

Guide to the French Transvestite Postcards, circa 1900-1930.

Collection Number: 7778

Division of Rare and Manuscript Collections
Cornell University Library

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DESCRIPTIVE SUMMARY

Title:

French transvestite postcards, circa 1900-1925.

Collection Number:

7778

Creator:

Gerard Koskovich, collector

Quantity:

204 items.

Forms of Material:

Photographs, Postcards

Repository:

Division of Rare and Manuscript Collections, Cornell University Library

Abstract:

Postcards portraying cross-dressing and female and male impersonators in France.

Language:

Collection material in English

COLLECTION DESCRIPTION

Postcards portraying cross-dressing and female and male impersonators in France, both real-photo postcards, some hand-colored, and those printed using heliogravure and offset methods. All are printed between circa 1900 and 1925 in France, except for four printed in other European countries, and all the performers appeared in France. Many images are photographs of performers on amateur, café-concert, music-hall, and legitimate stages at the high-point of cross-dressing as a form of entertainment in France.

In one postcard, Jeanne Bloch is imitating Armand Fallières, President of the French Republic, 1906-1913, a provocative statement at a time when French women were still denied the right to vote. Eleven portray Robert Bertin, one of the leading female impersonators of the Belle Epoque, including images of his expert imitations of the famous singer Yvette Guilbert, who appeared in the paintings of Henri Toulouse-Lautrec, and the dancer Polaire, a lover of novelist Colette. Gerard Koskovich notes that "in the period before World War I, Bertin toured extensively, appearing not only in Paris and the provinces but also in such distant places as Buenos Aires," and that Eloi Ouvrard, another noted music-hall performer of the era, singled out Bertin for particular praise: "Dès qu'il nous présentait une des étoiles féminines, on avait l'impression d'admirer en scène, non seulement une vraie femme mais bien une superbe et jolie femme!"

Koskovich observes:

"During a period when gender roles in French society moved from quite distinct to increasingly in flux, such performances were far from subversive; rather, by elaborately mimicking the dress, grooming, countenance, gestures, and forms of speech and singing attributed to the other sex, imitators reinforced normative gender expression. Comic representations of cross-dressing performed a similar function by making imperfect gender expression, notably the mixing of male and female conventions, into an object of mockery. "At the same time, at least some music-hall female impersonators—and perhaps many of them—apparently were homosexual in their off-stage lives. Given the close association of homosexuality and gender inversion during the era reflected in the collection, both the performances and their representation in postcard images may therefore have created coded spaces of sexual ambiguity for a select public that was in the know."

The second major category of postcards are gallant visual narratives of women being wooed by other women dressed as men. Included are ten hand-colored postcards in a die-cut holder, titled "Les Cerises," Paris: Kunzli Frères, circa 1900.

Koskovich suggests:

"The genre is no doubt related to the popularity of trouser roles in operettas and

plays during the period; the celebrated actress Sarah Bernhardt, for instance, triumphed in several such roles, notably in a production of Shakespeare's *Hamlet* (1899) and in Edmond Rostand's *L'Aiglon* (1900). The link between the theatrical images and the gallant scenes is demonstrated by the music-hall and opera postcards in this collection that follow the conventions of the illustrated scenes; the only difference is that the performers are clearly identified. "Postcards of this type also may have constituted a mild and legally acceptable form of erotica calibrated for mass distribution. By portraying cross-dressed women in the sexual-aggressor role conventionally reserved for men and by tricking out the narratives almost invariably in the ancien régime trappings of the 18th-century, a period associated with libertine indulgence, the images likely offered inspiration for titillating fantasies of erotic role reversal. At the same time, any hint that actual women might behave with the masculine sexual agency represented in the postcards is neutralized by the coy and stylized poses; the historical settings; and the emphasis on carefully arranged theatrical backdrops, costumes and props."

Lastly, one postcard is a reproduction of a comic drawing of a cross-dresser, and one is a comic photograph of a stout male villager dressed in the costume of a regional peasant woman.

Additional postcards (cards 81-207) include gallant scenes, humorous images, popular genre narratives, and additional promotional portraits of theatrical and music-hall male and female impersonators. One postcard portrays black performers. One series titled "Chasé-croisé" (circa 1900) depicts a gallant narrative with two female and two male characters; one of the two men is played by a man, the other by a cross-dressed woman. Three postcards are images from the *Idylle a Trianon* series. Also included is a series of postcards depicting scenes from the life of Joan of Arc and several postcards from Swedish theater.

SOURCES

Osvaldo Sosa Cordero. *Historia de las Varietes en Buenos Aires* (Buenos Aires, Argentina: Corregidor, 1998).

"*Courier des spectacles*," *La Presse* (Sept. 16, 1906); consulted May 5, 2011: <http://gallica.bnf.fr/ark:/12148/bpt6k603870x.textePage.f2.langFR>.

Henri Duvernois. "Vingt têtes sur deux épaules," *Je Sais Tout* 4:6 (1908): pages 797-806.

Robert L. Herbert. *Impressionism: Art, Leisure and Parisian Society* (New Haven, Conn.: Yale University Press, 1988): pages 115f.

Leonard C. Pronko. "Kabuki and the Elizabethan Theater," in Samuel L. Leiter (ed.), *A Kabuki Reader: History and Performance* (Armonk, N.Y.: M. E. Sharpe, 2002): page 332.

[Eloi] Ouvrard. Elle est toute nue. La vérité sur la vie des coulisses, exposé par Ouvrard Père, ex-vedette des grands concerts de Paris (Paris: Au Café-Concert, 1926).

Martin Pénet, "Chansons Interlopes (1906–1966),"illustrated booklet included in the two-CD set Chansons Interlopes (1906–1966) ([Paris]: Labelchanson, 2006); album no. 001.

Bernard Savalle. "Henri Defreyn, acteur,"Le Cinema Français (website); consulted May 5, 2011: http://www.cinema-francais.fr/les_acteurs/acteurs_d/defreyn_henri.htm.

SUBJECTS

Names:

Bertin, Robert.

Bloch, Jeanne.

Subjects:

France--Social life and customs.

Music-halls (Variety-theaters, cabarets, etc.)--France.

Sex in popular culture--France.

Transvestism--France.

Transvestites--France.

Theater--France.

Form and Genre Terms:

Postcards.

INFORMATION FOR USERS

Cite As:

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NOTES

Collecting Program: Human Sexuality Collection.

"Female Impersonator" means the individual doing the impersonating is male and

"Male Impersonator" means the individual doing the impersonating is female.

SERIES LIST

I. Music Hall and Theater PostcardsMusic and Operetta

Cards 1-38, 81-102

Series II. Gallant Scenes of a Cross-dressed Woman Wooing another Woman

Cards 39-78, 103-152

Series III. Humor and OtherCostume SeriesHistorical Illustrations: Joan of ArcSwedish Music Hall and Theater

Cards 79-80, 153-207

CONTAINER LIST

Date	Description	Container
Series I. Music Hall and Theater Postcards		
circa 1910	Albertin célèbre imitateur Card 1 <u>Performer</u> : Albertin <u>Medium</u> : Black and white offset <u>Impersonator</u> : Female Impersonator <u>Notes</u> : Blank verso	Folder 1
circa 1910	[No Caption] Card 2 <u>Performer</u> : Arigon <u>Printer/Publisher</u> : Der Artist <u>Inscription</u> : Arigon Imitateur <u>Medium</u> : Color offset <u>Impersonator</u> : Female Impersonator <u>Notes</u> : Cherry pink on white cardstock. Divided verso; imprinted "Postkarte".	Folder 1
circa 1915	Poilu's-Park. La Grande Divette. Le Poilu Bert-Gyll entre deux séjours aux tranchées de 1re ligne Card 3 <u>Performer</u> : Bert-Gyll <u>Photographer</u> : V. Lavaux <u>Printer/Publisher</u> : Luce Editeur <u>Medium</u> : Black and white offset <u>Impersonator</u> : Female Impersonator <u>Notes</u> : French World War I soldier posed	Folder 1

outdoors wearing a female gypsy costume.
Divided verso; black rubber-stamp
impression on verso: "Collection J.F.M."

1915

Poilu's-Park. Les Poilus Bert-Gyll et Mézy,
duettists à transformation. Costumes de la
Maison Granier. Guerre 1914-1915
Card 4

Folder 1

Performer: Bert-Gyll
Photographer: V. Lavaux
Printer/Publisher: Luce Editeur
Medium: Black and white offset
Impersonator: Female Impersonator
Notes: The two cards offered here represent
Poilu's Park, an amusement park for French
and allied soldiers that operated from 1915
to 1916 in Commercy, 20 kilometers from
the front in the Meuse. See the website
maintained by the Inspection Adademique
de la Meuse and other regional and national
agencies: [http://14-
18.lecrivainpublic.net/scripts/travail.php?
doc=442](http://14-18.lecrivainpublic.net/scripts/travail.php?doc=442).

circa 1907

Bertin Imitant la Tortojada
Card 5

Folder 2

Performer: Robert Bertin
Medium: Black and white real photo
Impersonator: Female Impersonator
Notes: Divided verso; notice printed full
width indicating "Tous les pays étrangers
n'acceptent pas la correspondance au recto.
Se renseigner à la poste."

circa 1907

Monsieur R. Bertin imitant Miss Clothilde Alégria,
tireuse mexicaine
Card 6

Folder 2

Performer: Robert Bertin
Medium: Black and white offset
Impersonator: Female Impersonator
Notes: Divided verso; notice printed full
width indicating "Tous les pays étrangers
n'acceptant pas la correspondance au recto
se renseigner à la Poste."

circa 1900

Monsieur R. Bertin dans son imitation de Miette
"La Cigale Parisienne"(Folies Marigny)
Card 7

Folder 2

Performer: Robert Bertin
Printer/Publisher: Monogram JD intertwined
through an anchor
Medium: Hand tinted offset
Impersonator: Female Impersonator
Notes: Undivided verso imprinted "Ce coté
est exclusivement réservé à l'adresse"

circa 1907	Monsieur R. Bertin imitant Yvette Guilbert (dernier genre) Card 8	Folder 2
	<p><u>Performer</u>: Robert Bertin <u>Photographer</u>: A. E[illegible] <u>Medium</u>: Black and white offset <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Photographer's name partially legible (reproduction of embossing on original photo). Divided verso; notice printed full width indicating "Certains les pays étrangers n'acceptant pas la correspondance au recto se renseigner à la Poste."</p>	
circa 1907	Mr Bertin. Imitation de Yvette Guilbert Card 9	Folder 2
	<p><u>Performer</u>: Robert Bertin <u>Photographer</u>: J. Bioletto <u>City</u>: Lyon <u>Medium</u>: Black and white real photo <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto. (Se renseigner à la poste"[final period and close parentheses missing in original].</p>	
circa 1907	Mr Bertin. Imitation de Mlle Foscolo excentrique Card 10	Folder 2
	<p><u>Performer</u>: Robert Bertin <u>Photographer</u>: J. Bioletto <u>City</u>: Lyon <u>Medium</u>: Black and white real photo <u>Impersonator</u>: Female Impersonator</p>	
circa 1907	Mr Bertin. Imitation de Mme Yvette Guilbert genre Pompadour Card 11	Folder 2
	<p><u>Performer</u>: Robert Bertin <u>Photographer</u>: J. Bioletto <u>City</u>: Lyon <u>Medium</u>: Black and white real photo <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto. (Se renseigner à la poste.)"</p>	
circa 1907	Mr Bertin. Imitation de la Belle Otéro Card 12	Folder 2
	<p><u>Performer</u>: Robert Bertin <u>Photographer</u>: J. Bioletto <u>Medium</u>: Black and white real photo</p>	

		<p><u>Impersonator</u>: Female Impersonator <u>Notes</u>: Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto. (Se renseigner à la poste.)"</p>	
Postmarked 1904	Monsieur R. Bertin dans son imitation de l'excentrique "Polaire"(Folies Marigny) Card 13	<p><u>Performer</u>: Robert Bertin <u>Printer/Publisher</u>: Monogram JD intertwined in an anchor <u>Medium</u>: Hand tinted offset <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Undivided verso.</p>	Folder 2
Postmarked 1904	Monsieur R. Bertin, imitant "La Tortojada"(Folies Marigny) Card 14	<p><u>Performer</u>: Robert Bertin <u>Printer/Publisher</u>: Monogram JD intertwined in an anchor <u>Medium</u>: Hand tinted offset <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Undivided verso.</p>	Folder 2
circa 1910	Mr Bertin Card 15	<p><u>Performer</u>: Robert Bertin <u>Photographer</u>: A. Espiugas <u>City</u>: Barcelona <u>Medium</u>: Black and white real photo <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Divided verso; notice printed centered above line dividing message and address panels: "Tarjeta postal / Union postale universelle / España."</p>	Folder 2
circa 1910	Jeanne Bloch Card 16	<p><u>Performer</u>: Jeanne Bloch <u>Photographer</u>: Buger & Bert <u>Printer/Publisher</u>: F.C. & Cie. <u>City</u>: Paris <u>Medium</u>: Black and white real photo <u>Impersonator</u>: Male Impersonator <u>Notes</u>: A comic actress who played both female and male roles in music-hall revues; dressed as a portly, gray-haired, bearded gentleman looking like then President of the French Republic, Armand Fallières. Card No. 308. Divided verso.</p>	Folder 3
Postmarked 1903	M. Defreyn (Sarah Yacco) Card 17		Folder 3

Performer: Henri Defreyne (1878–1948)
Photographer: G. Dupont
Printer/Publisher: Le Carnet Mondain
Medium: Black and white offset
Impersonator: Female Impersonator
Notes: An operetta star who later developed a recording and film career. In the postcard offered here, Defreyne imitates Sada Yacco (Kawakami Sadayakko; 1871-1946), a Japanese kabuki artist who performed to enthusiastic audiences in Paris at the turn of the 20th century. Undivided verso.

circa 1904

Mr D'Hernonville. Homme Protée. Phénomène
 Vocal
 Card 18

Folder 3

Performer: D'Hernonville
Medium: Black and white offset
Impersonator: Female Impersonator
Notes: A noted music-hall "protean" performer who portrayed a series of female singing and speaking roles. Divided verso; imprinted at left on verso: "La Correspondance au recto n'est pas acceptée par tous les pays étrangers. (Se renseigner à la Poste.)"

circa 1910

Mr D'Hernonville imitateur
 Card 19

Folder 3

Performer: D'Hernonville
Photographer: R. Guilleminot
Printer/Publisher: Boespflug et Cie
City: Paris
Medium: Black and white real photo
Impersonator: Female Impersonator
Notes: Divided verso. On verso: Logo of a bridled horse head framed in a horseshoe.

1924

Yvette Dolly
 Card 20

Folder 3

Performer: Yvette Dolly
Photographer: Francis Photo
Printer/Publisher: On verso: bridled horse head framed in a horseshoe above a five-pointed star.
City: Paris
Inscription: Moulin Rouge Paris 27/11/24 / A Myriam mon / bon souvenir / Dolly
Medium: Black and white real photo
Impersonator: Male Impersonator
Notes: One tack hole each at upper and lower margin. Divided verso; black rubber-stamp impression on verso: "Collection J.F.M."

circa 1910	Florin Imitateur Card 21	Folder 3
	<p><u>Performer:</u> Florin <u>Photographer:</u> Louis Martin <u>City:</u> Paris <u>Medium:</u> Black and white real photo <u>Impersonator:</u> Female Impersonator <u>Notes:</u> Divided verso</p>	
circa 1910	Florin Imitateur Card 22	Folder 3
	<p><u>Performer:</u> Florin <u>Photographer:</u> Louis Martin <u>City:</u> Paris <u>Medium:</u> Black and white real photo <u>Impersonator:</u> Female Impersonator <u>Notes:</u> Divided verso</p>	
circa 1910	Florin Imitateur Card 23	Folder 3
	<p><u>Performer:</u> Florin <u>Photographer:</u> Louis Martin <u>City:</u> Paris <u>Medium:</u> Black and white real photo <u>Impersonator:</u> Female Impersonator <u>Notes:</u> Divided verso</p>	
1902	Fregoli nella Mimi Card 24	Folder 3
	<p><u>Performer:</u> Leopoldo Fregoli (1867–1936) <u>Printer/Publisher:</u> Garzini & Pezzini <u>City:</u> Milan <u>Medium:</u> Black and white offset <u>Impersonator:</u> Female Impersonator <u>Notes:</u> An internationally renowned Italian quick-change artist, Fregoli both sang and acted 20 or more characters in each of his shows. He made his first splash on the Parisian stage in 1900 and subsequently presented shows in the French capital that ran for up to a year. The two cards offered here present numerous vignettes showing poses and costumes from Fregoli's shows Mimi and Eldorado.</p>	
1902	Fregoli nell Eldorado Quadro II Card 25	Folder 3
	<p><u>Performer:</u> Leopoldo Fregoli (1867–1936) <u>Printer/Publisher:</u> Garzini & Pezzini <u>City:</u> Milan <u>Medium:</u> Black and white offset <u>Impersonator:</u> Female Impersonator <u>Notes:</u> Undivided verso. Large "Carte Postale" followed by the term in other</p>	

languages.

circa 1910	[Cricket on the Hearth] Card 26	Folder 4
	<p><u>Performer</u>: [Unidentified] <u>Printer/Publisher</u>: Ed. Lasseron <u>City</u>: Melun <u>Inscription</u>: Written in pencil on verso: Names of performers and the roles they are representing. <u>Medium</u>: Black and white real photo <u>Impersonator</u>: Male Impersonator <u>Notes</u>: Seven performers with both male and female cross-dressing standing on a lawn in front of a painted backdrop representing a bower. Based on the indication of the roles noted on the verso, the actors are appearing in a play based on the Charles Dickens novella The Cricket on the Hearth. Divided verso. On verso: Logo of a bridled horse head framed in a horse-shoe. Pale blue rubber-stamp impression on verso giving name and city of publisher.</p>	
circa 1910	Marthis ?? ... Card 27	Folder 4
	<p><u>Performer</u>: Marthis <u>Photographer</u>: Louis Martin <u>City</u>: Paris <u>Medium</u>: Black and white real photo <u>Impersonator</u>: Female Impersonator</p>	
circa 1907	Maurice Homme Protée Card 28	Folder 4
	<p><u>Performer</u>: Maurice <u>Medium</u>: Black and white offset <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto (se renseigner à la poste)"</p>	
circa 1910	Maurice L'homme protégée Card 29	Folder 4
	<p><u>Performer</u>: Maurice <u>Photographer</u>: Bonfort <u>City</u>: Marseille <u>Medium</u>: Black and white real photo <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Divided verso</p>	
circa 1915	Novelty's imitateur à transformations Card 30	Folder 4
	<p><u>Performer</u>: Novelty's</p>	

		<p><u>Medium</u>: Black and white offset <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Full length photo of a man in showgirl dress; vignette headshot of same performer in white tie. Divided verso.</p>	
circa 1907	M. de Sternac dans son imitation de Mme Yvette Guilbert Card 31	<p><u>Performer</u>: Fernand de Sternac <u>Photographer</u>: Cliché Le Ray, Montoire <u>Printer/Publisher</u>: Imprimeries Réunies <u>City</u>: Nancy <u>Medium</u>: Black and white offset <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto (Se renseigner à la poste)"</p>	Folder 4
circa 1907	M. de Sternac dans son imitation de Mme Sada Yacco Card 32	<p><u>Performer</u>: Fernand de Sternac <u>Photographer</u>: Le Ray, Montoire <u>Printer/Publisher</u>: Imprimeries Reunies <u>City</u>: Nancy <u>Medium</u>: Black and white offset <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto (Se renseigner à la poste)"</p>	Folder 4
circa 1920	[No Caption] Card 33	<p><u>Performer</u>: Monté Verdi <u>Photographer</u>: Mce Boisdon <u>City</u>: Paris <u>Inscription</u>: A Henri et / Gaston / délicat / souvenir / Monté Verdi <u>Medium</u>: Black and white real photo <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Photographs by Maurice Boisdon, who specialized in theatrical and circus performers, cityscapes and landscapes.</p>	Folder 4
circa 1920	[No Caption] Card 34	<p><u>Performer</u>: Monté Verdi <u>Photographer</u>: Mce Boisdon <u>City</u>: Paris <u>Inscription</u>: Du 18e au 20e Siècle <u>Medium</u>: Black and white real photo <u>Impersonator</u>: Female Impersonator</p>	Folder 4

circa 1900	Louis Vernassier, l'homme protégé musical dans son Travesti-dame Card 35 <u>Performer:</u> Louis Vernassier <u>Photographer:</u> Reutlinger <u>Medium:</u> Black and white offset <u>Impersonator:</u> Female Impersonator <u>Notes:</u> Undivided verso imprinted "Ce coté est exclusivement réservé à l'adresse"	Folder 4
circa 1907	Louis Vernassier, l'homme protégé musical excentrique dans son travesti-dame jouant : violon, manodoline, mandole, violoncelle, piano, contrabasso, guitare, xylophone, grelots, saxophone, harpe, cuivres, etc. & tous instrument excentriques Card 36 <u>Performer:</u> Louis Vernassier <u>Medium:</u> Black and white offset <u>Impersonator:</u> Female Impersonator <u>Notes:</u> Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto (Se renseigner à la poste)"	Folder 4
circa 1910	Louis Vernassier protégé musical excentrique dans son travesti-dame Card 37 <u>Performer:</u> Louis Vernassier <u>Inscription:</u> Written in black ink: Mes remerciements. Black rubber-stamp impression of signature: Vernassier L. <u>Medium:</u> Black and white offset <u>Impersonator:</u> Female Impersonator <u>Notes:</u> Paired portraits of Vernassier in men's clothing and in costume as grand dame. Divided verso. Rubber stamp on verso: "Collection J F M"	Folder 4
circa 1910	[La Grammaire] Card 38 <u>Performer:</u> [Unidentified] <u>Printer/Publisher:</u> Ed. Lasseron <u>City:</u> Melun <u>Inscription:</u> Written in pencil on verso: "La Grammaire" de Sabiche joué par les anciennes élèves de l'E P.S. <u>Medium:</u> Black and white real photo <u>Impersonator:</u> Male Impersonator <u>Notes:</u> Five young women in early 19th-century costume (three dressed as men) standing in a courtyard. Divided verso. Pink rubber-stamp impression on verso giving	Folder

name and city of publisher. On verso: Logo of a bridled horse head framed in a horse-shoe.

circa 1900

[Black couple]
Card 81

Folder 10

Performer: [Unidentified]

Medium: Hand-Tinted Real Photo

Impersonator: Female Impersonator

Notes: "Apparently a promotional photo for a music-hall act. Black couple with one man dressed in formal wear and one dressed in a flouncy gown, necklace and extravagant feathered hat (but no wig). The image introduces further confusion through swapping of highly gendered accessories: The man dressed as a man holds the woman's fan, and the man dressed as a woman holds the man's top hat. An exceptionally rare postcard—the only example I have documented of the genre representing black performers. Publisher's monogram on recto. Circular rubber-stamp impression in pink ink on verso: "CARTES POSTALES DOCUMENTAIRES / 19___ / Collection Louis HESSENBRUCH / No___". The 19 is followed by the numerals 55 written in black ink."

circa 1910

Les Fiancés, L'Abbé
Card 82-83

Folder 10

Performer: [Unidentified]

Printer/Publisher: "Monogram JD intertwined through an anchor"

Inscription: "Brief personal messages signed Félia."

Medium: Black-and-White Printing (collotype)

Impersonator: Male Impersonator

Notes: "Series of 2 postcards apparently showing the stars of a stage production, possibly an operetta, set in the 18th century. One shows a young woman dressed in the fancy garb of a male aristocrat, possibly an officer or court official, as she sports a sash. The other shows the same cross-dressed woman kissing a woman dressed in a summer gown and hat while a priest looks on in dismay. The caption indicates "L'Abbé — Oh! mais! oh! mais! Ils vont trop loin!" Stamp and postmark on recto."

circa 1907

M.R. Bertin. Le Celebre Imitateur Francais
Card 84

Folder 10

	<p><u>Performer</u>: Robert Bertin <u>Printer/Publisher</u>: "Bauer Marchet et Cie" <u>City</u>: Dijon <u>Medium</u>: Black-and-White Printing (collotype) <u>Impersonator</u>: Female Impersonator <u>Notes</u>: "Scarce bust-length portrait of Bertin in men's clothing. Publisher's name indicated in circular black rubberstamp impression on recto. Divided verso. Yellowing to varnish coating on recto; scattered spotting to verso."</p>	
circa 1900	Bertin Card 85	Folder 10
	<p><u>Performer</u>: Robert Bertin <u>Photographer</u>: Fialdo <u>City</u>: Barcelona <u>Medium</u>: Hand-Tinted Real Photo <u>Impersonator</u>: Female Impersonator <u>Notes</u>: "Undivided verso imprinted "Tarjeta Postal / Union Universal de Correos / España / En e[s]te lado se escribe solamente la direccion" Hand-tinted in green with gold highlights. Foxing to verso."</p>	
circa 1907	"M. R. Bertin. Imitation de Mme Yvette Guilbert" Card 86	Folder 10
	<p><u>Performer</u>: Robert Bertin <u>Printer/Publisher</u>: "Bauer Marchet et Cie" <u>City</u>: Dijon <u>Medium</u>: Black-and-White Printing (collotype) <u>Impersonator</u>: Female Impersonator <u>Notes</u>: "Publisher's name indicated in circular black rubberstamp impression on recto. Divided verso. Yellowing to varnish coating on recto."</p>	
circa 1907	"M. R. Bertin. Imitation de Mlle LYDIA" Card 87	Folder 10
	<p><u>Performer</u>: Robert Bertin <u>Printer/Publisher</u>: "Bauer Marchet et Cie" <u>City</u>: Dijon <u>Medium</u>: Black-and-White Printing (collotype) <u>Impersonator</u>: Female Impersonator <u>Notes</u>: "Publisher's name indicated in circular black rubberstamp impression on recto. Divided verso. Remains of small rice-paper hinge on verso."</p>	
	M. R. Bertin. Imitation de Mme OUVRARD, la Thérésa Moderne Card 88	Folder 10

	<p><u>Performer</u>: Robert Bertin <u>Printer/Publisher</u>: "Bauer Marchet et Cie" <u>City</u>: Dijon <u>Medium</u>: Black-and-White Printing (collotype) <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Divided verso</p>	
Dated 1927	"Monsieur (et non Mademoiselle !) Thon Lind" Card 89	Folder 10
	<p><u>Performer</u>: Thon Lind <u>Printer/Publisher</u>: "Alferocca Card No. 9344" <u>City</u>: Terni (Italy) <u>Inscription</u>: "Extended manuscript message on verso; no reference to subject of postcard." <u>Medium</u>: Black-and-White Printing (collotype) <u>Impersonator</u>: Female Impersonator <u>Notes</u>: "Stamped and mailed in France. Last numeral of year on message and postmark somewhat unclear. Title, card number, publisher's name and city printed in red on recto; publisher's name and city also appear in tiny white letters at lower left in image. Short tear (2.25 cm) at lower margin."</p>	
circa 1904	"M. Pol Simon dans ses rapides transformations" Card 90	Folder 10
	<p><u>Performer</u>: Pol Simon <u>Printer/Publisher</u>: "Imp. M. Massenet" <u>City</u>: Chatillon <u>Medium</u>: Black-and-White Printing (collotype) <u>Impersonator</u>: Female Impersonator <u>Notes</u>: "Divided verso; imprinted across top: "Carte Postale / La correspondance au recto n'est pas acceptée par tous les pays étrangers. (Se renseigner à la poste.)""</p>	
circa 1910	La Tolosa Card 91	Folder 10
	<p><u>Performer</u>: La Tolosa <u>Medium</u>: Black-and-White Printing (collotype) <u>Impersonator</u>: Female Impersonator <u>Notes</u>: "Divided verso; notice printed full width indicating "La correspondance au verso n'est pas acceptée par tous les pays étrangers (Se renseigner à la Poste)" Small chip to one corner."</p>	
circa 1910	"Louis Vernassier l'homme-protéemusical-excentrique dans ses travesti-dame" Card 92	Folder 10

Performer: "Louis Vernassier"

Medium: Black-and-White Printing
(collotype)

Impersonator: Female Impersonator

Notes: "Montage of three portraits of Vernassier showing his transformation from middle-aged man to grand dame. Divided verso; notice printed full width indicating "Carte Postale / La Correspondance au recto n'est pas acceptée par tous les pays étrangers. (Se renseigner à la Poste)""

circa 1905

Louis Vernassier. L'Homme protée muscial dans son travesti dame
Card 93

Folder 10

Performer: Louis Vernassier

Photographer: R. Rivière

City: Angers

Inscription:

Medium: Black-and-White Printing
(collotype) Black-and-White Printing
(collotype)

Impersonator: Female Impersonator

Notes: Popular music-hall performer Louis Vernassier, who played a wide variety of musical instruments while cross-dressed as a grand dame. Divided recto overprinted with a period promotional text for "A L'Entrée Libre," a postcard shop in the working-class 12th arrondissement of Paris offering a "choix considérable de cartes postales" at 10 centimes each. Some wear and minor chipping to margins of recto.

postmarked 1910.

Louis Vernassier. L'Homme protée muscial dans son travesti dame
Card 94

Folder 10

Performer: Louis Vernassier

Photographer: R. Rivière

City: Angers.

Medium: Black and white (collotype).

Impersonator:

Notes: Small chips (1 cm x 1 cm maximum) and tape mark to upper margin; stamp and postmark on recto. Louis Vernassier had a long and prolific career as a music-hall female impersonator whose act involved playing numerous musical instruments (this postcard lists 12 different ones, plus "tous les instruments excentriques"). This is one of the rarest of the several postcards representing Vernassier; I have seen only one other example (in a private collection in France).

Postmarked 1902

L'Aiglon. Mme Sarah Bernhardt — Scène de
Wagram
Card 95

Folder 11

Performer: Sarah Bernhardt

Printer/Publisher: L.H.

City: Paris

Inscription: Addressed to Mlle Marguerite
Beaujean

Medium: Black-and-White Printing
(collotype)

Impersonator: Male Impersonator

Notes: Black-and-white reproduction of a
watercolor illustration signed Espinasse.
Sarah Bernhardt (1844–1923) appearing in
one of her most celebrated trouser roles as
the son of Napoléon in L'Aiglon (1900) by
playwright Edmond Rostand, who wrote the
role for her. Undivided verso. Minor staining
to upper margin of recto.

circa 1910

Jeanne Bloch, dans Armand' retour de Londres. En
Sca...là, j'marche, revue
Card 96

Folder 11

Performer: Jeanne Bloch

Medium: Black-and-White Printing
(collotype)

Impersonator: Male Impersonator

Notes: Comic actor and singer Jeanne Bloch
(1858–1916) dressed as a portly, bearded
man wearing a top hat and carrying a cane.
The word "Scala" appears at upper left on
the recto, indicating that Bloch was
appearing at La Scala, a music hall in Paris
open from 1874 to 1936. Divided verso,
indicating that the card was produced after
1903. Light spotting to recto.

Postmarked 1905

Odéon. Clara Faurens
Card 97

Folder 11

Performer: Clara Faurens

Photographer: M.J.S.

Inscription: On recto: "Emilienne" On verso:
Brief note to Jeanne Gorno signed E.
Hacquet

Medium: Black-and-White Printing
(collotype)

Impersonator: Male Impersonator

Notes: Stage and silent-film actor Clara
Faurens appearing at the Théâtre de l'Odéon
(Paris) in the role of Pierrot, the commedia
dell'arte stock figure of the lovesick clown.
Divided verso. Crease to outside lower
corner; wear to right margin of recto; stamp
and postmark on recto.

Music and Operetta

"Postmarked 1904"	Chavarny Card 98	Folder 11
	<p><u>Performer:</u> Chavarny <u>Photographer:</u> Gricelly <u>Printer/Publisher:</u> D.P <u>Inscription:</u> "Addressed to Isabelle Garon; signature of sender illegible." <u>Medium:</u> Hand-Tinted Real Photo <u>Impersonator:</u> Male Impersonator <u>Notes:</u> "Performer dressed as an 18th-century male aristocrat in a beribboned outfit and an enormous feathered cavalier hat. The word "Scala" appears at upper left on the photo, indicating that Mlle. Chavarny appeared at La Scala, a music hall in the 10th arrondissement of Paris open from 1874 to 1936 where many of the grand stars of the era appeared."</p>	
"Postmarked 1903"	Declos Gaity Card 99	Folder 11
	<p><u>Performer:</u> Declos and Gaity <u>Printer/Publisher:</u> "AS with fleur-de-lys graphic between letters" <u>Inscription:</u> "Addressed to Clara (?) Boissier. Brief message with illegible signature on recto." <u>Medium:</u> Hand-Tinted Real Photo <u>Impersonator:</u> Male Impersonator <u>Notes:</u> "Two female performers flirting in a coupled dance pose, one dressed as woman in folkloric springtime mountaingirl garb, the other dressed as a young man in a tasseled cap, doublet, short pants and hose. The word "Cigale" appears at upper right on the recto, indicating that Mlle. Declos and Mlle. Gaity appeared at La Cigale, a music hall on the Place Pigalle in Paris that opened in 1887. Postage stamp and postmark on verso."</p>	
"Postmarked 1904"	Defrance Card 100	Folder 11
	<p><u>Performer:</u> Defrance <u>Photographer:</u> Gricelly <u>Printer/Publisher:</u> D.P. <u>Inscription:</u> "Addressed to Isabelle Garon; signature of sender illegible." <u>Medium:</u> Hand-Tinted Real Photo <u>Impersonator:</u> Male Impersonator <u>Notes:</u> "Performer dressed as an 18th-century male aristocrat in a lacy outfit and cavalier hat and carrying a sword. The word</p>	

"Scala" appears at upper left on the photo, indicating that Mlle. Defrance appeared at La Scala, a music hall in the 10th arrondissement of Paris open from 1874 to 1936 where many of the grand stars of the era appeared."

"Postmarked 1900"

"Théâtre de Variétés. Barbe Bleue."
Card 101

Folder 11

Performer: Mlle Noray
Photographer: Paul Boyer
Printer/Publisher: S.I.P.
City: Paris
Inscription: "Addressed to Rose Bounias; brief message on recto signed P. Paul"
Medium: Hand-Tinted Real Photo
Impersonator: Male Impersonator
Notes: "Actress dressed as a 17th-century cavalier, likely in the role of one of the brothers in a production of Jacques Offenbach's opéra-bouffe Barbe-Bleue (1866)."

circa 1915.

Liseron
Card 102

Folder 11

Performer: Liseron.
Photographer: Parisiana
Medium: Hand-tinted black and white (collotype).
Impersonator: Female Impersonator
Notes: Minor wear to margins. A particularly young and boyish performer; this postcard is scarce — I have seen no other examples.

Series II. Gallant Scenes of a Cross-dressed Woman Wooing another Woman

circa 1907

Les Soeurs Mante de l'Opéra
Card 39

Folder 5

Performer: Suzanne & Blanche Mante
Photographer: [B]oyer
City: Paris
Medium: Hand-Tinted Real Photo
Impersonator: Male Impersonator
Notes: Suzanne and Blanche Mante, lead dancers for the Opéra de Paris, enact a variation of an 18th-century galant scene with one dressed as a woman swooning onto the chest of the other dressed as a man. Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto. Se renseigner à la poste". Printed on verso: Two five-point stars followed by Série No 958. Hand-coloring includes gold highlights.

Postmarked 1908	La Matchiche Card 40, 41	Folder 5
	<p><u>Performer</u>: Fanny & Alice de Tender <u>Photographer</u>: Stebbing <u>Printer/Publisher</u>: F.K. [probably Frères Kunzli] <u>Medium</u>: RPT <u>Impersonator</u>: Male Impersonator <u>Notes</u>: Set of two postcards portraying the De Tender sisters, both music-hall performers. Alice de Tender appeared at the Folies-Bergère, the Eldorado and the Moulin Rouge; she also appeared in silent films, including the feature La Veuve Joyeuse (1913) and a number of shorts. "La Matchiche" was a popular song debuted in a music-hall show in 1902; the painter Kees van Dongen borrowed the title for a 1904 oil representing dancers at the bal populaire Le Moulin de la Galette (collection of the Musée d'Art Moderne de Troyes). Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto (Se renseigner à la poste)" Series number indicated on recto: 405.</p>	
circa 1907	Estudiantina Card 42-44	Folder 5
	<p><u>Photographer</u>: Stebbing <u>City</u>: Paris <u>Medium</u>: Hand-Tinted Real Photo <u>Impersonator</u>: Male Impersonator <u>Notes</u>: Series of three postcards. The title may refer to a waltz made popular by an 1883 arrangement by Emile Waldteufel. Further research might therefore identify these images as relating to a theatrical production. Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto. Se renseigner à la Poste". Printed on verso: One five-point star followed by Série N. 785. Hand-coloring includes gold highlights.</p>	
circa 1907	Amours Champêtres Card 45	Folder 5
	<p><u>Photographer</u>: Waléry <u>City</u>: Paris <u>Medium</u>: Hand-Tinted Real Photo <u>Impersonator</u>: Male Impersonator <u>Notes</u>: Divided verso; notice printed full width indicating "Tous les pays étrangers n'acceptent pas la correspondance au recto.</p>	

Se renseigner à la Poste". Printed on verso:
Two five-point stars followed by Série N.
663. Hand-coloring includes gold highlights.

Postmarked 1903	On ne passe pas Card 46	Folder 5
	<p><u>Printer/Publisher</u>: Kunzli Frères Editeurs <u>City</u>: Paris <u>Medium</u>: Hand-Tinted Real Photo <u>Impersonator</u>: Male Impersonator <u>Notes</u>: Undivided verso</p>	
Postmarked 1907	Je suis épris de toi Card 47	Folder 5
	<p><u>Medium</u>: Hand-Tinted Real Photo <u>Impersonator</u>: Male Impersonator <u>Notes</u>: Divided verso</p>	
circa 1900	Les Cerises Card 48-57	Folder 6
	<p><u>Printer/Publisher</u>: K.F. Editeurs (Kunzli Frères) <u>City</u>: Paris <u>Medium</u>: Hand-Tinted Real Photo <u>Impersonator</u>: Male Impersonator <u>Notes</u>: Set of 10 cards with photo narrative of an 18th-century seduction scene. "Male"climbs ladder to pick cherries, offers to female, tries to kiss her. Undivided verso (address only).</p>	
circa 1910	Ma belle Marquise Card 58, 59	Folder 6
	<p><u>Printer/Publisher</u>: Monogram SIP in a circle. <u>Medium</u>: Hand-Tinted Real Photo <u>Impersonator</u>: Male Impersonator <u>Notes</u>: Set of 2 cards with photo narrative of an 18th-century seduction scene. "Male"aristocrat woos and kisses a marquise in a studio-set salon. Divided verso; stamp and postmark on recto. Series no. 1549.</p>	
circa 1900	[Untitled] Card 60-63	Folder 7
	<p><u>Printer/Publisher</u>: Monogram ABN inside a half-sunburst. <u>Medium</u>: Hand-Tinted Real Photo <u>Impersonator</u>: Male Impersonator <u>Notes</u>: Set of 4 cards with photo narrative of an 18th-century seduction scene. "Male"aristocrat woos a female aristocrat in a studio-set salon. No imprinted captions. Divided verso. Series no. 525.</p>	

postmarked 1902

Idylle à Trianon
Card 64-66

Folder 7

Photographer: H. ManuelCity: ParisInscription: Dated 2/6/03 in purple ink on lower marginMedium: Hand-Tinted Real PhotoImpersonator: Male ImpersonatorNotes: Set of 3 cards with photo narrative of an 18th-century seduction scene.

"Male"officer invites a female aristocrat to dance in a studio-set salon. Numbered VII, VIII and XI; each card has two to three lines of dialogue on the verso. Undivided verso. Small green glue spot on verso of each card (recto unaffected).

circa 1900

Amourette Louis XV
Card 67, 68

Folder 7

Printer/Publisher: S.I.P.Medium: Black and white real photoImpersonator: Male ImpersonatorNotes: Set of 2 cards with photo narrative of an 18th-century seduction scene.

"Male"aristocrat woos a female aristocrat in a studio-set formal garden. Blank verso with manuscript address; stamp and postmark on corner of recto.

1904

[Fanluchette et Godichon]
Card 69-78

Folder 8

Photographer: WaléryPrinter/Publisher: [Piprot]City: ParisMedium: Hand-Tinted Real PhotoImpersonator: Male ImpersonatorNotes: Full set of 10 cards with photo narrative of an early 19th-century seduction scene. "Male"soldier wearing a shako declares his love to a country girl in a studio setting with a backdrop painting of a forest clearing. Postcards numbered 1-10, each with a one- to two-sentence narrative.

Mounted in a trifold cardstock holder imprinted with an art nouveau foliage pattern (cards removable—held in corner slots). Undivided verso. Listed in "Bibliographie de la France: Gravures, Lithographies, Photographies,"Journal général de l'imprimerie et de la librairie, vol. 93 (1904): page 13.

Dated 1911

[Aristocrat and Flower Girl]
Card 103

Folder 12

Performer: [Unidentified]

Printer/Publisher: "Edit. d'Art PH Card No. 101"

City: Paris

Inscription: "Long personal message addressed to "Mon cher enfant" and signed L. Génirmont."

Medium: Hand-Tinted Real Photo

Impersonator: Gallant Scene (cross-dressed woman wooing another woman)

Notes: "Eighteenth-century seduction scene: woman dressed as a male aristocrat woos a peasant-girl flower-seller against a studio backdrop of a sylvan scene. Postage stamp and postmark on recto. Divided verso."

circa 1900

[Violinist]
Card 104

Folder 12

Performer: [Unidentified]

Inscription: "Addressed to Mlle Fanny Grollier. Brief note at lower margin of recto signed Melanie B."

Medium: Hand-Tinted Real Photo

Impersonator: Gallant Scene (cross-dressed woman wooing another woman)

Notes: "Young woman dressed in 18th-century men's garb playing a violin against a studio backdrop of a bower."

Postmarked 1905

1er Avril
Card 105-106

Folder 12

Performer: [Unidentified]

Printer/Publisher: A & Cie

City: Paris

Inscription: "Addressed to two different recipients"

Medium: "Black-and-White Real Photo
Hand-Tinted Real Photo"

Impersonator: Gallant Scene (cross-dressed woman wooing another woman)

Notes: "Series of 2 April Fool's Day ("poisson d'avril") postcards. Two women dressed in 18th-century aristocratic garb, one as a man, one as woman: In one card (untinted), both hold a basket filled with flowers and fish. Divided verso. Stamp and postmark on verso. In the other (tinted), each is holding a colossal fish (montaged into the negative). Undivided verso. Stamp and postmark on verso. Brief personal message and date handwritten on side margins of recto. A doggerel verse printed on the recto of each refers to the pair in the photo as "ces marquis gracieux.""

circa 1900

Chassé-croisé
Card 107-111

Folder 12

Performer: [Unidentified]Printer/Publisher: "PA Logo resembling a petasus (winged hat) Series No. R.P.I. 156"Inscription: "Addressed to Mesdemoiselles Bonnet; signed on recto of each card: Henriette."Medium: Hand-Tinted Real PhotoImpersonator: Gallant Scene (cross-dressed woman wooing another woman)Notes: "Series of 5 postcards number I through V showing an 18th century picnic with two women being courted by two men: One of the men is a woman cross-dressed as an officer; the other is a man dressed as a man. The scenes take place on a set with a rustic fence and a faux stream with a studio backdrop of a wooded dell. The series is highly unusual as the only postcards of the genre documented to date that represent a cross-dressed woman and a man dressed as a man both portraying male roles. Undivided verso. One card bears a readable postmark making it possible to date the mailing to 1905. Stamp primarily on verso, but with approximately 1 cm folded over onto upper margin of recto."

"Postmarked 1903"

Le Droit de passage
Card 112-117

Folder 13

Performer: [Unidentified]Photographer: StebbingPrinter/Publisher: "F.K. éd. [Frères Kunzli]"Inscription: "Series of love notes addressed to a woman named Albertine Frémoul from a man identifying himself as "votre fiancé" (signature partially illegible: "G. Rammeno...")"Medium: Hand-Tinted Real PhotoImpersonator: Gallant Scene (cross-dressed woman wooing another woman)Notes: "Set of 5 cards with photo narrative of an 18th-century seduction scene. "Male" aristocrat woos a female country girl encountered on a footbridge. The captions recount the tale: "Le Droit de passage," "L'Invitation," "Le Beau raisin," "Le Goûter," "La Déclaration." Postage stamp and postmark on recto of each card. Divided verso; notice printed full width indicating "Carte Postale. Tous le pays étrangers n'acceptent pas la correspondance au recto (se renseigner à la poste) Also included: Variant edition of "L'Invitation" postmarked 1900; brighter printing makes photo details

more visible; differing hand-tinting;
undivided verso; brief manuscript message
on recto."

"postmarked 1902"

Idylle à Trianon
Card 118-120

Folder 13

Performer: [Unidentified]

Photographer: H. Manuel

City: Paris

Inscription: "Brief handwritten note on
upper margin of recto on each card; dated
1902."

Medium: Hand-Tinted Real Photo

Impersonator: Gallant Scene (cross-dressed
woman wooing another woman)

Notes: "Set of 3 cards with photo narrative
of an 18th-century seduction scene. "Male"
officer invites a female aristocrat to dance in
a studio-set salon. Numbered I, II and X
(missing from the postcards in this series
already held by Cornell). Undivided verso.
Address, stamp and postmarks on verso."

"Postmarked 1905"

Il m'aime...
Card 121-123

Folder 13

Performer: [Unidentified]

Photographer: Stebbing

Printer/Publisher: "F.K. [Frères Kunzli]"

Inscription: Address

Medium: Hand-Tinted Real Photo

Impersonator: Gallant Scene (cross-dressed
woman wooing another woman)

Notes: "Series of 3 postcards of a woman
dressed in late 18th-century officer's wear
including a tricorne hat reacting to
declarations from a woman in a gauzy dress
and flowered hat. The woman is reciting the
traditional French equivalent of "he loves
me, he loves me not" while plucking petals
from a flower. Cards numbered I, II and III.
Each postcard after the first has a rhyming
couplet as a caption on the recto. The first
two refrains are offered here ("un peu" and
"beaucoup"); the series presumably had
three more cards for the refrains missing
here ("passionément," "à la folie" and "pas
de tout"). Spotting to all three cards; damp
stain to lower half of card no. III."

"Postmarked 1904"

Le Marquis amoureux
Card 124-128

Folder 14

Performer: [Unidentified]

Inscription: "Brief handwritten note on
upper right corner of recto on each card:
"Tout à toi," "Bon souvenir," etc. Addressed

to Mlle Berthe Best."

Medium: Hand-Tinted Real Photo

Impersonator: Gallant Scene (cross-dressed woman wooing another woman)

Notes: "Complete series of 5 postcards showing a woman dressed as an 18th-century marquis courting another woman dressed as a female aristocrat, ending with a scene of the marquis stealing a kiss. Minor spotting. Address, stamp and postmarks on verso."

"Postmarked 1906"

Va, c'est fini, je te déteste.
Card 129-134

Folder 14

Performer: [Unidentified]

Inscription: "All the cards are addressed to Angèle Lobet in Reims; most are signed by Blanche or "Bl. Lobet," but one with a brief message in a shaky hand with a spelling correction is signed Pierre Daigreumont."

Medium: Hand-Tinted Black-and-White Printing (colloTYPE)

Impersonator: Gallant Scene (cross-dressed woman wooing another woman)

Notes: "Complete series of 6 postcards showing a young woman dressed as an 18th-century shepherd having a lover's spat with a young woman dressed as a shepherdess. The scene takes place on a fake lawn in front of a studio backdrop of low hills and a lake. Each postcard has one line of a six-line verse offering the dialogue of the lovers. Divided verso. Stamp and postmark on recto; postmark on verso. Minor damp stain to outside upper corner of two cards."

"Postmarked 1902"

[Aristocrat Courting]
Card 135-139

Folder 15

Performer: [Unidentified]

Photographer: Waléry

Printer/Publisher: "Possible publisher's logo: White star at lower left corner of each photo"

City: Paris

Inscription: "Brief manuscript message providing a caption in the lower margin of the recto of each postcard ("Ah! Attention!!!!!!"; "Ça s'embrouille"; etc.). Each message is signed "Jane.""

Medium: Hand-Tinted Real Photo

Impersonator: Gallant Scene (cross-dressed woman wooing another woman)

Notes: "Complete series of five postcards showing a woman dressed as an 18th-century male aristocrat wearing an epée

who pays court to a woman in a flowered dress and with flowers in her hair. In the final scene, the man helps the woman wind a ball of yarn, suggesting romantic entanglement (and possible future domesticity). All the scenes are set against a blank studio backdrop. Postage stamp and postmark (but no mailing address) on the verso of each card. Photo: Cartes03"

"Postmarked 1903"

[Egg]

Card 140-145

Folder 15

Performer: [Unidentified]

Inscription: "Addressed to Mademoiselle A. Lefort; signed on recto of each card: five signed G.M.; one signed Germaine. Brief message on lower right corner of recto of each card, two in English, the rest in French. Message on lastmailed card indicates "Merci, c'est la dernière.""

Medium: Black-and-White Printing (collotype) Black-and-White Printing (collotype)

Impersonator: Gallant Scene (cross-dressed woman wooing another woman)

Notes: "Complete series of six postcards showing an enormous egg in front of a painted backdrop of a bucolic landscape. Over the series, the egg opens into left and right halves to reveal a woman dressed as an 18th-century male aristocrat who pays court to a woman dressed as a female aristocrat. The couple remains ensconced in the egg, using it as a place to sit once its fully open. Postmarks show the cards were mailed successively during the course of two months, with a message on the final one in the photo-narrative stating, "Thanks, this is the last one." The dates and inscription suggest how such series were sometimes used to sustain interest in a friendly correspondence over time. Postage stamp and postmark on one corner on verso of each card. Curved impression to corners of cards indicating the set was once place in a die-cut postcard holder. Photo: Cartes01"

Dated 1907

Amourette Louis XV
Card 146-150

Folder 15

Performer: [Unidentified]

Printer/Publisher: S.I.P.

Inscription: "Addressed to Charles Ventre (greeted as "Mon joli" or "mon petit"). Brief message on recto of all cards signed "ta Jeanette." Three cards have longer love notes on the verso (printed with an

undivided address panel, but with a hand-drawn vertical line to produce a message panel)."

Medium: Hand-Tinted Real Photo

Impersonator: Gallant Scene (cross-dressed woman wooing another woman)

Notes: "Set of five postcards with a photo narrative of an 18th-century seduction scene involving a marquis and marquise: A woman dressed as a male aristocrat woos a female aristocrat in a studio-set formal garden. Each card includes a brief caption on near lower margin of the recto with a line of dialog. The first scene shows the female aristocrat seated by herself reading a book; the male aristocrat arrives and ultimately persuades her in the final scene: "Mettons en action le roman!" Undivided verso headed "Union Postale Universelle / Carte Postale" (with "postcard" also indicated in six other languages). The series thus dates to earlier than 1903, when postal regulations were changed to permit both a message and an address on the verso of postcards. Postage stamp folded from recto to verso on all cards; postmark on recto of four cards and verso of one card; minor creasing to upper margin of two cards."

"Postmarked 1905"

"Amoureux Viennois: Le Baiser"
Card 151

Folder 15

Performer: [Unidentified]

Printer/Publisher: Royer

City: Nancy

Medium: Black-and-White Printing (collotype) Black-and-White Printing (collotype)

Impersonator: Gallant Scene (cross-dressed woman wooing another woman)

Notes: "One postcard (no. 3) from a series of unknown length representing a woman dressed as a male officer in a braided uniform adapted for added raciness (tailored for maximum form fitting, sleeves removed to bare the arms). The officer kisses the hand of a seated woman wearing a braided dress designed to echo the uniform. The two wear matching boots. Corners somewhat worn. Photo: Cartes03"

"Postmarked 1904"

Pierette et Polichinelle
Card 152

Folder 15

Performer: [Unidentified]

Photographer: H. Manuel

Printer/Publisher: "A. Bergeret & Cie."

City: Nancy

Inscription: "Addressed to Monsieur Madam Jouvencou. Brief message on recto from "ta petite famille" signed Justine."

Medium: Black-and-White Printing (collotype)

Impersonator: Male Impersonator

Notes: "Photo-illustration of two stock characters from Italian commedia dell'arte: The cruel and crafty bachelor Punchinello, played by a cross-dressed woman, whispers into the ear of the pretty ingénue Pierrette, played by a woman dressed as a woman. Although the card refers to a theatrical form, it likely does not relate to a specific production of a play, as it makes no mention of a theater or the names of the performers. Undivided verso, indicating that the card was produced before 1903."

Series III. Humor and Other

circa 1920	Illusions perdues Card 79	Folder 9
	<p><u>Medium</u>: Black and white caricature <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Real photo reproduction of a line-drawing caricature: "Woman" undressing revealed to be a skinny man. Divided verso imprinted "No 14" and "Made in France - Fabriqué en France"</p>	
1917	La plus sérieuse des Lorientaises Card 80	Folder 9
	<p><u>Photographer</u>: Arnaud et Nozais <u>City</u>: Nantes <u>Medium</u>: Black and white offset <u>Impersonator</u>: Female Impersonator <u>Notes</u>: Portly, mustachioed man dressed as a peasant woman carrying a basket and an umbrella.</p>	
Postmarked 1904, 1906	Bergère et berger Card 153-154	Folder 16
	<p><u>Performer</u>: [Unidentified] <u>Printer/Publisher</u>: MJS <u>Medium</u>: Black-and-White Printing (collotype) <u>Impersonator</u>: "Male Impersonator Female Impersonator" <u>Notes</u>: "Series of 2 comic postcards of a shepherdess and a shepherd. Both emphasize supposedly outlandish folkloric highlander clothing. One shows a woman dressed as a shepherd; a doggerel verse printed in red on the recto refers to the</p>	

character as "Lubin," a man in search of his "chère Annette." The studio set shows a rustic fence and a sylvan painted backdrop. The other postcard shows Lubin holding an umbrella over a seated shepherdess, played by a man wearing an absurdly obvious wig, oversized flowered hat and simple peasant frock; a toylike stuffed sheep is visible at right. This card has a handwritten message on the verso: "Deux fiancées." Considerable wear, creasing and scattered spotting to both cards."

Dated 1930

Bonne Année
Card 155

Folder 16

Performer: [Unidentified]Printer/Publisher: "ABC Card No. 1812"Inscription: "Addressed to "Bien chère Gaby" and signed "Mes meilleurs vœux, mes bonnes amitiés—Une petite amie." Long personal message about health issues, life troubles, hopes to see friend in the coming year."Medium: Hand-Tinted Real PhotoImpersonator: Male ImpersonatorNotes: "Studio photo of a garçonne—the French "new young women" of the 1920s who appropriated a variety of masculine privileges: dressing in mannish clothes, smoking in public, playing sports, driving cars and openly pursuing lovers of both sexes, evoking both horror and titillation among conservatives. The style of the garçonne portrayed on this postcard is clearly tilted toward a more feminine presentation of the supposedly male signifiers. Divided verso imprinted "Made in France — Fabriqué en France""

"Postmarked 1907"

Bonne Année
Card 156

Folder 16

Performer: [Unidentified]Printer/Publisher: "JO No. 179"Inscription: "New year's greetings to "Ma chère Henriette" at Castle Hall School in Northampton, England; signed "Ton amie qui t'embrasse, Jeanne Lambert""Medium: Hand-Tinted Real PhotoImpersonator: Male ImpersonatorNotes: "Slim young woman dressed as a mailman in front of a studio backdrop of a village gate. Divided verso. Also included: Variant edition with differing tinting; publisher given as E.N., card number as 8179; art nouveau graphic divider on verso; postmarked 1905. Personal message

addressed to "Chère amie" (Félice Pinty)
signed Marguerite."

Dated 1913

Bonne Année
Card 157

Folder 16

Performer: [Unidentified]
Inscription: "E.N. Card No. 8179"
Medium: Hand-Tinted Real Photo
Impersonator: Male Impersonator
Notes: "Slim young woman dressed as a
mailman in front of a studio backdrop of a
village gate. Same model, costume and set
as preceding card, but differing pose.
Holding mail. Divided verso."

Postmarked 1909

Bonne Année
Card 158

Folder 16

Performer: [Unidentified]
Inscription: "E.N. Card No. 8179"
Medium: Hand-Tinted Real Photo
Impersonator: Male Impersonator
Notes: "Slim young woman dressed as a
mailman in front of a studio backdrop of a
village gate. Same model, costume and set
as preceding card, but differing pose.
Holding flowers. Divided verso."

Dated 1909

Bonne et heureuse année
Card 159

Folder 16

Performer: [Unidentified]
Inscription: "DOL Card No. 196"
Medium: Hand-Tinted Real Photo
Impersonator: Male Impersonator
Notes: "Slim young woman dressed as a
mailman seen through a painted frame
illustrating letters and a mail-carrying case.
Recto inscribed in black ink: "1er Janvier
1909 / Georgette". Divided verso."

"Postmarked 1903"

Cléodinerie
Card 160

Folder 16

Performer: [Unidentified]
Inscription: "A. Bergeret et Ce"
Medium: Black-and-White Printing
(collotype)
Impersonator: Female Impersonator
Notes: "Skinny, homely man wearing a wig,
pearls and a flowered tutu posing as a
ballerina with arms in fifth position. The
card is a spoof of the celebrated dancer and
demimondaine Cléo de Mérode (1875–
1966). A doggerel verse printed in red on
the recto refers to the dancer's charms as
designed to "captiver un prince." Addressed,
stamped and postmarked on verso."

circa 1910

Mademoiselle, écoutez-moi donc
Card 161-166

Folder 16

Performer: [Unidentified]Medium: Black-and-White Printing
(collotype)Impersonator: Male ImpersonatorNotes: "Complete series of 6 postcards showing a woman dressed as a sporty young man approaching a properly dressed young woman in the street and convincing her to learn how to ride the young man's bicycle. The narrative takes place in front of a painted studio backdrop of a Paris city scene: a wine shop at right, a kiosk at left in the middle distance, and the Panthéon in the background. Each card includes a snippet of dialog between the two characters; the woman identifies herself in one as an "ouvrière dans une grande maison de Modes de la Rue de la Paix." Divided verso; imprinted "à utiliser seulement dans le régime intérieur (FRANCE, ALGERIE et TUNISIE).""

Dated, postmarked 1915

"La Bretagne pittoresque: La Plus belle fille de
Pont-Aven"
Card 167

Folder 17

Performer: [Unidentified]Photographer: A. WaronCity: "Saint- Brieuc"Inscription: "Addressed to Monsieur Dumont; signed Horace (?). Message refers teasingly to representation of gender on postcard: "Comment-latrouves tu ?""Medium: Black-and-White Printing
(collotype)Impersonator: Female ImpersonatorNotes: "Older man with gray hair and handlebar moustache dressed in the traditional garb of a woman from Brittany, including a bigouden (starched lace headdress), and with a market basket on one arm and an umbrella under the other. Suggesting the popularity of such images, the postcard echoes the representation of a peasant woman in La Plus Sérieuse des Lorientaises, a card already held by Cornell. Postage stamp and postmark on upper left corner of recto. Photo: Cartes01"

Dated 1909

Costumes poitevins
Card 168

Folder 17

Performer: [Unidentified]Printer/Publisher: "N. Alix, Pap.- Tab.-"

Journaux (i.e., Papeterie- Tabac- Journaux)"

City: Niort

Inscription: "Addressed to Mademoiselle Gratecap. Brief message ("Affectueux souvenir") with illegible signature."

Medium: Black-and-White Printing (collotype)

Impersonator: Female Impersonator

Notes: "Couple dressed in quaint traditional garb of the Poitou region on the west coast of France: One is a man dressed as a man, the other a man cross-dressed as a woman. Scuff to upper right corner of recto. Photo: Cartes01"

Dated, postmarked 1910

[Les Deux Gosses]
Card 169-171

Folder 17

Performer: [Unidentified]

Printer/Publisher: "AS with a graphic fleurde-lys between the letters"

Inscription: "Addressed to Paul Rabeau; messages with three different largely illegible signatures."

Medium: Hand-Tinted Real Photo

Impersonator: Male Impersonator

Notes: "Three postcards (nos. 2, 3 and 4) from a series of unknown length recounting episodes adapted from the melodramatic novel *Les Deux gosses* (Jules Rouff & Cie., 1880) by the popular author and playwright Pierre Decourcelle (1856– 1926). The "two kids" of the title are Fanfan, the son of a diplomat carted off and raised by a married pair of petty criminals, and Claudinet, the ragged natural son of the couple. Decourcelle subsequently adapted the novel as a drama; in an 1896 production at the Théâtre de l'Ambigu in Paris, the characters of the two boys were cast as trouser roles for young actresses, with Fanfan played by Mlle. Mélo and Claudinet by Mlle. Reyé. In the postcard series, the models for the two boys likewise are cross-dressed young women dressed. The images may therefore represent an actual stage production—or at least an expectation established by stage productions that Fanfan and Claudinet would be trouser roles. Stamps and postmarks on recto of each card. Lower corners of one card creased. SOURCE: "A l'Ambigu. Les deux gosses, drame de M. Pierre Decourcelle; Aux bouffes. Ninette. Opéra-comique de Ch. Lecoq et de Ch. Clairville" (page from the *Journal Amusant*, undated issue from 1896); posted on Europeana; consulted Oct. 31, 2014: www.europeana.eu/portal/record/9200365/

BibliographicResource_1000055735940.html
Photo: Cartes01"

circa 1900

"Melle (Deux-Sèvres)— Paysanne poitevine.
Ringearde partant pour le marché en ville."
Card 172

Folder 17

Performer: [Unidentified]

Photographer: Jules Robuchon

City: Poitiers

Inscription: "Addressed to Mademoiselle Legras Nadel. Brief message on recto ("Cordial Bonjour — Amitiés — Bonne Santé") with illegible signature scrawled over head of model."

Medium: Black-and-White Printing (collotype)

Impersonator: Female Impersonator

Notes: "Comic postcard of older man cross-dressed in the traditional garb of a Poitevin peasant woman, putatively from the rural commune of Melle. (The town is now best known as the birthplace of Ségolène Royal, socialist candidate for president in 2007 and now a cabinet minister.) Yellowing to margins and verso (stain from the postcard having been stored in an album with pages with die-cut windows); minor ink offsetting from postmarks."

Postmarked 1906, 1909

La Mérine à Nastasie
Card 173-174

Folder 17

Performer: [Unidentified]

Printer/Publisher: "CCC&C in a trefoil logo"

Inscription: "Addressed to Monsieur Rochabrun and Maxime Belliard; one is signed E.G. and the other A.D. Brief manuscript messages on the verso of both postcards. brief manuscript message on the recto of one card"

Medium: Black-and-White Printing (collotype)

Impersonator: Female Impersonator

Notes: "Series of two postcards representing scenes and characters from La Mérine à Nastasie (1902), a play by Yann Saint-Acer, written in the Saintongeais dialect of the west coast of France. The female characters—homely women in folk garb including exaggerated headgear—are played by young men. One card has a postage stamp and postmark on the recto. Photo: Cartes01"

"Postmarked 1904"

Mme Pipelet
Card 175-177

Folder 17

Performer: [Unidentified]
Photographer: Clayette
Printer/Publisher: "Possible publisher's logo: White star at lower left right of each photo"
Inscription: "Addressed to Louise Hautain. Brief, unsigned note in upper margin of recto of each card."
Medium: Hand-Tinted Real Photo
Impersonator: Female Impersonator
Notes: "Series of three postcards representing humorous scenes from the daily life of a frumpy old lady played by a cross-dressed older man with a expressively rubbery face and a quite large nose. The illustrations may portray a comic character created by writer Ferdinand Gaultier in such theatrical pieces as Mme Pipelet millionaire, scene de grande bouffe (1861). Postage stamp and postmark on verso of each card. On recto of one card, one word is scratched off of message in upper margin with minor loss to background of photo. SOURCE: Théâtre-Baumarchais. Mme Pipelet millionaire, grande scène bouffe. Paroles de Ferdinand Gaultier. Exécutée par Bartholy (1861); full text posted on Gallica; consulted Oct. 31, 2014: <http://gallica.bnf.fr/ark:/12148/bpt6k55655464>"

circa 1900

"Recette Friandises: Gâteau suisse"
 Card 178

Folder 18

Performer: [Unidentified]
Printer/Publisher: "A. Bergeret et Cie."
City: Nancy
Inscription: Addressed to Auguste Morel
Medium: Black-and-White Printing (collotype)
Impersonator: Male Impersonator
Notes: "Woman dressed as a chef wearing a toque, men's coat and men's 18th-century kneepants and hose while holding up a fluted cake pan. She leans against a decor suggesting a country kitchen; in the background is a studio backdrop of clouds. Printed in red at the bottom of the recto is a recipe for Swiss cake. Undivided verso with printed heading ("Carte Postale / Ce côté est exclusivement réservé à l'adresse"). Margins moderately worn; minor scuffs and scattered spotting to recto; light foxing to verso. Photo: Cartes03"

circa 1905

La Berceuse du gosselin. Je vous présente La Nourrice et le Gosselin
 Card 179

Folder 18

Performer: [Unidentified]
Printer/Publisher: ELD
Inscription: In pencil on lower margin of recto: François Simon
Medium: Black-and-White Printing (collotype) Black-and-White Printing (collotype)
Impersonator: Female Impersonator
Notes: Middle-aged man holding a porcelain doll and dressed as a nanny in a lace cap and apron. Divided verso.

Postmarked 1904

Type marseillais
Card 180-184

Folder 18

Performer: [Unidentified]
Photographer: F. Lacour
City: Marseilles
Inscription: Four addressed to Madame C. Couderc; one to Mme Veuve Couderc. The two postcards with divided versos include messages, both with the salutation "Ma bonne amie"; one is signed "ED."
Medium: Hand-Tinted Real Photo
Impersonator: Female Impersonator
Notes: Series of five real-photo comic postcards depicting a plain middle-aged man cross-dressed to represent ordinary women of Marseilles. Each card has a humorous caption giving a line of dialog in the local patois laced with Provençal expressions. Two of the cards (numbered 366 and 367) show a woman wearing a brooch, pearls and an apron. Three (numbered 370, 373 and 374), subtitled "Une Poissonière," show a fishwife standing in cocky poses while carrying a scale for weighing her goods. Three with undivided verso; two with divided verso. Minor soiling and staining to rectos.

circa 1915

[Woman Dressed as a Soldier]
Card 185

Folder 18

Performer: [Unidentified]
Medium: Black-and-White Real Photo
Impersonator: Male Impersonator
Notes: Real-photo postcard of a young woman dressed in a World War I soldier's uniform but with women's high-heeled bottine-type shoes. The subject has a pipe clenched in her mouth and is sitting on a bench in a courtyard. Divided verso with heading "Carte Postale."

Fils à papa
Card 186

Folder 18

Inscription: Message on verso addressed to "Mon cher Pierre" and signed "Jeanne."

Medium: Black-and-white collotype

Impersonator: Male impersonator

Notes: Novelty card montage of three photos of the same woman dressed in top hat, tails and knee britches gesturing to a rabbit sitting next to her on a bench. May represent a musical hall trained animal act. Divided verso.

Costume Series

circa 1905

[Couple in Fancy Dress]
Card 187

Folder 19

Performer: [Unidentified]

Inscription: In pencil on verso: "L161"

Medium: Black-and-White Real Photo

Impersonator: Male Impersonator

Notes: Real-photo postcard of a middle-aged woman dressed as an 18th-century male aristocrat and a younger woman dressed in an 18th-century-style summer gown. The two women are standing side by side, holding hands in a garden setting. Divided verso.

circa 1905

[Three Musketeers and Gardener]
Card 188

Folder 19

Performer: [Unidentified]

Inscription: In pencil on verso: "L161"

Medium: Black-and-White Real Photo

Impersonator: Male Impersonator

Notes: Real-photo postcard of four women: three dressed as 17th-century musketeers and one dressed as a male gardener wearing a work apron and heavy clogs and holding a rake. The two women at the center are the same one who appear in the "Couple in Fancy Dress" postcard, and they are standing in the same garden. Divided verso (printing matches the postcard above).

circa 1905

[A Gendarme, a Magistrate and Others]
Card 189

Folder 19

Performer: [Unidentified]

Inscription: In pencil on verso: "L129"

Medium: Black-and-White Real Photo

Impersonator: Male Impersonator

Notes: Real-photo postcard showing six women posing in front of the entry to a brick building. Three are dressed in the simple outfits of working women, including one wearing a long white apron; the other

three are cross-dressed as men: a gendarme in uniform; a judge in robe, collar and chapeau; and one in a frock coat and fedora.

circa 1905

[Posing With a Touring Car]
Card 190

Folder 19

Performer: [Unidentified]

Inscription: In pencil on verso: "L152"

Medium: Black-and-White Real Photo

Impersonator: Female Impersonator

Notes: Real-photo postcard showing nine men posing in front of an open touring car on an estate with trees and buildings in the background. The man at the center is dressed as a grand society woman in a travel outfit including a heavy coat, flowered hat, fur muff and pocketbook. The men surrounding her are dressed in various costumes, including one likely as a chauffeur, one as a butler with feather duster, one with a crêpe-de-chine false beard, and others in worker's coats and caps. Divided verso (printing matches the two postcards above).

circa 1905

[Men in 17th-Century Costumes]
Card 191

Folder 19

Performer: [Unidentified]

Inscription: In pencil on verso: "L36"

Medium: Black-and-White Real Photo

Impersonator: Female Impersonator

Notes: Real-photo postcard showing eight men in 17th-century costumes, including two cross-dressed as women: one as a saucy maiden and one as dowdy matron. All are posed in front of a brick wall in a garden. Divided verso (imprinted with a logo of a horse's head framed by a horse shoe).

circa 1905

[Men in Various Costumes]
Card 192

Folder 19

Performer: [Unidentified]

Photographer: E. Lasseron

City: Melun

Inscription: In pencil on verso: "L106" an "Marqué d'une croix, / [illegible]"

Medium: Black-and-White Real Photo

Impersonator: Female Impersonator

Notes: Real-photo postcard showing ten men in a variety of costumes, including four dressed as women in dresses and wigs. All are posed in front of an exterior wall. Divided verso (imprinted with a logo of a horse's head framed by a horse shoe above a star).

circa 1905

[Flamenco Dancers and Aristocrats]
Card 193

Folder 19

Performer: [Unidentified]Inscription: In pencil on verso: "L129", "57"
and "4604"Medium: Black-and-White Real PhotoImpersonator: Female ImpersonatorNotes: Real-photo postcard showing five men in costume, including two as a male-female couple of flamenco dancers and two as a male-female couple of 18th-century French aristocrats.**Historical Illustrations: Joan of Arc**

circa 1905

"Arrivé à Chinon, va droit au roi..."
Card 194

Folder 20

Performer: [Unidentified]Photographer: WaléryPrinter/Publisher: ELDCity: ParisInscription: "Addressed to Lucien Renault;
signed "Ta soeurette [illegible]"Medium: Hand-Tinted Real PhotoImpersonator: Male ImpersonatorNotes: "Historical scene showing Joan of Arc telling the dauphin of France that he will be crowned king at Reims. As is conventional for iconography of Joan during her period of combat, she wears men's clothing—in this case, an elaborate doublet and riding boots. Conversely, this image steps outside the convention by including a halberd-bearer accompanying Joan; the footsoldier is played by a young woman dressed in a doublet and man's cap (but wearing quite feminine-looking pumps rather than military footwear). Including an additional cross-dressed character brings this image closer to the genre of trouser roles and gallant scenes."

"Postmarked 1903"

"Jeanne d'Arc. Délivrant Orléans..."
Card 195

Folder 20

Performer: [Unidentified]Printer/Publisher: "A. Bergeret & Cie."City: NancyInscription: "Addressed to Jeanne Carlin.
Brief unsigned message on recto."Medium: Black-and-White Printing
(collotype) Black-and-White Printing
(collotype)Impersonator: Male ImpersonatorNotes: "Joan of Arc in a doublet, breastplate
and helmet, holding a sword and battle

standard against a smoky background. A doggerel verse printed in red at upper left on the recto recounts her victory over the English. Undivided verso. Postage stamp and postmark on verso."

"Postmarked 1903"

Jeanne d'Arc
Card 196-204

Folder 20

Performer: [Unidentified]

Printer/Publisher: "AS with a graphic fleur-de-lys between the letters"

Medium: Hand-Tinted Real Photo

Impersonator: Male Impersonator

Notes: "Complete series of eight postcards portraying key moments in the history of Joan of Arc, with particularly high production values and tasteful, understated color tinting including judicious use of gold highlighting. Each card has a caption indicating Joan's presence at a particular place, along with a date and, in two cases, a brief tagline (from "Jeanne d'Arc à Dorémy / Jeanne entend les voix en 1425" to "Jeanne d'Arc brulée vive à Rouen / 30 Mai 1431"). The series represents Joan's shift in gender presentation as a crucial framing device for her extraordinary story: The first postcard shows her dressed as a simple shepherd girl hearing mystical voices; the next five show her as the savior of France dressed in full armor, with a sword and battle standard, but with the long hair of a woman; the seventh shows her "devant ses juges" wearing a simple man's doublet; and the final card shows her forcibly returned to women's clothing, wearing a white gown while tied to the stake and licked by flames. Photo: Cartes01"

Swedish Music Hall and Theater

circa 1910

Damimitatör John Grafton
Card 205

Folder 21

Performer: John Grafton

Photographer: O. Hertzberg (Värnamo, Sweden)

Printer/Publisher: Svenska Litografisk

City: Stockholm

Medium: Black-and-White Printing (collotype)

Impersonator: Female Impersonator

Notes: A rather plain music-hall female impersonator with little makeup, but an elaborate off-the-shoulder showgirl dress. Divided verso. Minor staining to upper

margin of recto.

postmarked 1912

John Grafton Damimitatör
Card 206

Folder 21

Performer: John Grafton

Photographer: Oscar Hertzberg

Inscription: Recto: Brief note in Swedish on lower margin. Verso: Addressed to "Bevärignrekryten Herr Gustaf Nicklasson" and with a message in Swedish signed "Justina C. Svenson"

Medium: Black-and-White Printing (collotype)

Impersonator: Female Impersonator

Notes: Grafton still looking plain—and still hiking up a fancy showgirl dress to display ankles and a bit of leg.Divided verso. Stamp and postmark on verso. Addressed to a "military recruit" in Germany.

circa 1910

John Graffton, Krinolinparodist
Card 207

Folder 21

Performer: John Grafton

Printer/Publisher: Svenska Litografisk

City: Stockholm

Inscription: Penciled note on verso: "Double --> DAN"

Medium: Black-and-White Printing (collotype) Black-and-White Printing (collotype)

Impersonator: Female Impersonator

Notes: Swedish music-hall female impersonator John Grafton in a comic pose: tying on a kerchief and mugging a broad smile. Divided verso.