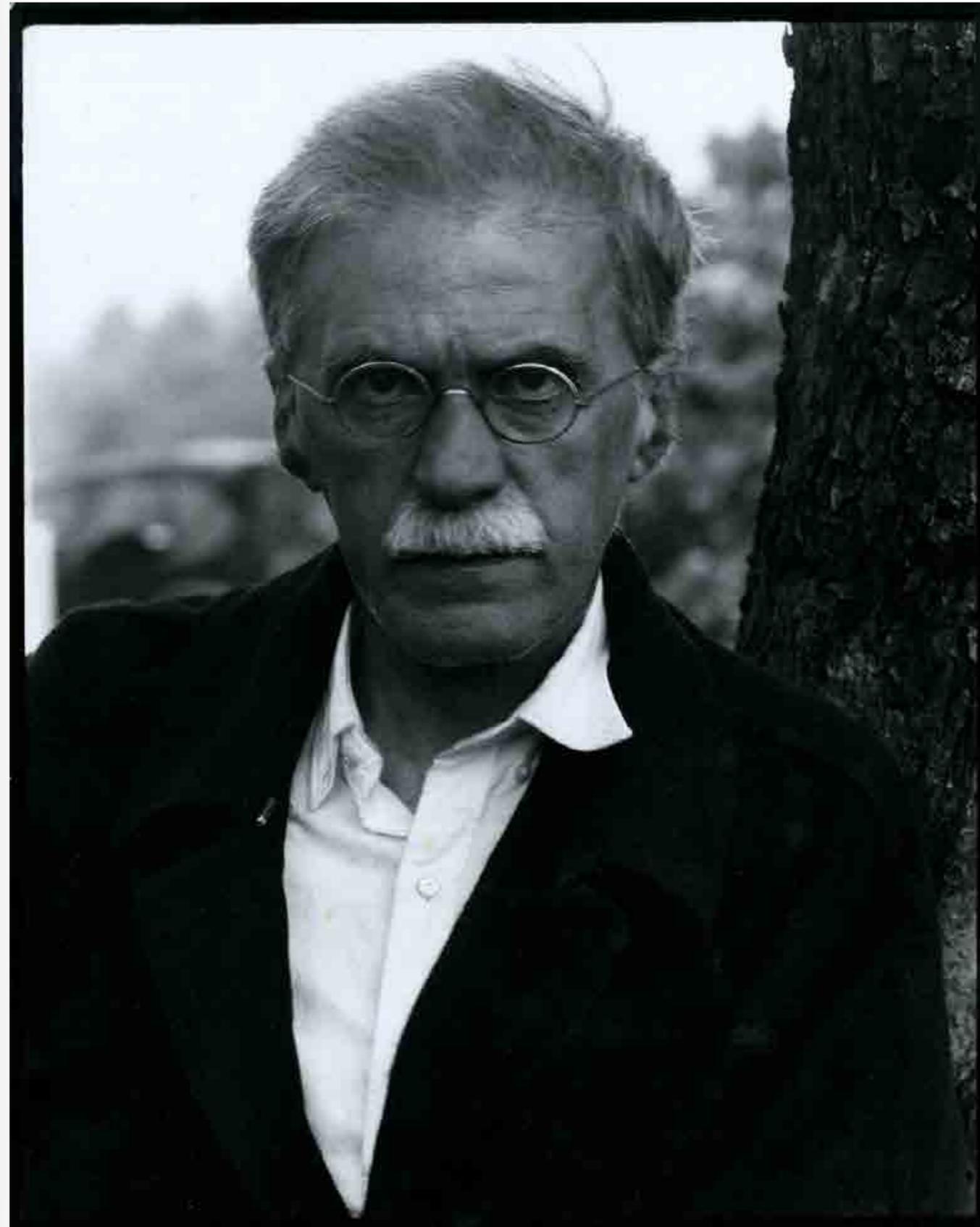
Continued



**Lot 61. PAUL STRAND, Portrait of Alfred Stieglitz, Lake George NY 1929, printed later.**

10 ½ x 8 ½ - gelatin silver print.

Title in Strand's hand and signature on the verso. Strand made a number of similar portraits of Stieglitz at that time. \$900 (Est. \$1000 - \$2000)

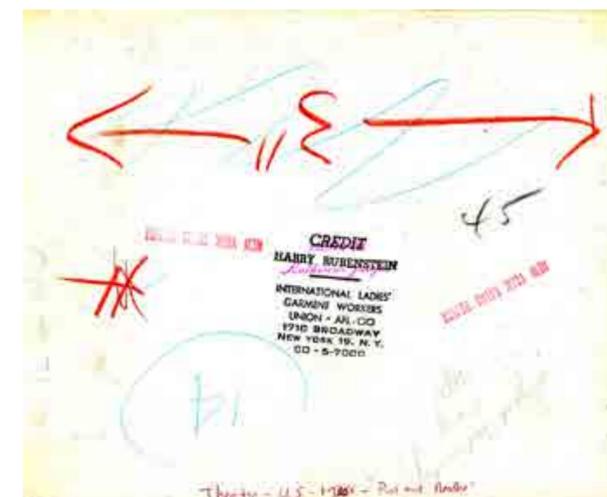
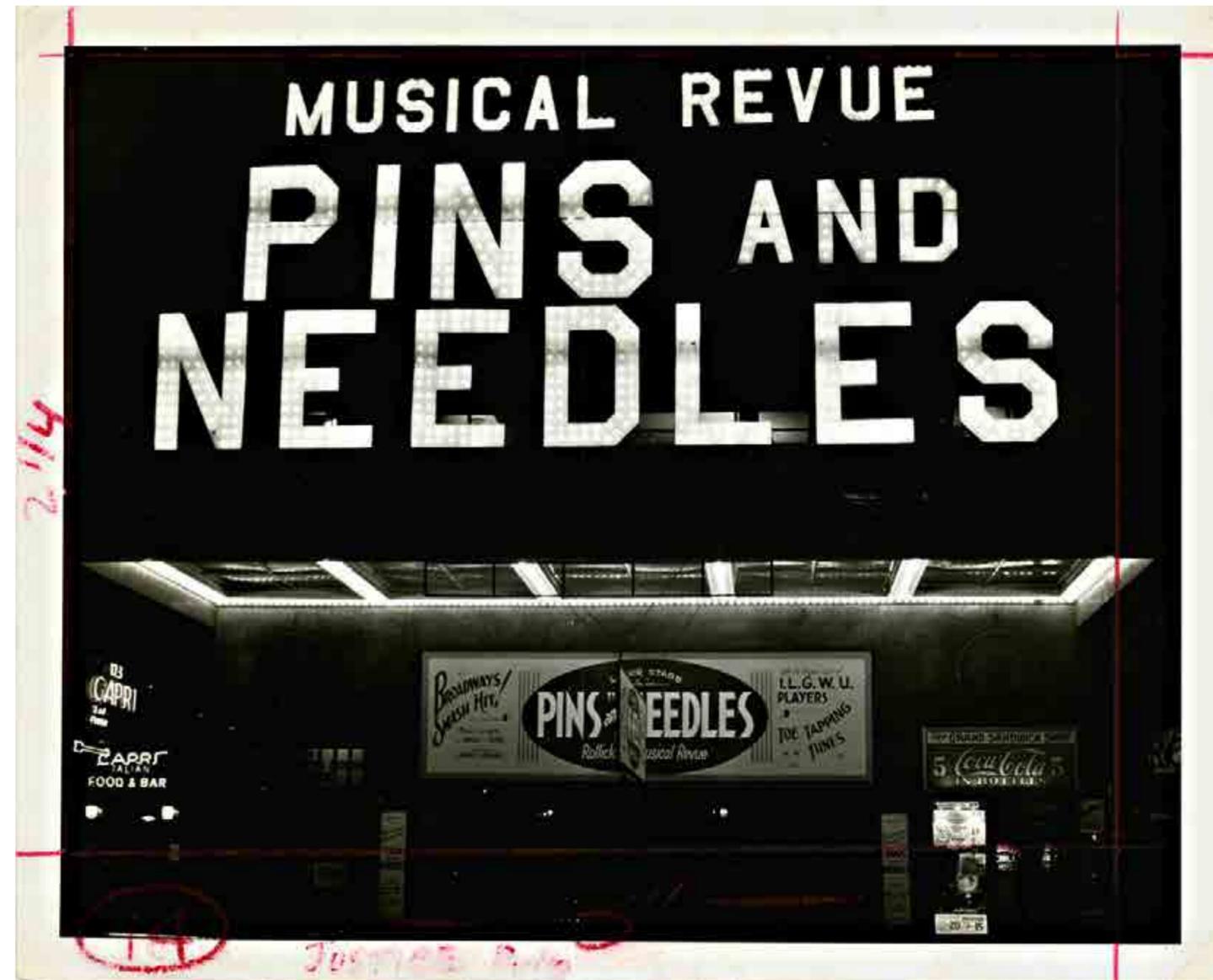


**Lot 62. BEAUMONT NEWHALL,  
Edward Weston's Kitchen,**  
10 ½ x 8 ½ - inch gelatin silver  
print, 1930, printed ca. 1983. A box  
with a large "PEPPER" label is on  
the shelf above the frying pan,  
perhaps as homage to Weston's  
photographs that he was making  
around that time. [4] \$800 (Est.  
\$1000 - \$2000)



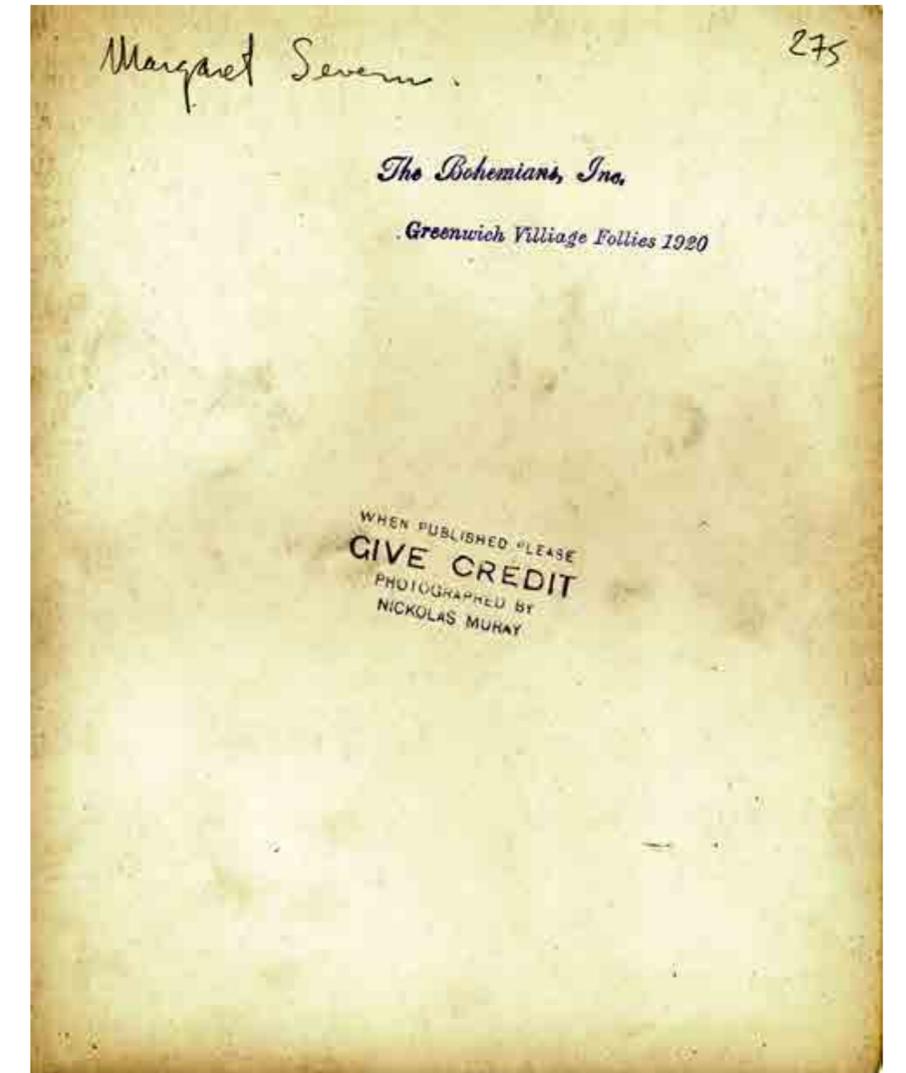
**Lot 63. KATHERINE JOSEPH, “Pins and Needles.”**

8 x 10 – inch ferrotyped gelatin silver print, 1937. with extensive stamps and notations recto and verso. Her red credit stamp has a stamp over it for Harry Rubenstein, International Ladies’ Garment Workers Union. This was a powerful radical union of garment workers in NYC from early in the century until 1987. Rubenstein was to become the Curator of Political History at the Smithsonian. Joseph was the photographer for the ILGWU. In connection with a large show of her work at the Smithsonian, their website wrote: Joseph’s photography career spanned more than 10 years (1937 – 1948), during which she worked as a staff photographer for the International Ladies Garment Workers Union. She photographed political personalities, labor leaders and garment factory workers on the job; and, in 1941, she traveled to Mexico on an extensive photojournalistic expedition. Some of her photographs were published in both the United States and Mexico. After World War II, Joseph gave up her photography career to raise a family. This is the marquee of the theater where the brilliantly titled musical put on by the union was performed. It has had many revivals since. This is a terrific example of a press print with markings that tell many significant stories. [4] \$300 (Est. \$400 - \$600)



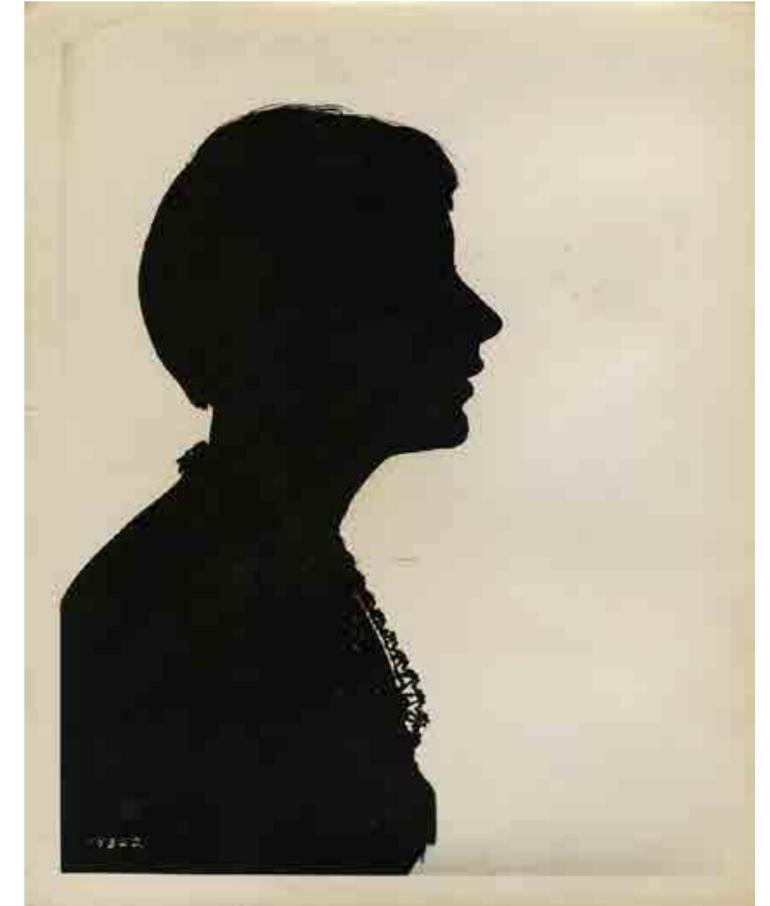
**Lot 64. NICOLAS MURAY,  
Margaret Severn in  
'Greenwich Village Follies  
1920.'**

10 x 8 - inch toned gelatin  
silver print. Severn danced  
with masks designed by W.  
Ladyslaw Benda." There is a  
You-tube film of one of her  
performances. [3+] \$200 (Est.  
\$300 - \$600)

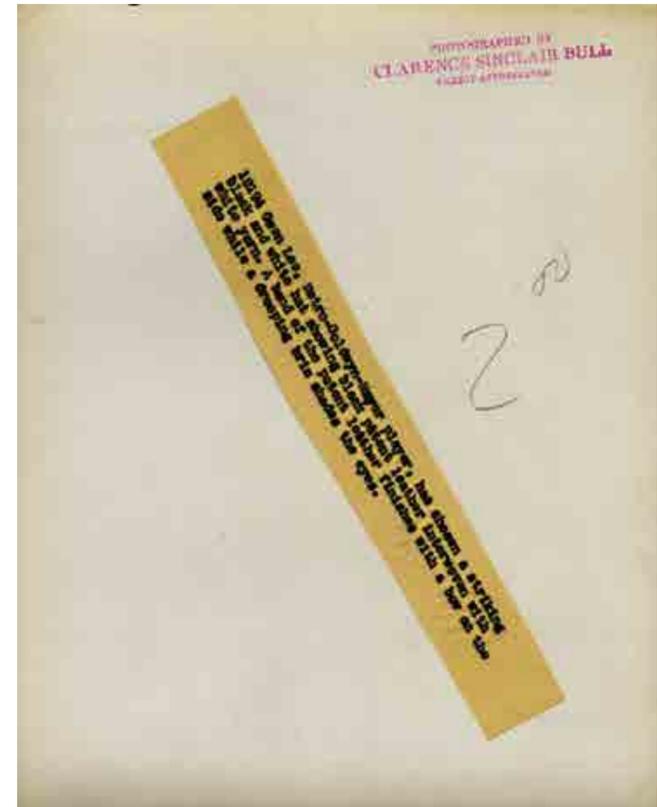
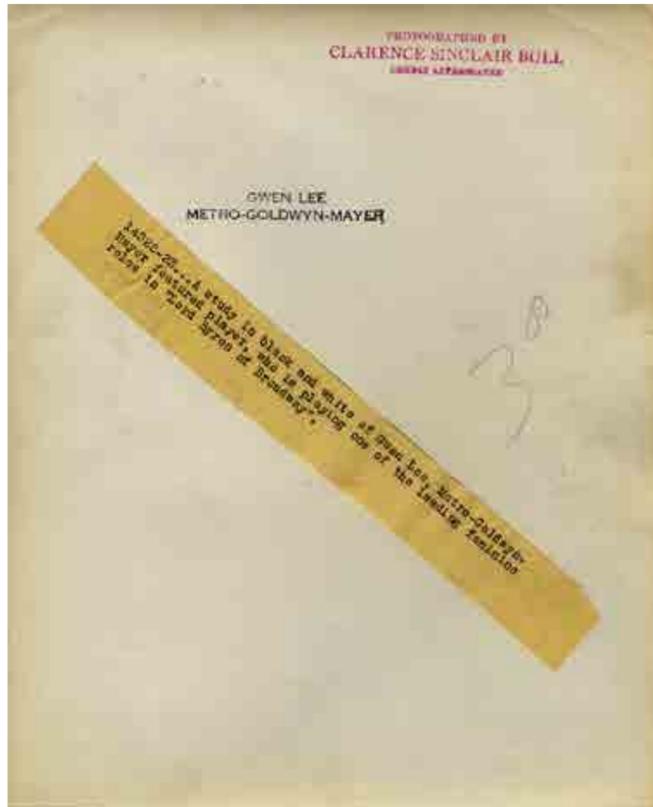
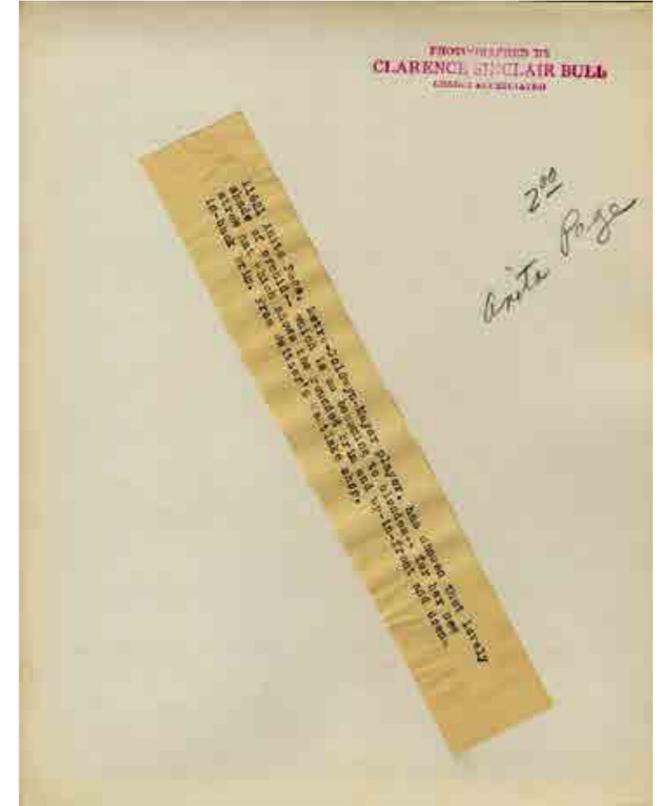


**Lot 65. CLARENCE  
SINCLAIR BULL. Actresses.**

Four 10 x 8 – inch gelatin silver prints, ca. 1930 of MGM actresses who successfully passed from the silent era to numerous sound films. They have Bull's credit stamp verso and slips describing the fashions displayed in the photographs. There are two of Anita Page, one a silhouette profile, plus one each of Dorothy Sebastian, who appeared with Page in many films, and one of Wen Lee. [4-] \$200 (Est. \$300 - \$500)



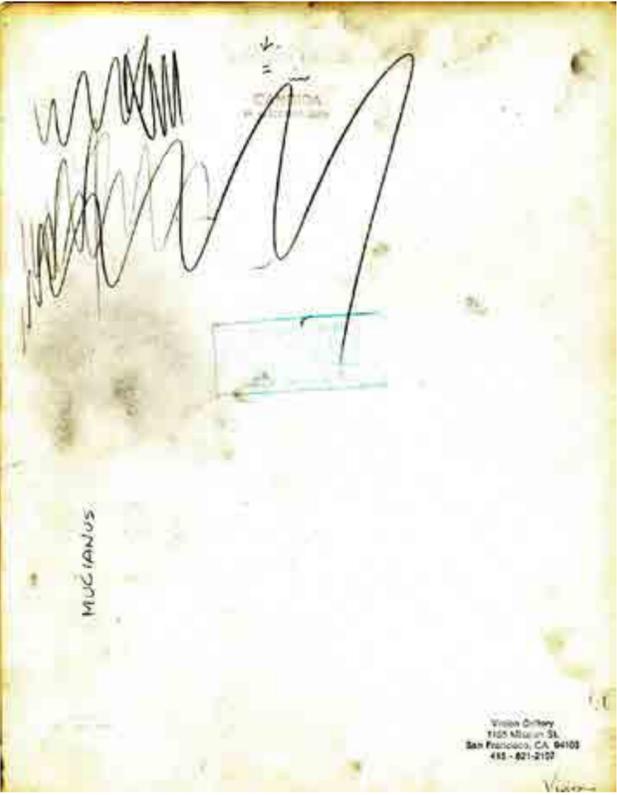
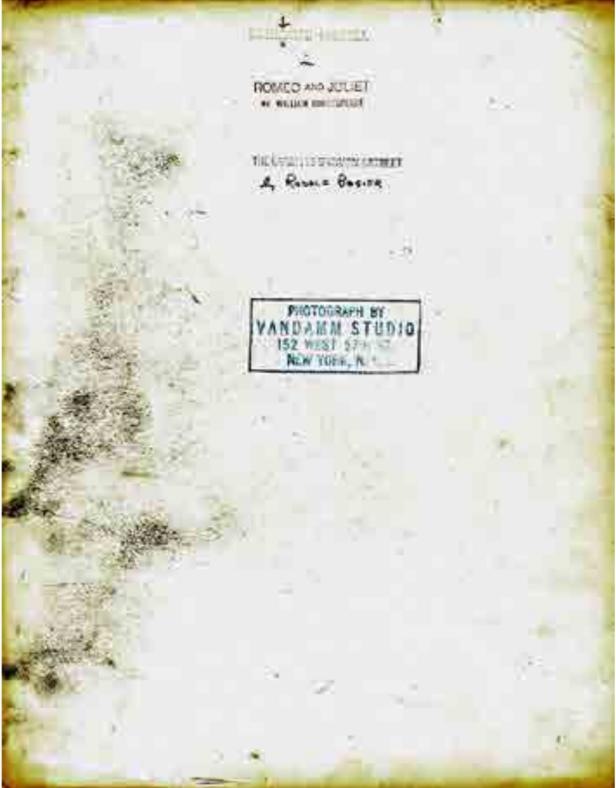
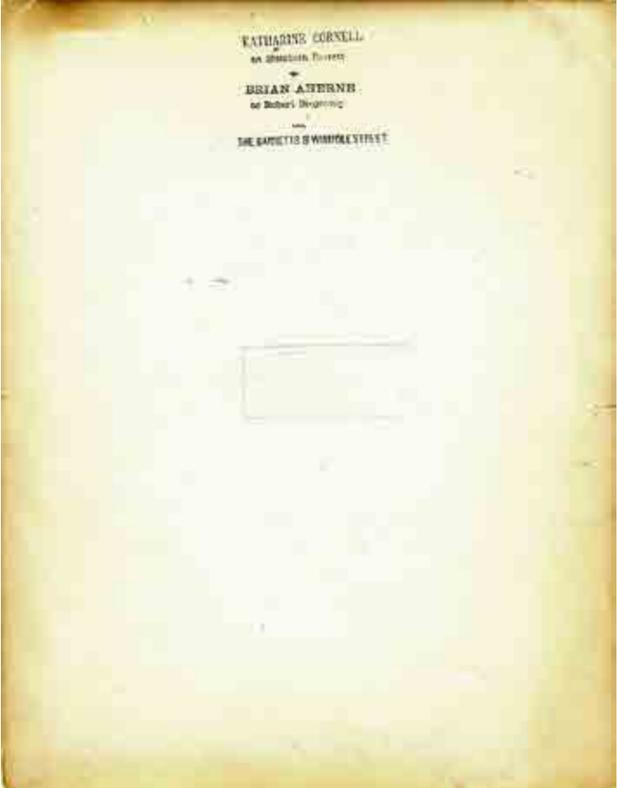
Continued



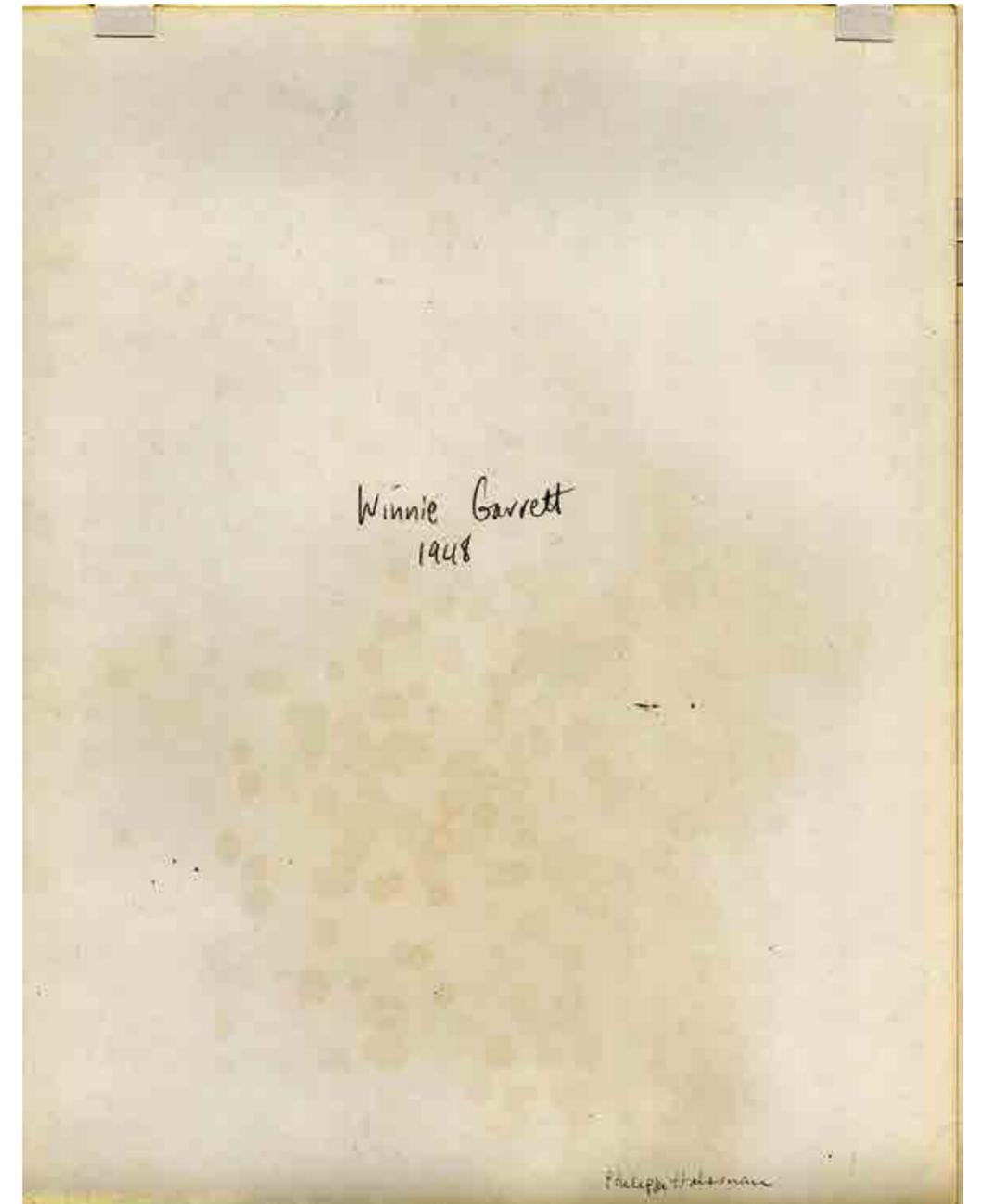
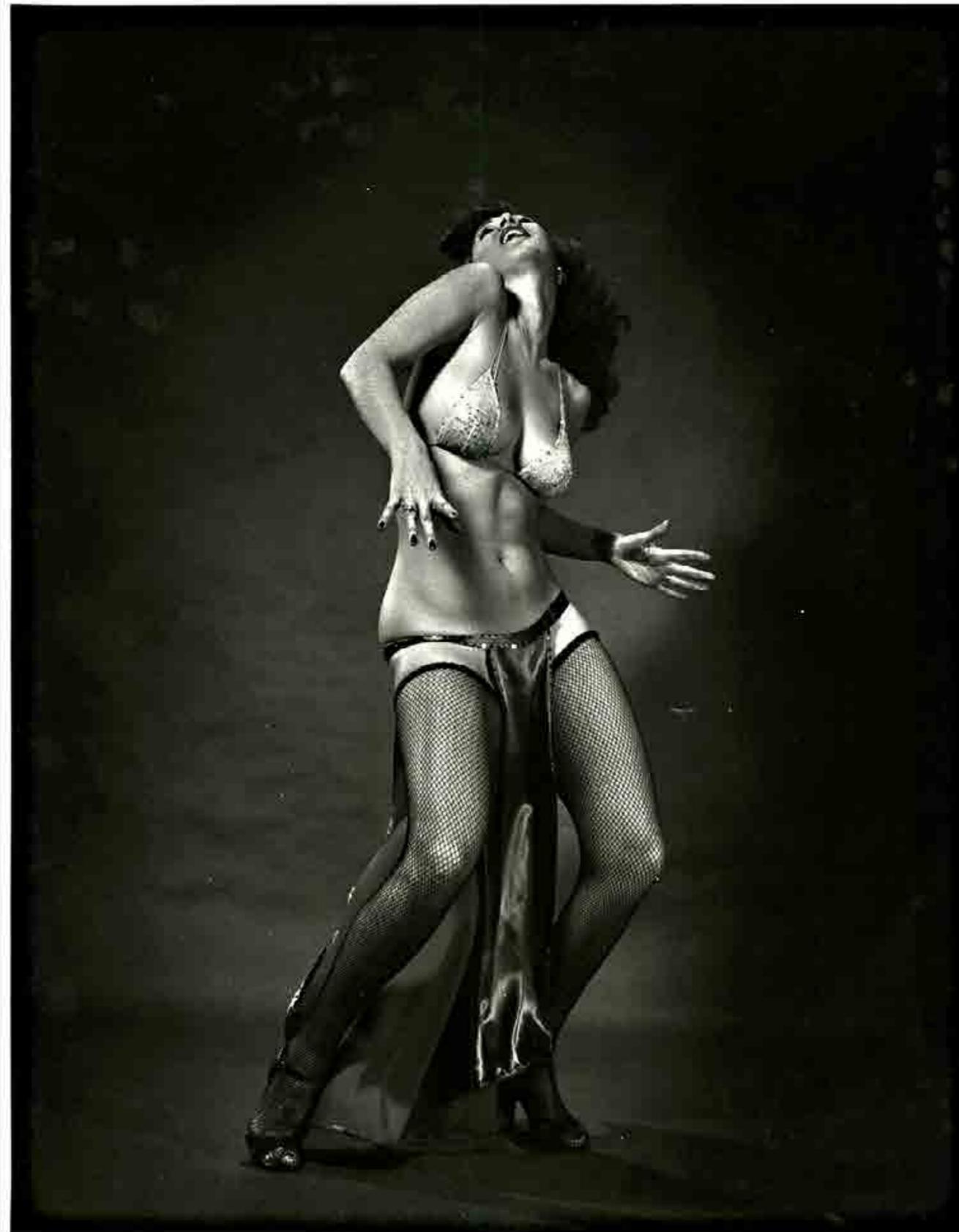
**Lot 66. FLORENCE VANDAMM, Three theatrical portraits of Catherine Cornell, 13 7/8 x 10 7/8 – inch gelatin silver prints, each with Vandamm’s embossed stamp on the print, her credit stamp verso and a stamp for the production, 1930’s. Vandamm was the major photographer of Broadway production from 1925 – 1950. Cornell was one of the great theatrical performers of her era. There is a stage view of her greatest role as Elizabeth Barrett Browning in “The Barretts of Wimpole Street” (1931) Also a close up from “Romeo and Juliet,” and one of her in Shaw’s “Candida.” That one also has a stamp for Vision Gallery in San Francisco. [3+] \$350 (Est. \$400 - \$900)**



Continued



**Lot 67. PHILIPPE HALSMAN,**  
**“Winnie Garrett”,**  
14 x 11 – inch gelatin silver  
print, 1948, titled by Halsman  
in pencil verso with possible  
signature on the bottom verso.  
Garrett was a burlesque dancer  
known as “The Queen of the  
Peelers” and “The Flaming  
Redhead.” She was also the  
executive of a record company  
and of a publishing company.  
[4] \$1200 (Est. \$1500 - \$2000)



**Lot 68 . PHILIPPE HALSMAN,  
Woody Allen in “Play it again  
Sam”.**

14 x 11 – inch gelatin silver print,  
1969, with copyright stamp  
verso. The movie was released  
in 1972. [4] \$1800 (Est. \$2000 -  
\$4000)



**Lot 69. ANNIE LEIBOVITZ,  
Julie Andrews and Blake  
Edwards on the stage before  
the opening of the musical  
“Victor Victoria” boldly  
endorsed by Leibovitz on the  
bottom margin “For Julie and  
Blake”.**

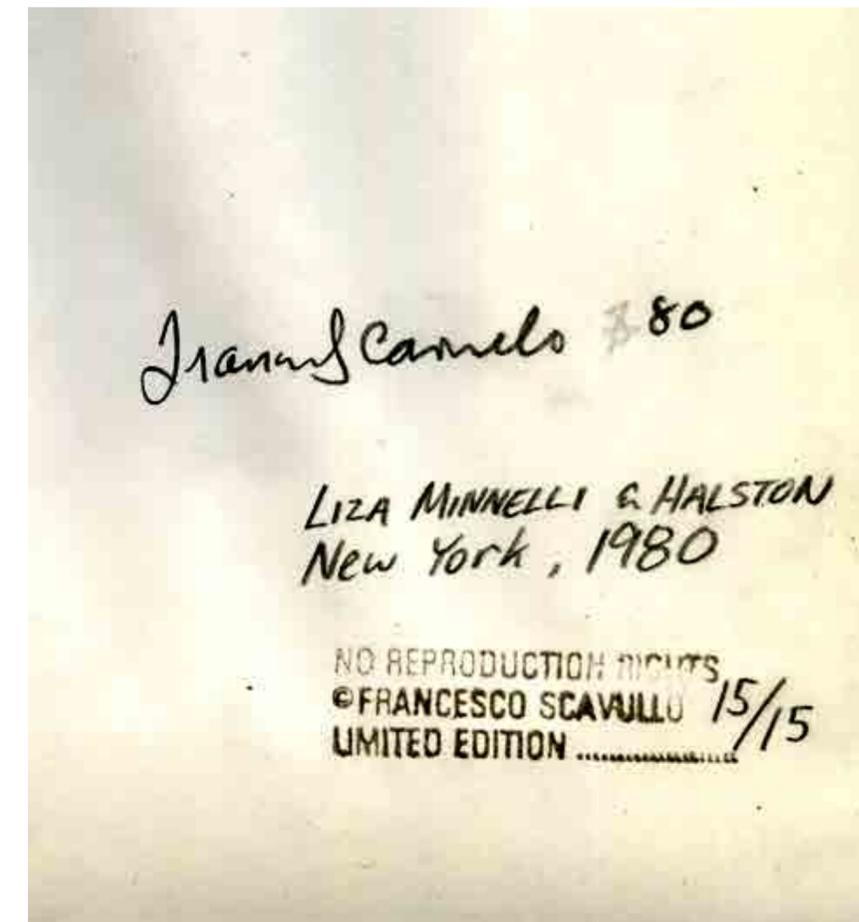
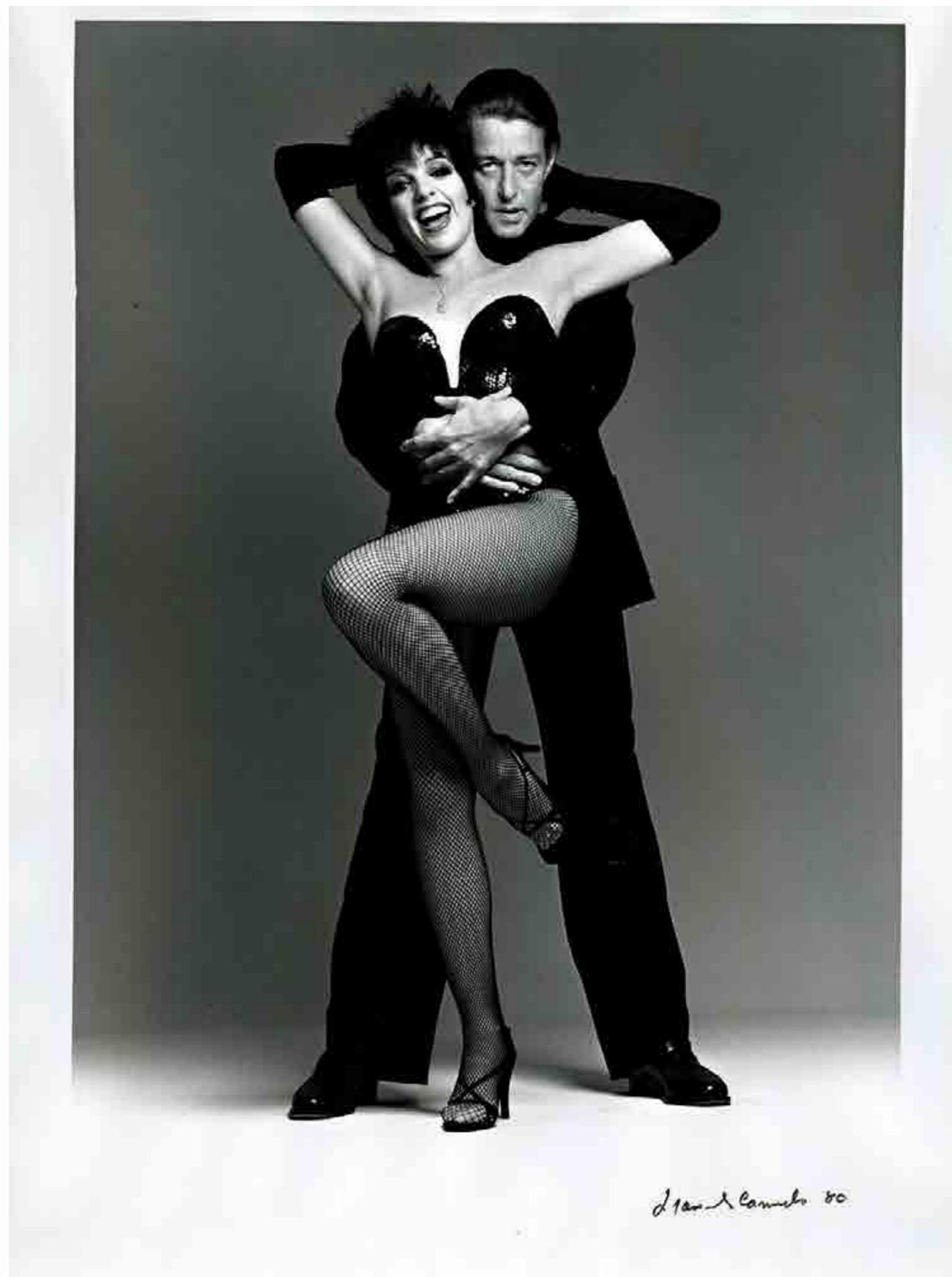
New York, 1995.” Gelatin silver  
print, 8 ½ x 7 – inch image on  
14 x 11 – inch sheet. Edwards,  
Andrews’ husband, directed  
the production. Provenance:  
Presented by Leibovitz to the  
consignor, who was a make-up  
artist who worked with several  
photographers in connection  
with Broadway shows. [4] \$1000  
(Est. \$1200 - \$1500)



*for Julie and Blake New York 1995 love, Annie Leibovitz*

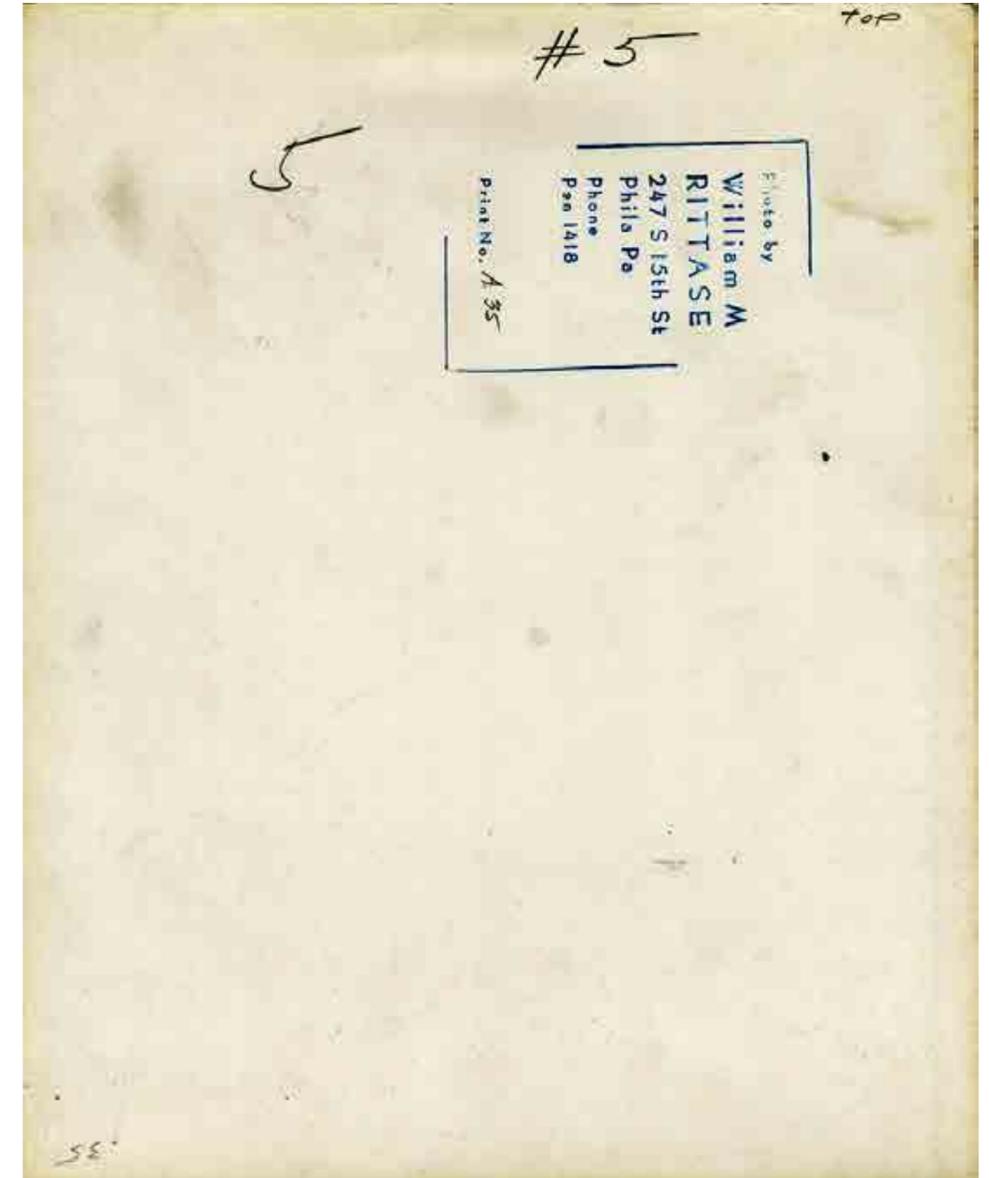
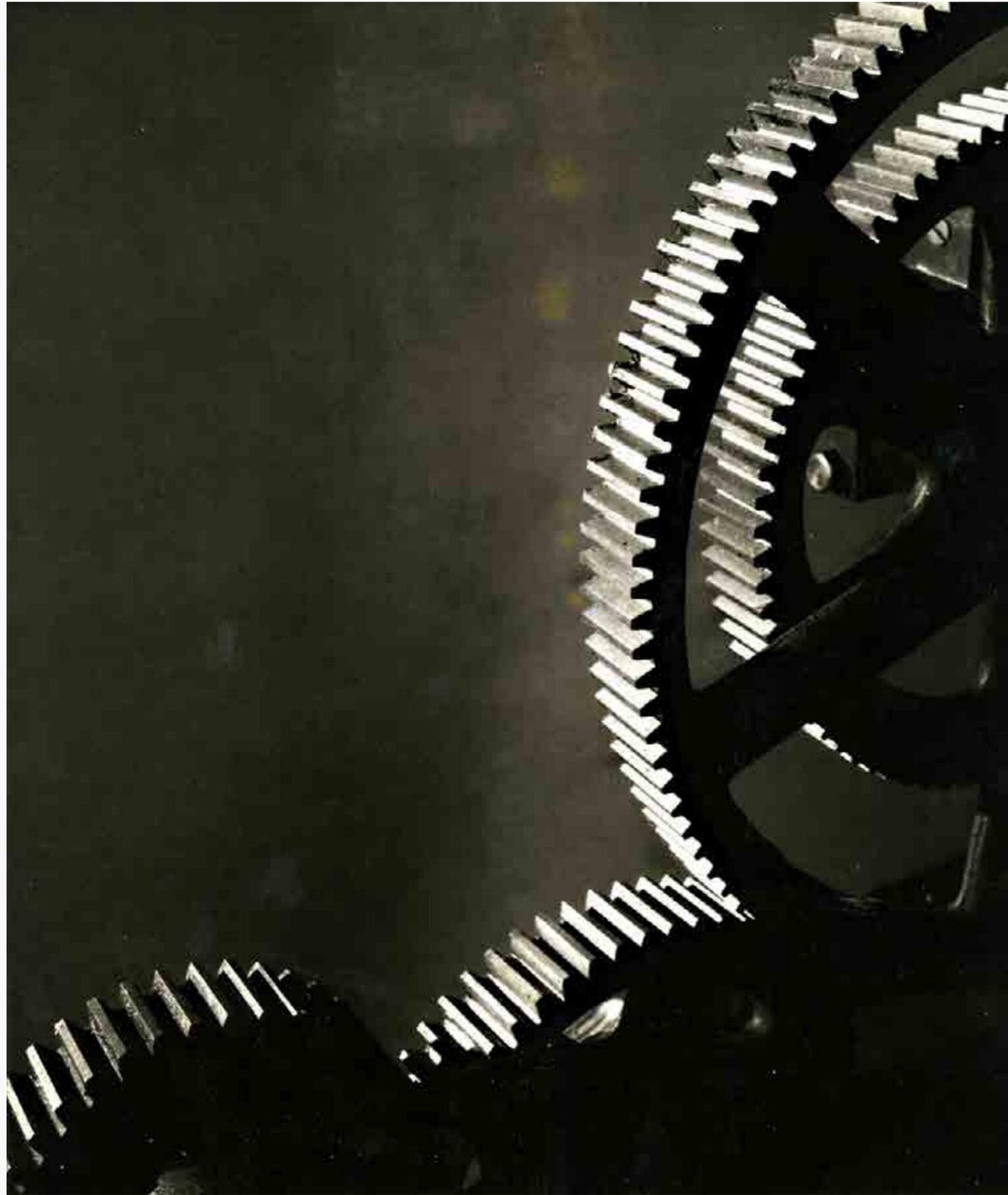
**LOT 70. FRANCESCO  
SCAVULLO, Liza Minelli and  
Halston.**

Gelatin silver print 13 ¾ x 10  
½ - inch image on 19 5/8 x 16 -  
inch sheet, signed and dated  
beneath the image. Signed  
and dated again on verso, with  
‘Limited Edition’ stamp, 15/15.  
Halston designed many of  
Minelli’s costumes. Provenance:  
presented to the consignor, a  
friend of Scavulli’s who worked  
as a make-up artist with him  
on many Broadway shows. [4]  
\$1000 (Est. \$1200 - \$1500)



**Lot 71. WILLIAM M. RITTASE,  
Study of gears.**

10 x 8 -inch ferrotyped gelatin silver print on heavy paper, vintage ca. 1930. The artist's Philadelphia stamp verso, with "Print No 1, A. 35" and other notations. Rittase started as an engineer. His photographs often appeared in FORTUNE magazine, and also other publications. [4] \$400 (Est. \$600 - \$1200)



**Lot 72. WEEGEE, Hot day at Coney Island.**

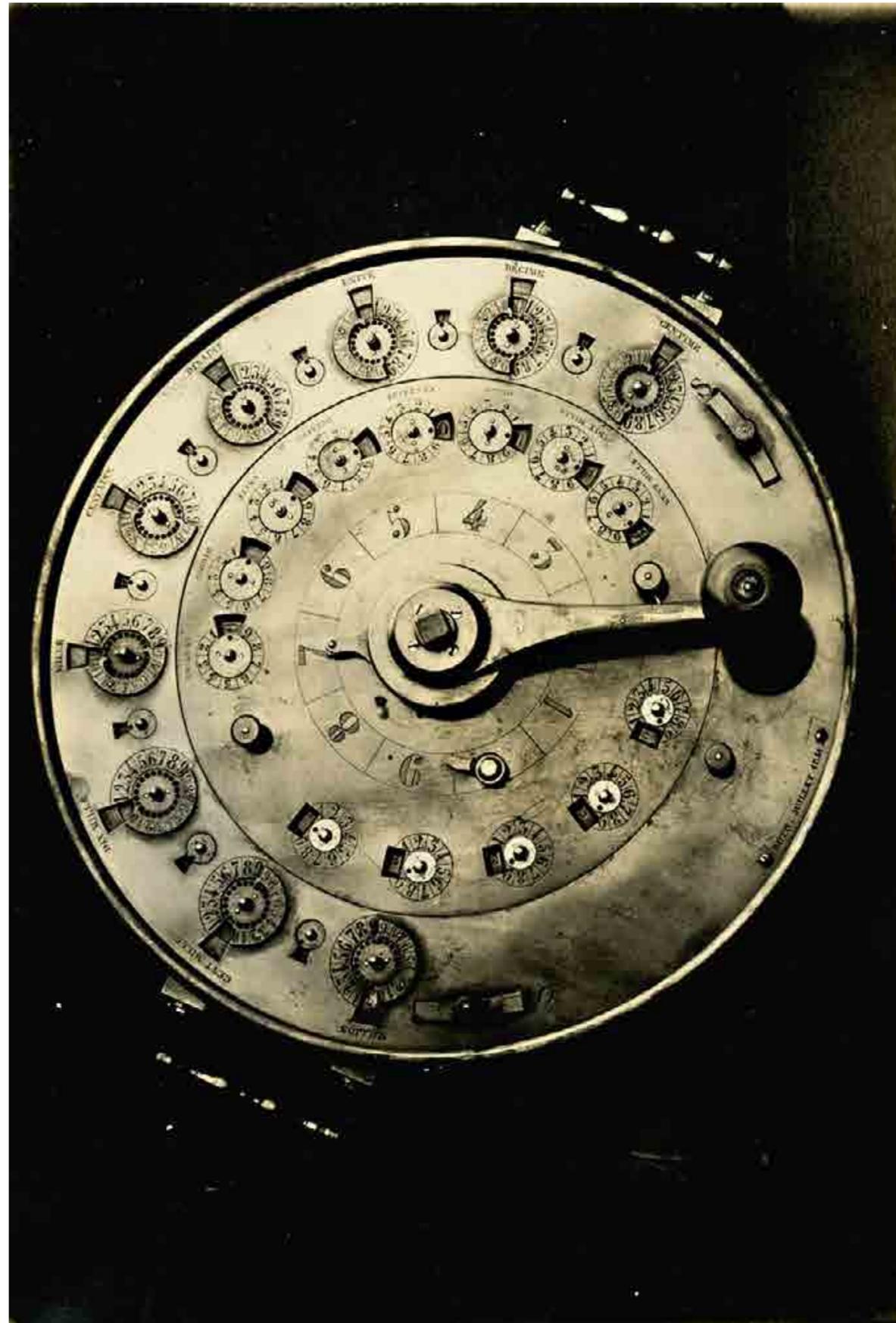
16 x 20 -inch ferrotyped gelatin silver print on heavy paper, vintage ca. 1930. The artist's Philadelphia stamp verso, with "Print No I, A. 35" and other notations. Rittase started as an engineer. His photographs often appeared in FORTUNE magazine, and also other publications. [4] \$400 (Est. \$600 - \$1200)



4/91  
Gift from Lisa  
Print purchased from  
Wae Glee's wife ~ 3-4 yrs ago.  
Proby Date unknown.

**Lot 73. CIRCLE MULTIPLIER.** This invention by David Roth was a stage in the development of the computer. See the fascinating web entry <https://history-computer.com/MechanicalCalculators/19thCent>.

5 x 7-inch gelatin silver print, 1930's, with "#3" in pencil and stamp verso for American Photo Service, "not to be syndicated rented or loaned." I wonder what occasioned this photo at that time. [3+] \$200 (Est. \$300 - \$500)



**Lot 74. JOE ROSENTHAL, Raising the flag on Iwo Jima.**

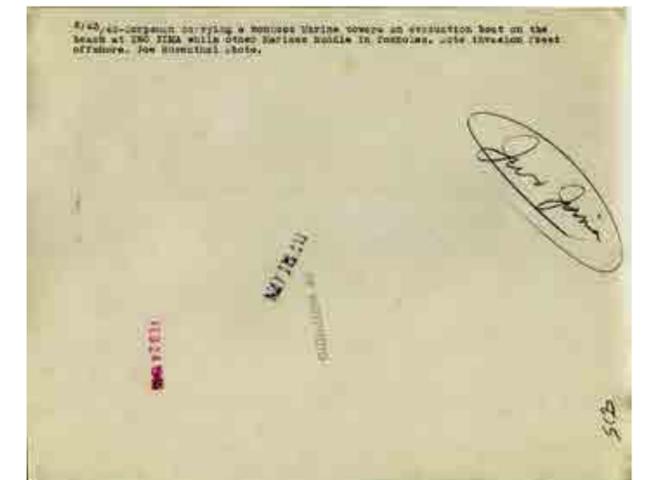
Official Radiophoto with attached snipe dated 2/28/45, just 5 days after the event. 9 x 7 - inch gelatin silver print. Bends, small stain, brief tear in the margin. [D2] \$600 (Est. \$700 - \$1200)



AFHQ, 2/28/45 - U.S. FLAG FLIES ON IWO JIMA -- U.S. MARINES PLANT THE AMERICAN FLAG atop Mt. Suribachi, volcano at the southern tip of Iwo Jima, 750 miles south of Tokyo. - FIVE-OVI RADIOPHOTO, APPROV-  
ED BY THE U.S. AUTHORITY - SERVICED BY BX (A 11ST OUP)RX 4932

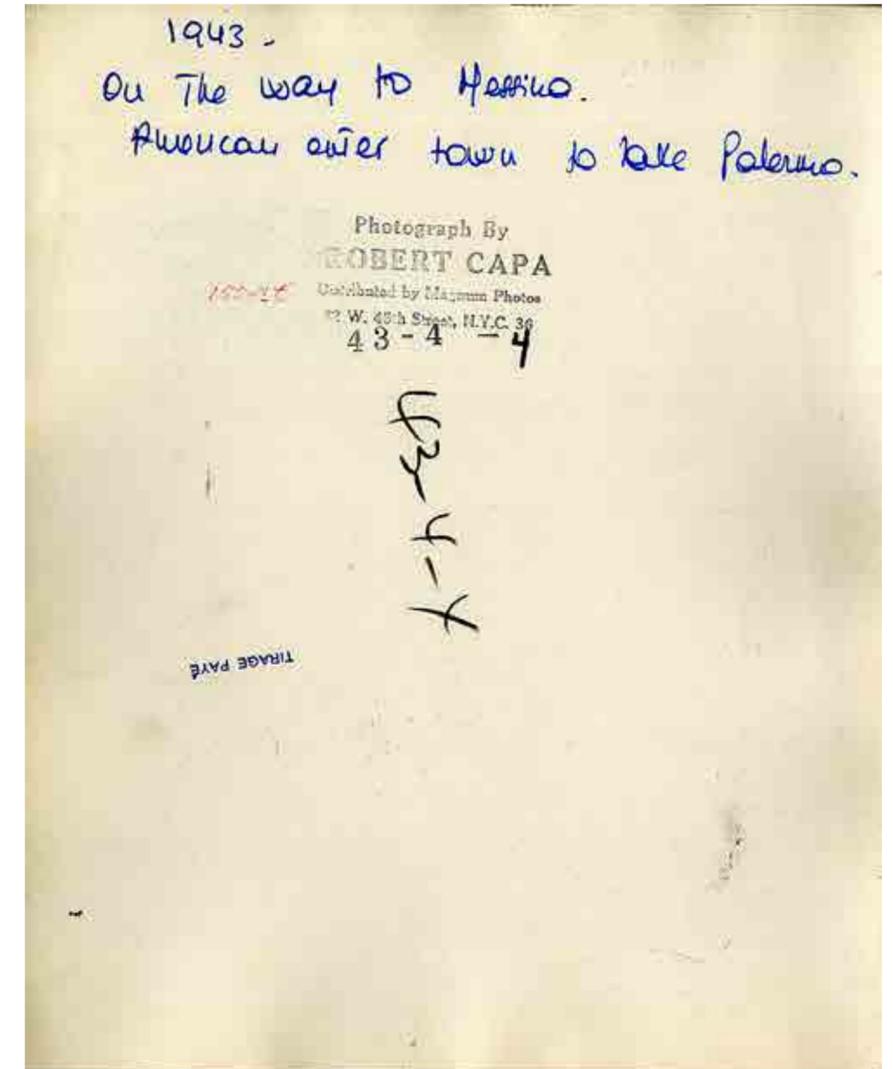
**Lot 75. JOE ROSENTHAL.  
Evacuation of a wounded  
marine, with other marines  
in foxholes, Iwo Jima**

8 x 10 – inch gelatin silver  
print, AP wirephoto.. A text  
in type on verso credits  
Rosenthal, dated 2/23/43,  
the very date of the raising of  
the flag photo. There is a use  
stamp for 2/24/45—in other  
words this very print was  
already used in a publication  
the following day. Other  
stamps and notations. [3+]  
\$800 (Est. \$1200 - \$1600)

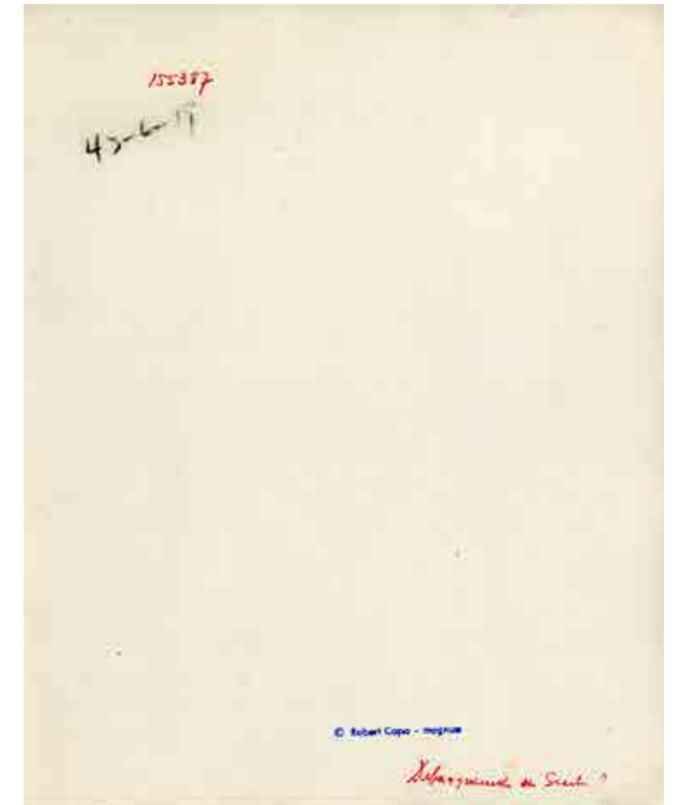


**Lot 76. ROBERT CAPA.  
American soldiers in  
Palermo, April 1943. 10 x 8  
- inch gelatin silver print on  
double weight fiber based  
paper.**

Blue pen inscription verso-  
“on the way to Messina.  
Americans enter town to take  
Palermo.” Published in LIFE  
August 1943. This was under  
General Patton. Date and  
pencil stamp of “43 - 4- 4.”  
Capa’s Magnum stamp from  
72 West 45th Street dates  
the print 1962 as does soft  
fluorescing. These off-duty  
soldiers seem to be enjoying  
themselves during this lull in  
the fighting. [4] \$1600 (Est.  
\$2000 - \$2500)

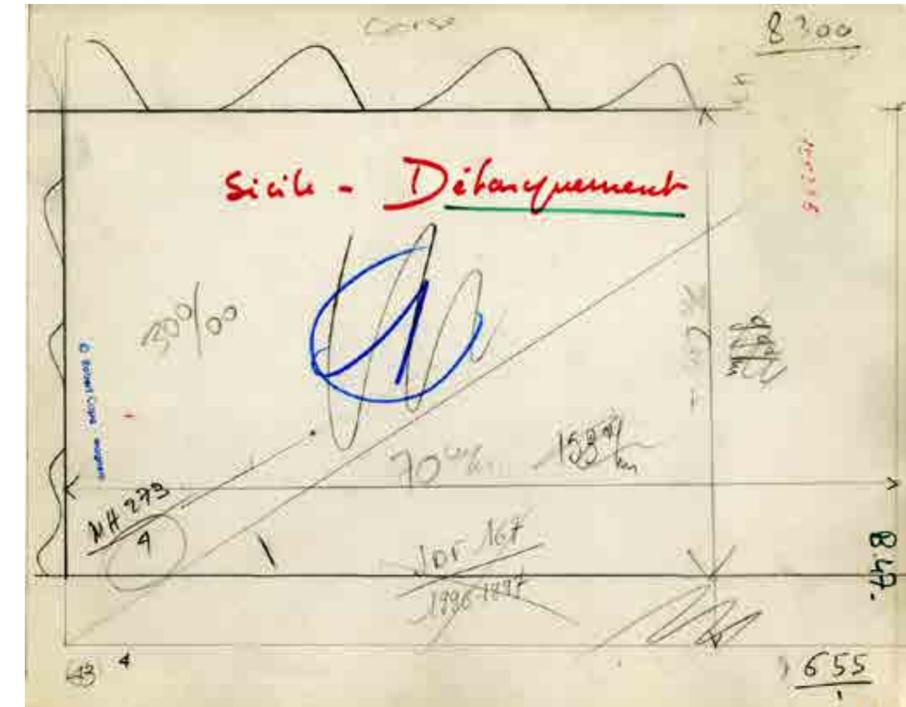


**Lot 77. ROBERT CAPA,**  
**Debarkation boat off Sicily.**  
10 x 8 – inch gelatin silver print  
on double weight fiber based  
paper. Capa's blue Magnum  
stamp on verso with date 43  
– 6 – 19" in pencil, number  
and notation in red pen. The  
Magnum archive dates this  
September 1843. [4-] \$1600  
(Est. \$2000 - \$2500)



**Lot 78. ROBERT CAPA. On the beach at Sicily, July 1943.**

8 x 10 gelatin silver print on double weight fiber based paper, with Capa's blue Magnum stamp and many marks and notations in pen and pencil verso. [4-] \$1600 (Est. \$2000 - \$2500)



# Be·hold

## AUCTION 67

Digital Brochure

January 29, 2019

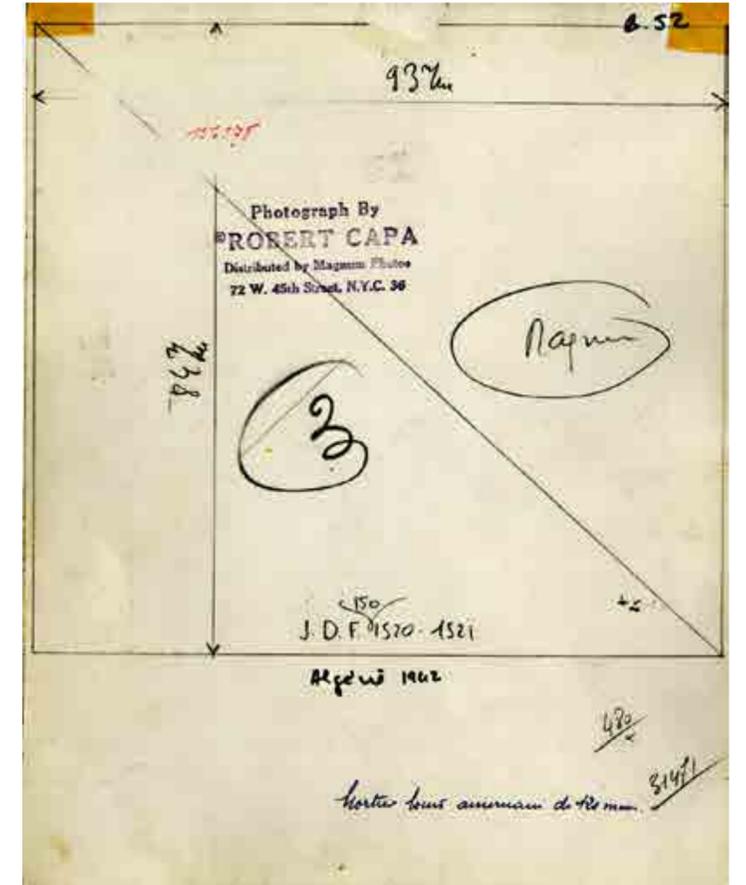
CONTACT US TO ARRANGE TO SEE THE MATERIAL  
AND TO DISCUSS OTHER MATTERS

**We welcome phone bids and bids placed with us directly.**

Call 914.423.5806 or email [behold@be-hold.com](mailto:behold@be-hold.com) for arrangements and appointments.

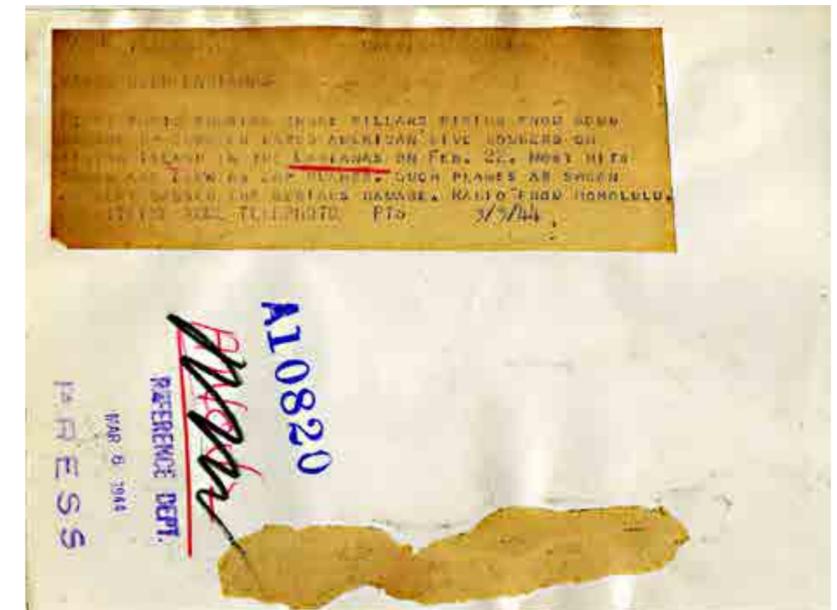
**Lot 79. ROBERT CAPA. American soldier mans a mortar.**

8 x 10 gelatin silver print on 10 x 8 - inch gelatin silver print on double weight fiber based paper. Capa's Magnum stamp from 72 West 45th Street dates the print 1962. Marks and notations in pen and pencil verso." Algérie 1942" is inscribed in green pen but this may not be accurate. It could be Tunisia 1943 or Sicily, 1944. [4] \$1600 (Est. \$2000 - \$2500)



**Lot 80. W. EUGENE SMITH, Bomb damage and American dive bomber, Mariana Islands.**

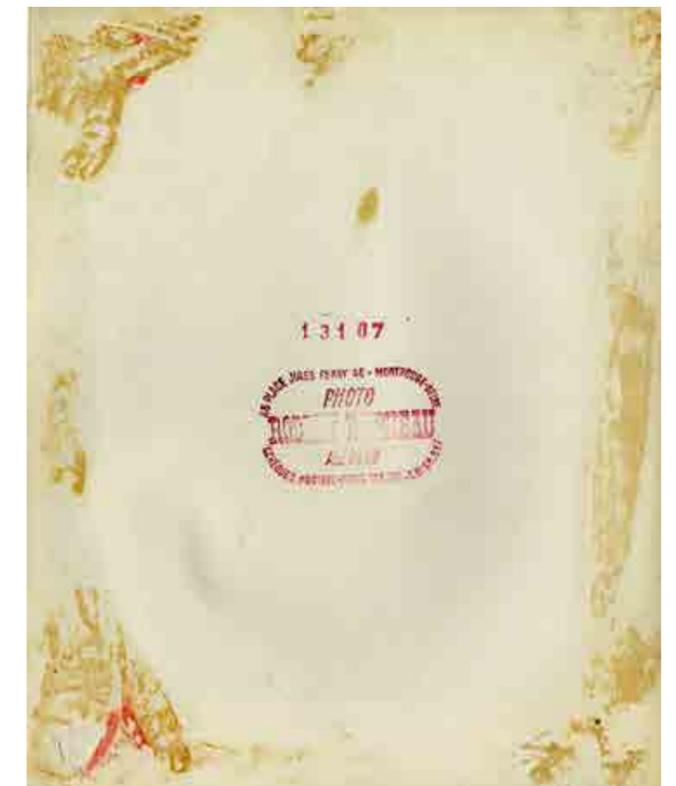
The photograph was taken from another plane. The attached snipe reads "Yanks over Marianas. First photo showing smoke pillars rising from bomb damage by carrier based dive-bombers, Most hits shown are burning Jap planes. Such planes as shown on left caused the serious damage." It's dated 3/5/44 and there is a use stamp from the next day. There are stamps verso. The bottom margin has been neatly trimmed. [D2+] \$800 (Est. \$1000 - \$1500)





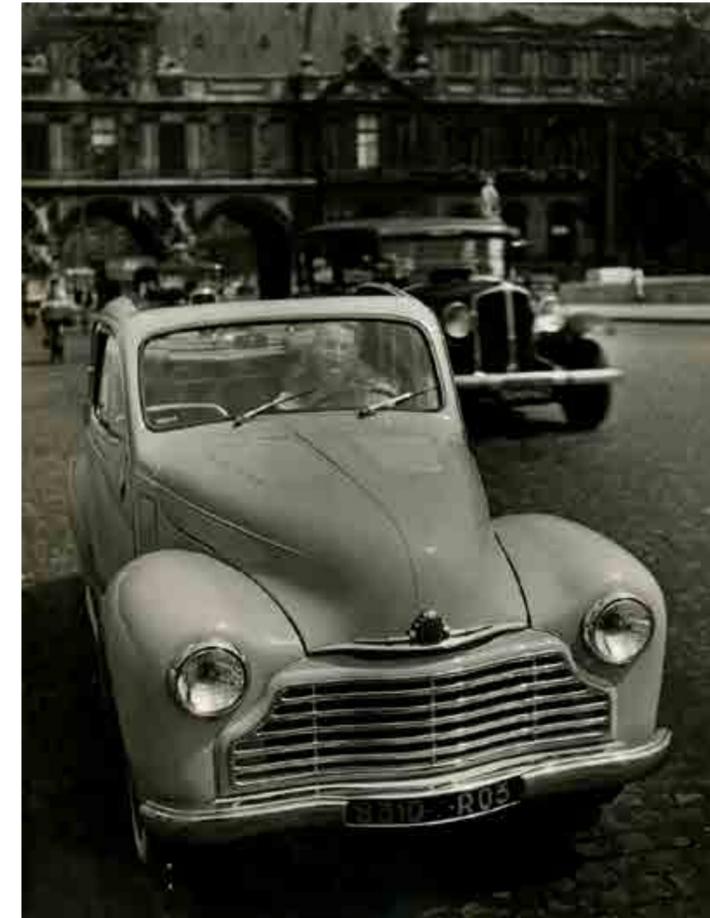
**Lot 82. ROBERT DOISNEAU, Simca 6 and fashion at the Ritz.**

Two 9 ½ x 7 1/8 – inch ferrotyped gelatin silver prints with Doisneau’s red stamp verso and red negative numbers “13107” and “13109” These images are emblematic of the French post-WWII recovery. [4-] [4] \$800 (Est. \$1000 - \$1500)



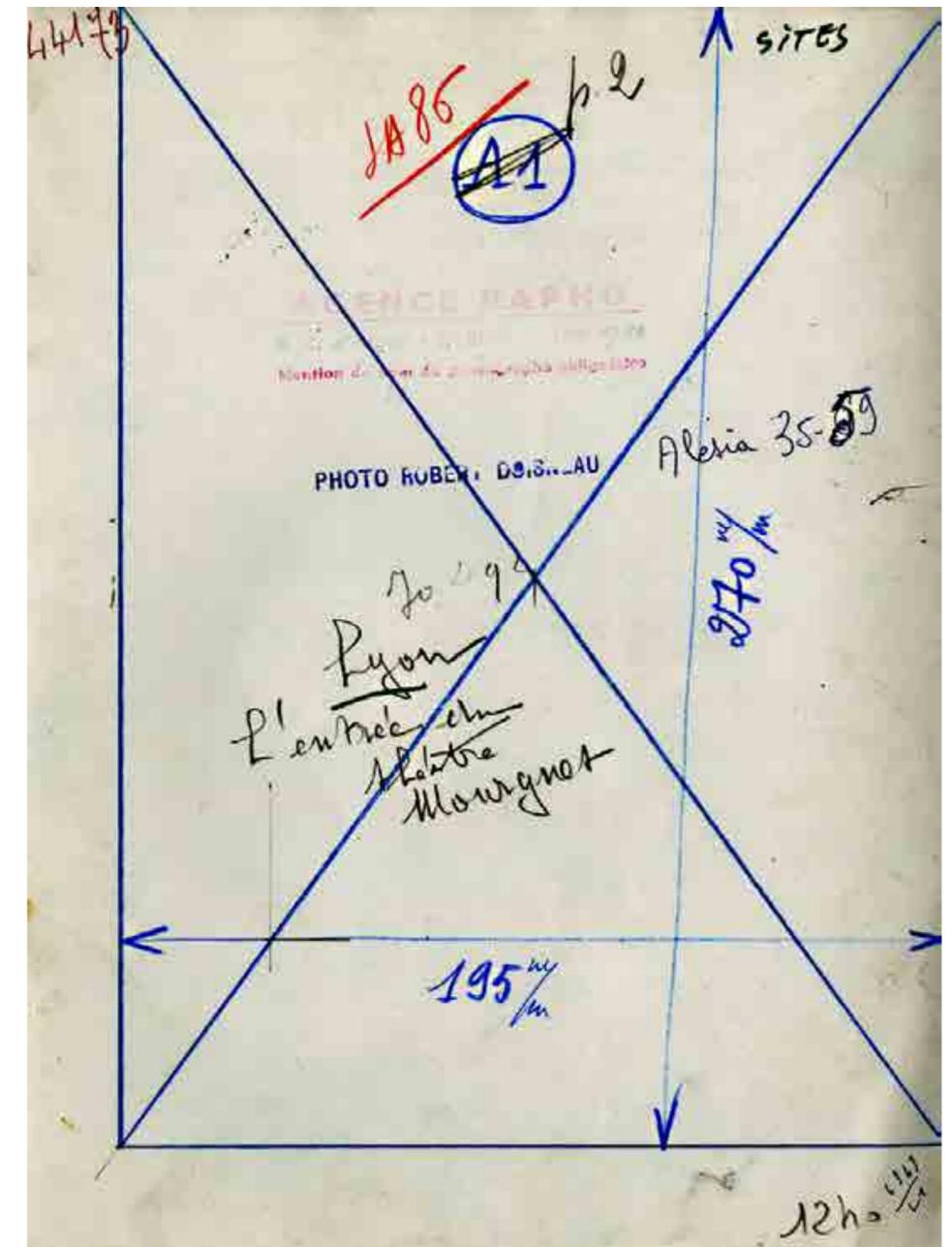
**Lot 83. ROBERT DOISNEAU. AUTOMOBILES.**

Two 9 ½ x 7 1/8 – inch and the reverse ferrotyped gelatin silver prints. One shows a Simca 8 and a Berline on a street near the Louvre, and one a Simca 8 at an outdoor inn. Both with Doisneau’s red stamp and negative numbers “13114” and “4352.” 4-] The price \$600 (Est. \$750 - \$1000)



**Lot 84. ROBERT DOISNEAU, Entrance to a theater, 1957.**

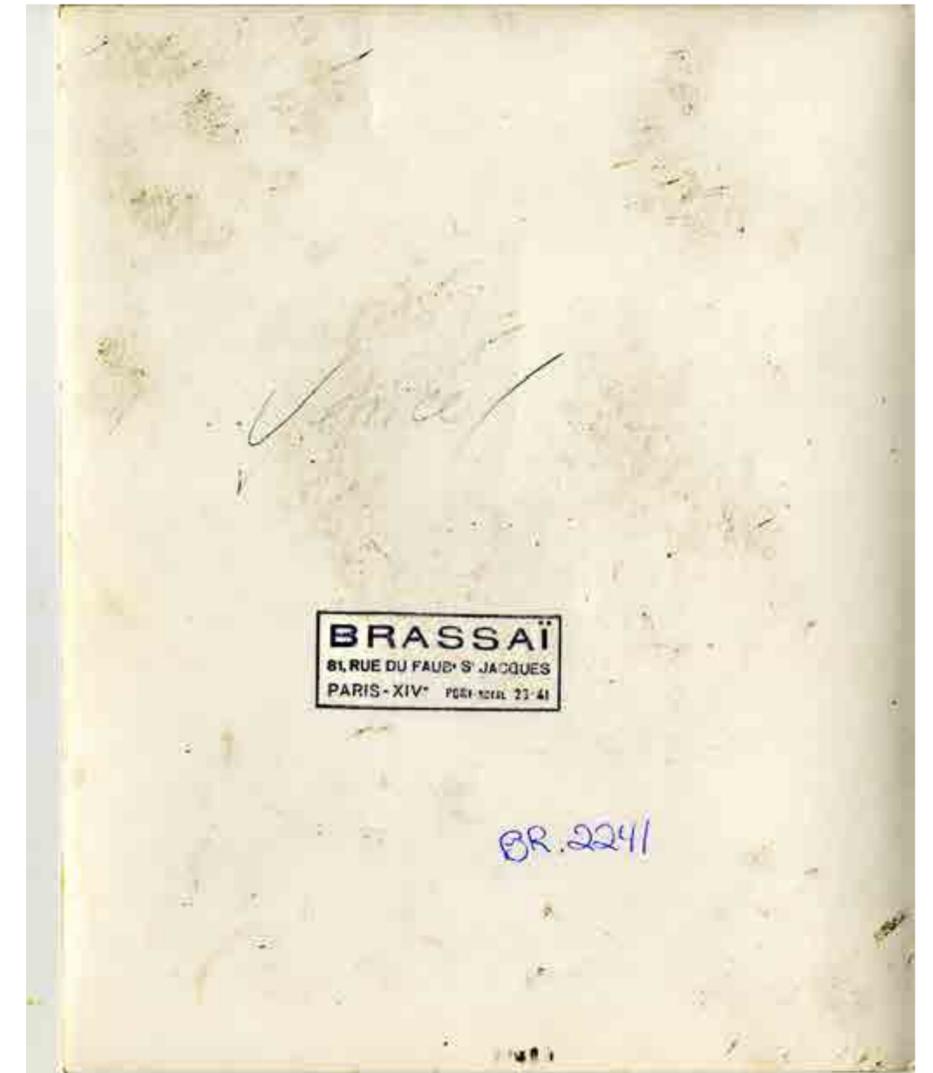
Boys climb the stairs of the famous Guignol puppet theater in Lyon. 9 1/2 x 8 1/8 - inch gelatin silver print with Doisneau's stamp and a very light "Rapho" stamp on verso. A pencil inscription in French indicates this is the Théâtre Mourgnet [he made the first Guignol puppet] in Lyon. Other marks and notations. [3+] \$600 (Est. \$800 - \$1200)



**Lot 85. BRASSAI, Scene in Venice.**

10 x 8 – inch gelatin silver print with his stamp verso and a light pencil title.

Probably taken in 1957 when Brassai won the gold medal at the Photography Biennial in Venice. Slight handling creases are not visible when the photo is viewed straight on. [D4-] \$700 (Est. \$900 - \$1300)



**Lot 86. Scene in China.**

6 ½ x 9 ½ - inch gelatin silver print with Cornell Capa's 1961 Magnum stamp and Magnum "15 West 47th Street" stamp. Light pencil notations include "pg. 241." Cornell Capa's stamp may have been misapplied. He was not in China in 1961. [3+] \$500 (Est. \$800 - \$1200)



**Lot 87. JOSEF SUDEK, Still life, a rose in a vase.**

9 3/8 x 7 – inch gelatin silver print, 1950's. Illustrated in "Josef Sudek, Still Lives" (2008) p. 6. [4] \$1200 (Est. \$1500 - \$2500).



**Lot 88. WILLIAM KLEIN,  
“Do it Yourself.”**

7 x 9 ¼ - inch gelatin silver print on Kodak paper, with a label verso “New York 1954-55” from “La Caixa” in Madrid. It indicates that this was published on “P. 41.” [4] \$600 (Est. \$800 - \$1200)

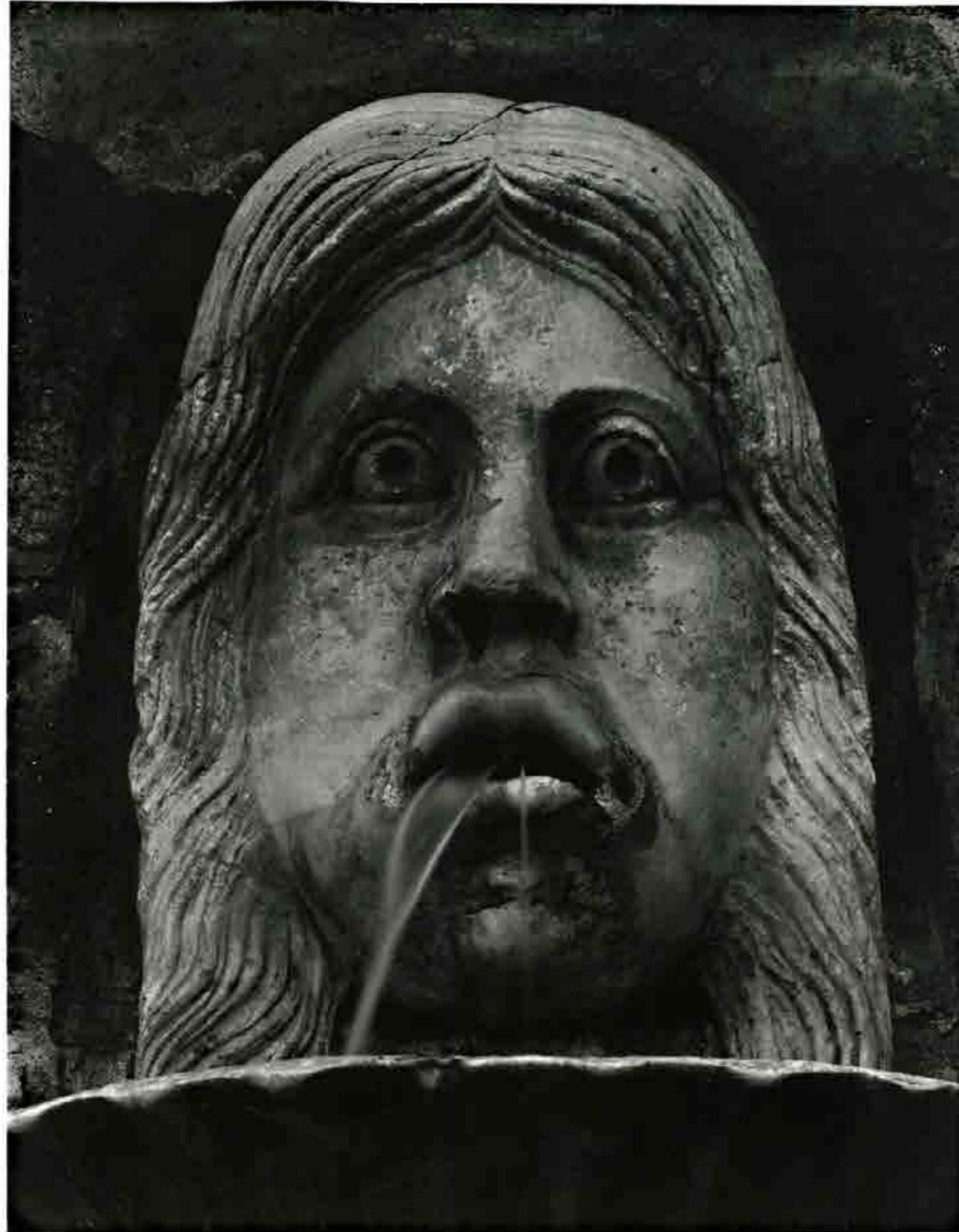


**Lot 89. BRUCE DAVIDSON,  
Two photographs from  
Sicily, 1961.**

Young girls walk in the  
street. 13 1/4 x 8 3/4 - inch  
gelatin silver print. "A195"  
in pencil on verso. [4] Plus 8  
3/4 x 13 1/4 - inch gelatin silver  
print, Women carrying rolls  
in the street. "Sicily" and "A-  
200" written on the verso.  
[4] Both for \$800 (Est. \$1000  
- \$1800)



**Lot 90. AARON SISKIND,**  
**“Rome 39, 1963”,**  
14 x 11 – inch gelatin silver  
print, title and signature in  
pen beneath the image, and  
in pencil verso. Extremely  
light pencil inscription verso  
gives the title and “7/75”. [4]  
\$1000 (Est. \$1500 - \$2000)



Rome 39 1963

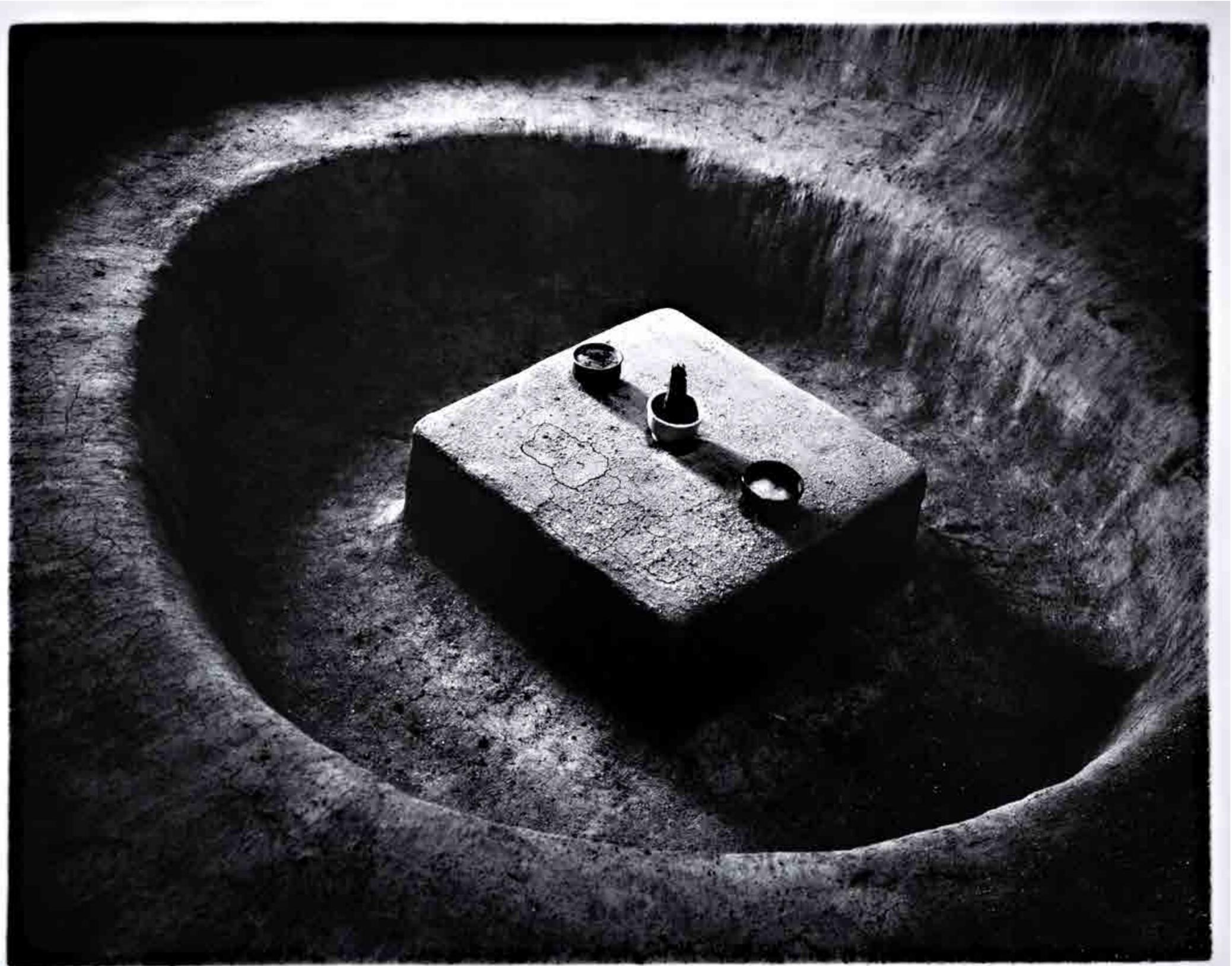
Aaron Siskind

**Lot 91. WILLIAM GILES, "Kiva"**

16 x 20 gelatin silver print, 1968, printed 1973, signed, titled and dated in pencil on verso. From the website of the Center for Photographic Art, Carmel in connection with a 2017 show:

Now in his 80s, William Giles has lived an extraordinarily adventurous life, and photography has been his creative mainstay. Giles earned his MFA from the University of Rochester, and later became Chairman of the Department of Photography there. He has lived on four different continents, photographed the civil rights movement with Dr. Martin Luther King Jr., was a staff photographer at the famed photography magazine *Aperture*, and is a still-active member of the Native American Church. He has studied and worked with many of the generation's most iconic photographers and photography professionals, most memorably Minor White, who was his friend and mentor.

Some indications of handling. [3] \$500  
(Est. \$600 - \$1200)



**Lot 92. WILLIAM GILES,  
"For Connie"**

4 ¼ x 3 ½ - inch gelatin silver  
print dry mounted to mat.  
No date. Titled and signed  
beneath the print. [4] \$300  
(Est. \$400 - \$750)



*For Connie*

*William Giles*

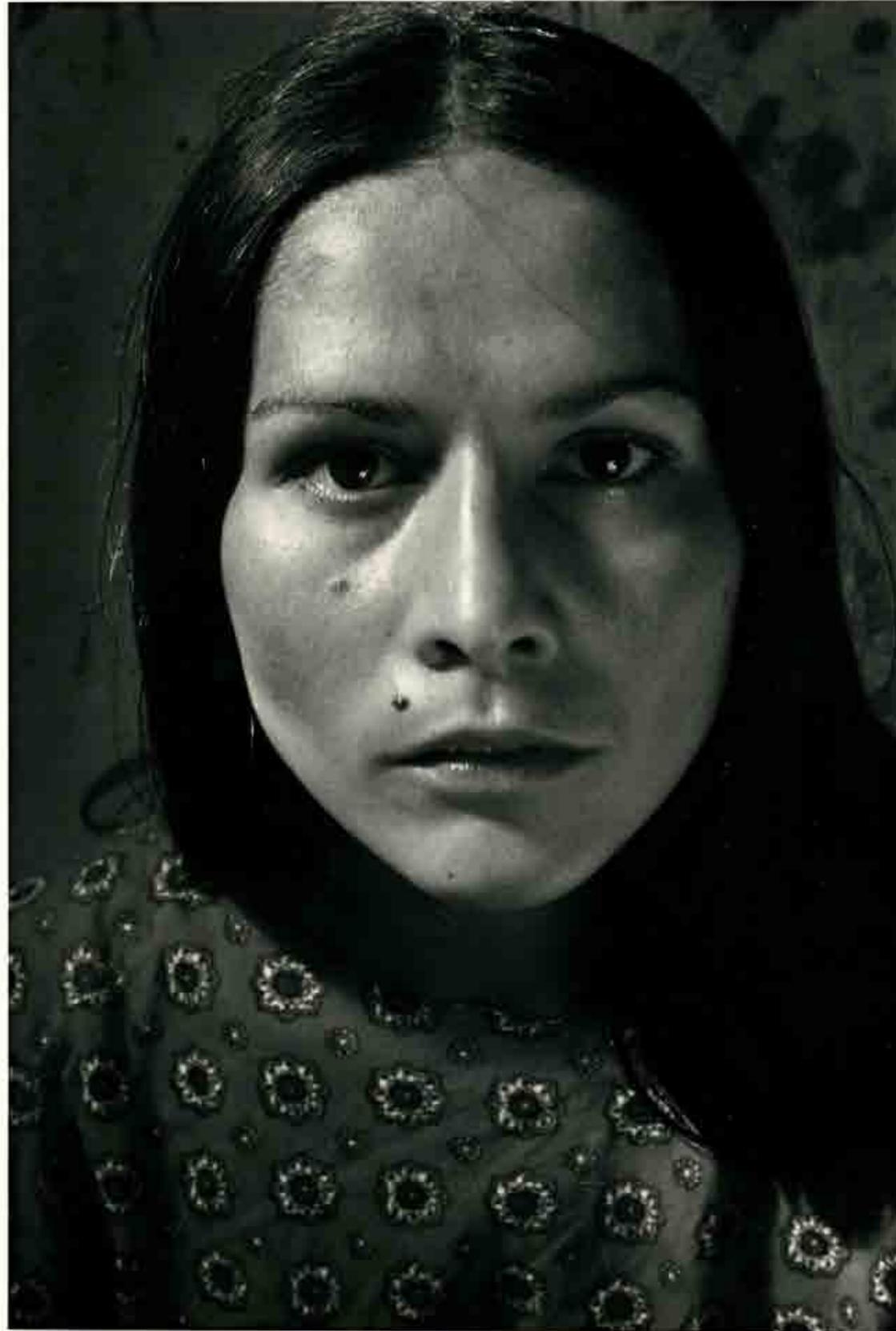
**Lot 93. DON WORTH,  
“Island in Fog. Prince  
Rupert, British Columbia,  
1974.”**

9 3/4 x 12 1/2 - inch gelatin  
silver print, dry mounted  
to mat. Signed lightly in  
pencil beneath the print,  
and titled and signed verso.  
A very lovely photograph,  
beautifully pale. [4] \$500 (Est.  
\$600 - \$1200)



**Lot 94. JACK WELPOTT,  
“Katrina, Arles – 1976.”**

9 ¾ x 6 ¾ - inch image on  
13 3/8 x 10 5/8 – inch sheet,  
titled and signed in pencil on  
the bottom margin, “76 – 119  
2B”in pencil verso. [4] \$500  
(Est. \$600 - \$1000)

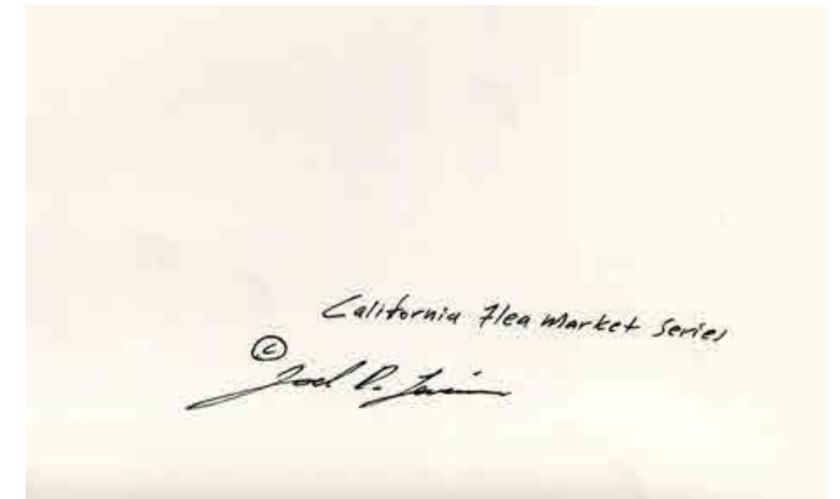


KATRINA  
ARLES - 1976

© Jack Welpott

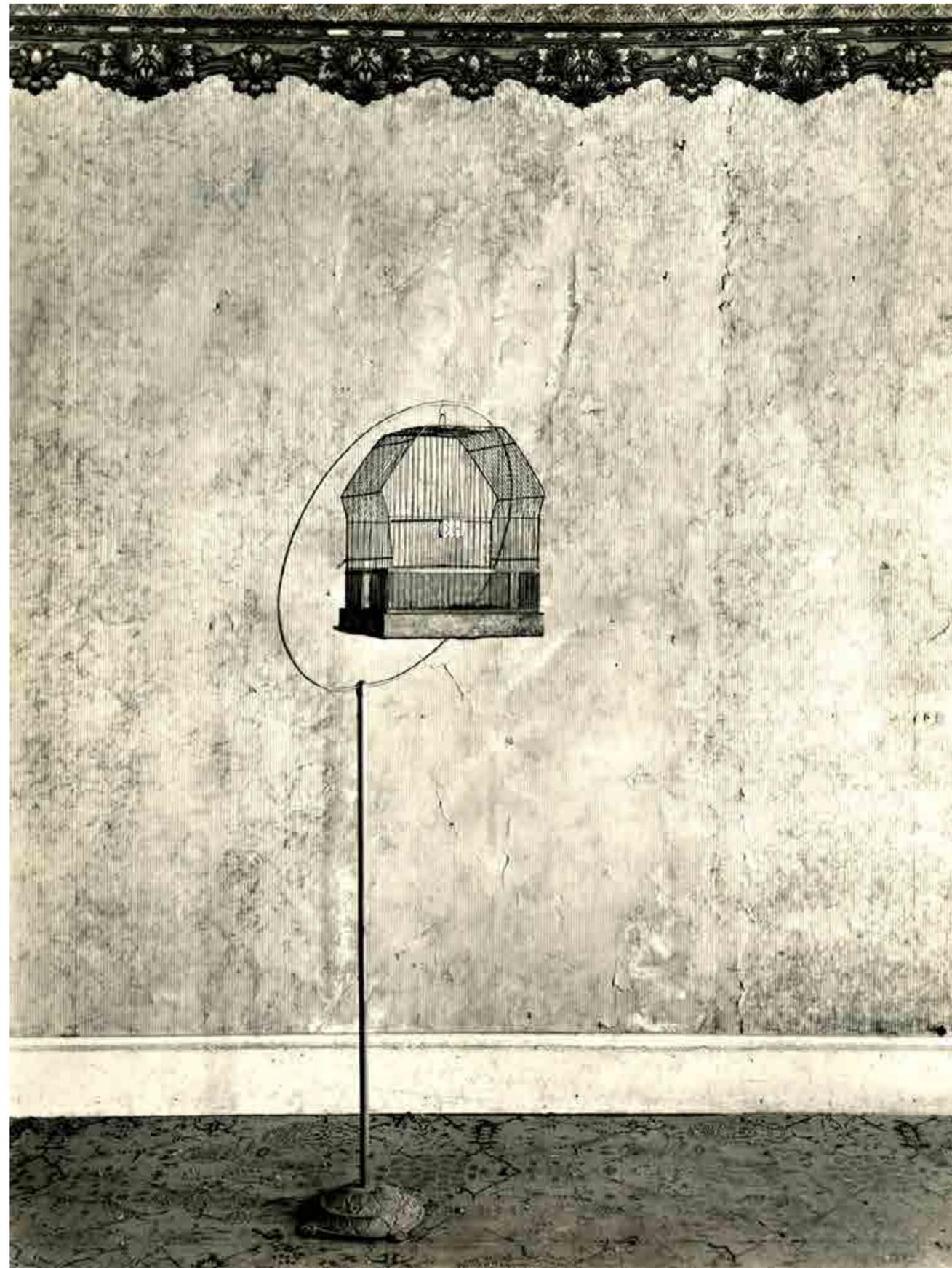
**Lot 95. JOEL D. LEVINSON,  
From his “Flea Market”  
series, 1975.**

14 x 15 – inch image on 16 x  
20 – inch sheet, signed and  
with title in pencil verso. A  
book of photographs from  
the series was published in  
1986. There is a soft bend in  
the extreme tip of the upper  
left margin, otherwise [4]  
\$800 (Est. \$900 - \$1500)



**Lot 96. REED THOMAS,  
“Bird Cage” 1979.**

13 x 9 ¾ inch gelatin silver print dry mounted to board. Dated and signed beneath the print. Photographer’s stamp on the mount verso, with “Birdcage Bodie, Ca.1979” in pen. A print of this is in the collection of the Center for Creative Photography, Tucson. [4]  
\$750 (Est. \$900 - \$1500)



**Lot 97. ROBERT CUMMING,  
“Sketch for Chair/Easel  
Chicago, Ill. Nov. 6, 1976.”**

7 ½ x 9 ¼ - inch gelatin  
silver print, titled and  
signed in the image (as part  
of the work.) Cumming is  
a painter and sculptor as  
well as a photographer. He  
has had solo exhibitions  
at the Whitney Museum,  
the Hirschorn Museum,  
the Museum of Modern  
Art and other places. This  
is a fascinating work of  
conceptual photography. [4]  
\$600 (Est. \$1000 - \$2000)



**Lot 98. LISETTE MODEL, NY  
Lower East Side Woman.**

Two portraits, 13 3/8 x 10 3/4 -inch gelatin silver prints, published in "U.S. Camera" October 1942, where she was listed as a "Great Refugee Photographer." [She had emigrated in 1938.] Her celebrated early works were portraits of upper class people on the Riviera. In the U.S. she turned to powerful portraits of lower class subjects in NYC. These both have a 1983 Estate Stamp, the year of her death. There are other notations in pen and pencil. The one with the woman facing right has a pencil number "C - 6/8." The other is ferrotyped, with a number "A 4/4." These indicate small editions.[4] \$3000 (Est. \$4000 - \$6000)



**Lot 99. BARBARA MORGAN,**  
**“Hearst over the People,”**  
**1942, printed ca. 1980.**  
16 x 20 –inch gelatin silver  
print, titled, dated and  
signed on the bottom margin.  
16 x 20 –inch gelatin silver  
print. [4] \$800 (Est. \$900 -  
\$1500)



**Lot 100. OLIVIA PARKER,  
“The Eastern Garden”,  
1980.**

Dye transfer print, 12 x 9 ½ -  
inches, signed and dated in  
pencil on the bottom verso. A  
beautiful and very suggestive  
photograph. \$1000 (Est.  
\$1200 - \$2000)



**Lot 101. ANNE ROWLAND,  
“Untitled (Frida Kahlo.)”**

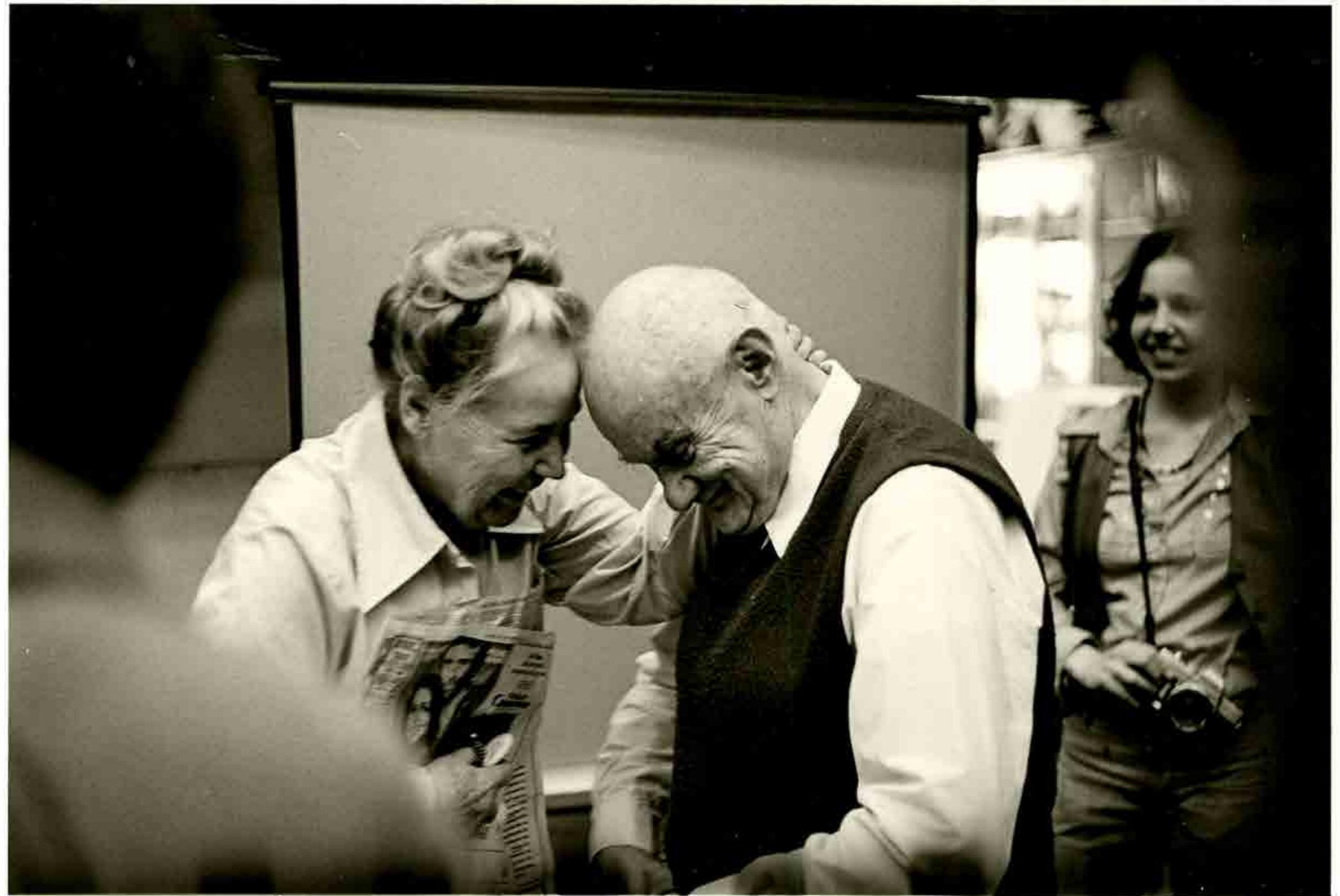
10 x 7 7/8 – inch Ektacolor print, 1988, printed 1991, signed and dated in pen verso. Rowland has made herself up to match the image in a portrait of Frida. She has placed a cloth over part of her face and projected the portrait on it, so that she has merged her features with Frida’s. She has done something similar with other subjects.

The original portrait of Frida includes a pet monkey. This is a photograph that has many profound dimensions.  
[4] \$500 (Est. \$600 - \$1200)



**Lot 102. MELISSA SHOOK,  
"Edith & Roman Vishniac  
R.I.S.D, 1977."**

4 x 6 -inch image on 10 x 8  
- inch sheet. Gelatin silver  
print, title and date in pen  
beneath the image. The  
photographer is at the right.  
[4] \$300 (Est. \$500 - \$900)

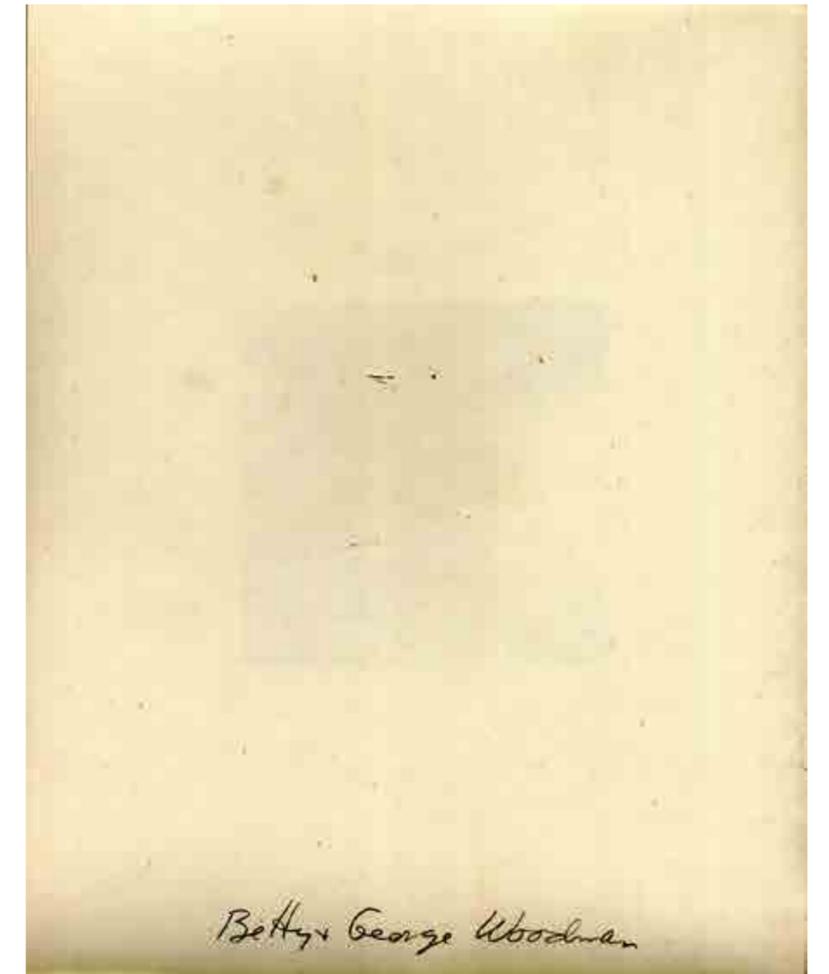


*Edith + Roman Vishniac, R.I.S.D.*

*1977*

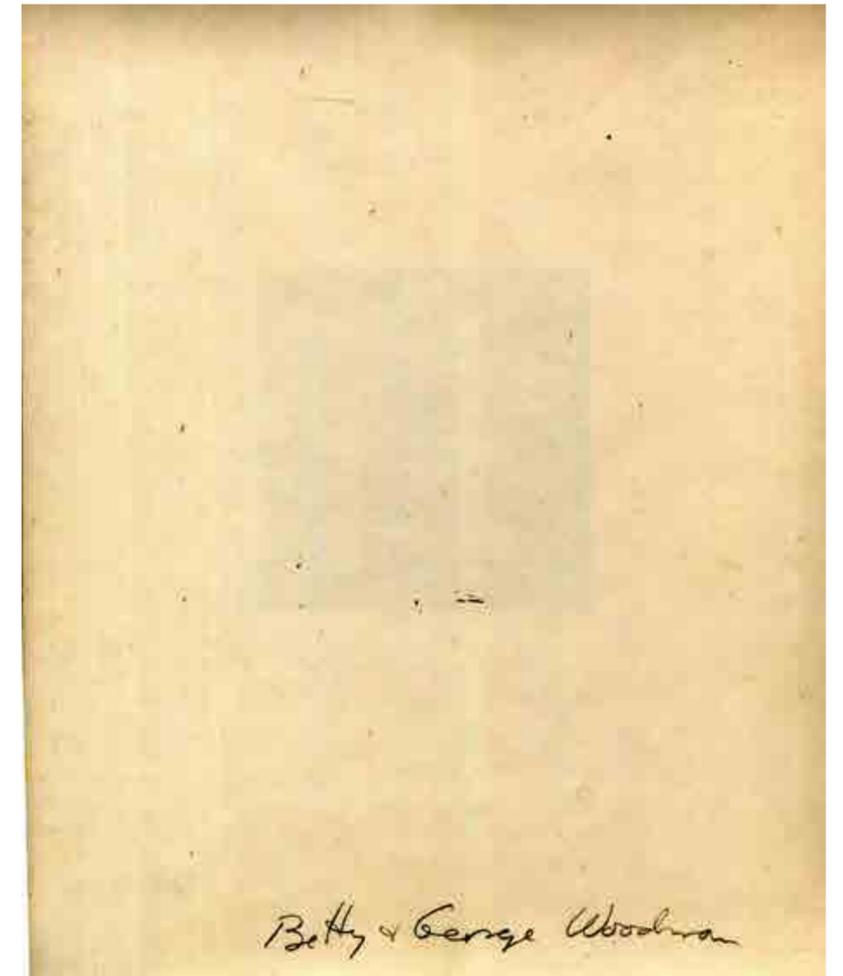
**Lot 103, FRANCESCA  
WOODMAN, From her  
“Angels” series, Rome,  
1977.**

Printed ca. 2010. 3 ½ x 3  
½ - inch image on 10 x 8 -  
inch sheet. Signed in pencil  
verso by her parents Betty &  
George Woodman.” [4] \$2000  
(Est. \$2200 - \$3000)



**Lot 104. FRANCESCA  
WOODMAN. From her  
“Angels” series, Rome,  
1977.**

“3 1/4 x 3 1/4 - inch image on  
10 x 8 inch sheet.” Printed  
ca/ 2010/ Signed in pencil  
verso by her parents Betty &  
George Woodman.’ [4] \$2000  
(Est. \$2200 - \$3000)



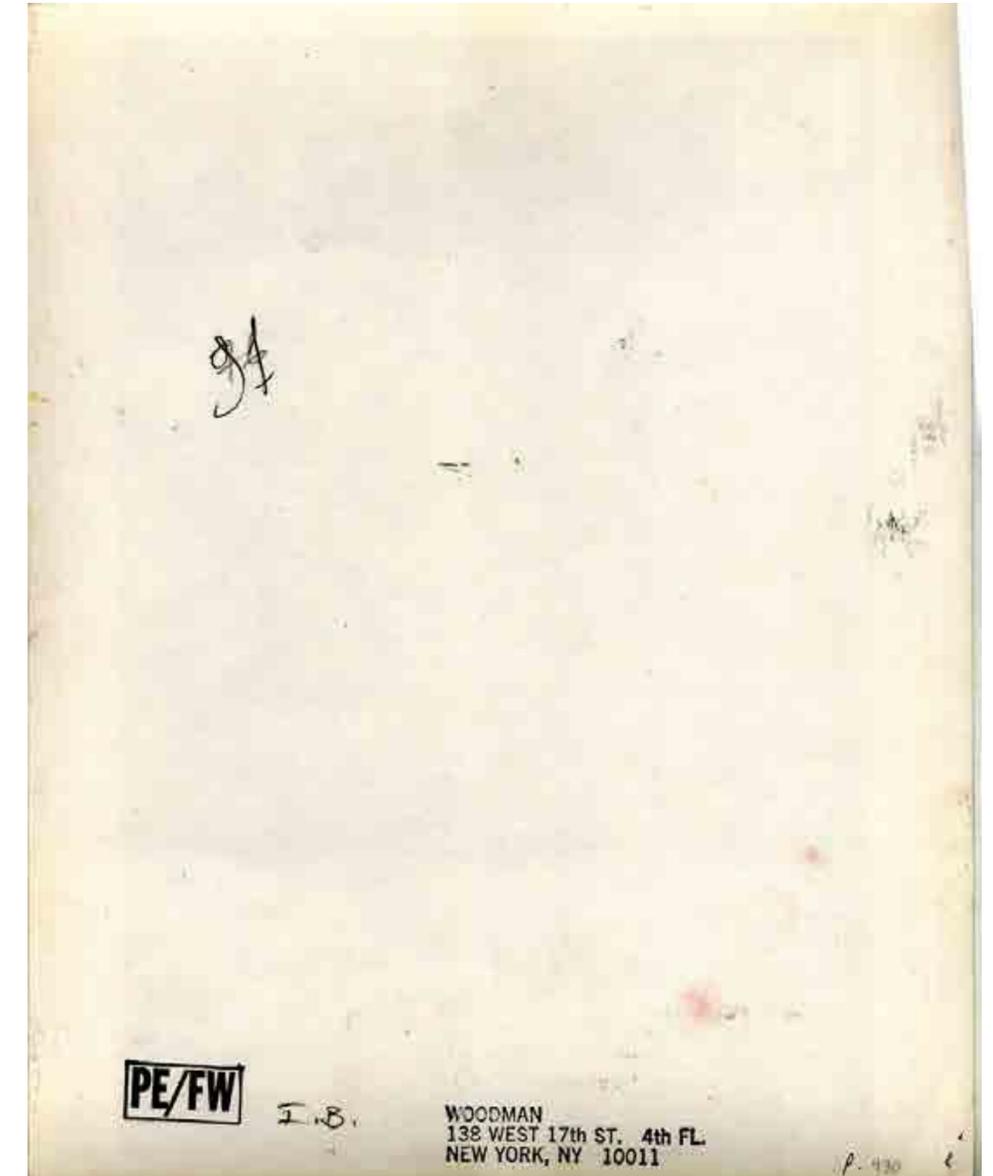
**Lot 105. FRANCESCA  
WOODMAN. Untitled, New  
York 1979.**

Printed later. 6 ½ x 6 ½- inch  
image on 10 x 8 -inch sheet.  
“PE/FW” stamp on verso with  
“I.B.” in pencil. [4] \$2000 (Est.  
\$2200 - \$3000)



**Lot 106. FRANCESCA  
WOODMAN, Untitled, New  
York, 1979 - 1980.**

Printed later. 9 ½ x 6 -inch  
image on 10 x 8 - inch sheet.  
"PE/FW" Stamp and the  
Woodman NYC address  
stamp on verso, with "I.B."  
and "p. 430" in pencil and a  
number. [4] \$2000 (Est. \$2200  
- \$3000)



# Be·hold

## AUCTION 67

Digital Brochure

January 29, 2019

CONTACT US TO ARRANGE TO SEE THE MATERIAL  
AND TO DISCUSS OTHER MATTERS

**We welcome phone bids and bids placed with us directly.**

Call 914.423.5806 or email [behold@be-hold.com](mailto:behold@be-hold.com) for arrangements and appointments.