

WILLIAM R. TALBOT

FINE ART, ANTIQUE MAPS & PRINTS

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WINTER 2008 SELECTIONS

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Maps

1. John Senex. **"North America Corrected from the Observations Communicated to the Royal Society at London and the Royal Academy at Paris by John Senex F.R.S. 1710"** (London: John Senex, 1710). First edition, second issue. Copperplate engraving on two sheets joined, with fine original outline hand color. 37 1/2 x 25 1/2" at neat line with full margins. Sheet size: 39 x 26 1/2". Large, impressive title cartouche at u. l. with allegorical figures and symbols of the New World. Below, a coat of arms likely belonging to Anthony Hammon, to whom the map is dedicated. Expert restoration at centerfold; two small sections remargined. Overall fine condition for this very rare map. \$14,000.

Probably separately issued, Senex's beautiful and very scarce map of North America also appeared in his atlas *Modern Geography* and is one of the earliest large-scale English maps of the continent. It represents a British attempt to consolidate new information about the region and borrows data from such recently published sources as Delisle's landmark *Carte du Mexique et de la Floride*, especially for the lower portion of the map. To this information Senex contributed a fine depiction of the Great Lakes region and the most accurate definition of the lower Mississippi River and its delta by an English cartographer of the period. He also extended the map's coverage to the far reaches of Canada's Northwest Territories and the Terra Incognita above Baffin's Bay.

Throughout the map Senex presents known areas in great detail, but leaves less-known areas almost undefined. Fascinating annotations account for such deficiencies (e.g., "The Long River or Dead River was discovered lately by the Baron Lahontan as far as is mark'd in the Map . . . unless the Baron Lahontan has invented these things."). Present-day Oklahoma and Texas are part of "La Floride," considered at the time to be a possession of the French. The Red River and the Indian villages of East Texas are portrayed accurately, but Senex, following Delisle, incorrectly placed many Texas rivers, in addition to depicting some strange and unrecognizable names. Interestingly, Senex only selectively translated French place names into English.

An exceptional product of its era, the map has a spare, clean, carto-scientific style indicative of that for which Senex was known. A magnificent, important, and scarce map of early-eighteenth-century America.

Refs.: Lowery Collection, no. 273; Phillips, *Atlases*, 550; Stevens and Tree, "Comparative Cartography," no. 61b, in Tooley, *Mapping of America*, p. 91; Wagner, *Mapping the Northwest Coast*, no. 495; Wheat, *Transmississippi West*, vol. I, no. 92.

2. Johann Baptist Homann. **“Set of the World and the Four Continents”** (Nuremberg: Johann Baptist Homann, 1716). Published in first edition of *Grosser Atlas Ueber Die Ganze Welt*. Five maps, each map is a double-page copperplate engraving with exceptional original hand color. All have the following sizes: 19 x 22” at neat line with full margins, and sheet size: 21 x 24”. Condition of individual maps noted below. Overall, for all five maps, excellent condition with eye-popping original hand color. \$18,000.

This superb set of maps by Homann comprises five magnificently hand-colored and richly embellished examples by the most important German mapmaker of the eighteenth century. The five maps constitute the centerpiece of Homann’s beautiful *Grosser Atlas*, first published in 1716 and dedicated to Charles VI, emperor of the Holy Roman Empire. The atlas was reissued in subsequent editions up to 1748, but the present group is from the first edition. Thus offered here is an exceptional opportunity to acquire a complete set of the earliest examples of Homann’s double-hemisphere world map, considered one of his most splendid productions, and four maps that represent the continents of the known world: Europe, Asia, Africa, and North and South America. The five maps all feature the well-engraved thematic cartouches and ornamental flourishes that are the hallmarks of Homann’s style. The details of these five outstanding Baroque-era maps are presented below.

“Planiglobii Terrestris Cum Utroq Hemisphaerio Caelesti Generalis Exhibitio.” Very minor scattered spotting; tiny loss just off Cape Horn. A gorgeous map in original full color wash. This beautiful double-hemisphere world is considered one of Homann’s finest maps. Its early date of 1716 is reinforced by the portrayal of California as an enormous island. (Later editions, including the 1720, show California attached to the mainland.) In addition to the handsome and detailed portrayal of the east and west hemispheres, the map fairly bursts with activity, presenting a rich combination of eighteenth-century science and allegory. Two celestial hemispheres show the constellations, while the sun, moon, the stars, and wind heads swirl around the borders of the four circular maps. At the bottom, a fascinating series of vignettes illustrate such natural phenomena as Mt. Etna erupting, an earthquake, the tides, waterspouts, a whirlpool swallowing a ship, and a rainbow. An exquisite map.

“Europa Christiani Orbis Domina.” Faint scattered spotting; old accretions. Overall excellent with amazing hand color. A handsome map of Europe and western Russia, featuring information on the solar eclipse of May 12, 1706, and charting the effects of its path across the continent.

“Asiae Recentissima Delineatio.” Minor scattered spotting; old accretion. Overall excellent with amazing original hand color. A marvelous and graphically strong example of Homann’s first map of Asia, extending from the Mediterranean to the Pacific and including an incomplete version of the mythical Campagne Land, north of Japan, as well as the huge Terra Yedso, a misrepresentation of Hokkaido.

“Totius Africae.” Minor spotting; faint transference. Overall excellent with exceptional original full hand color. An early and bold portrayal of the African continent with a surprising number of details in the interior for this early period. The map features huge tribal delineations and a fabulous title cartouche showing tribal chieftains, indigenous animals, a tiny vignette of the Nile, and a reference to the ivory trade.

“Totius Americae: Septentrionalis et Meridionalis.” Unobtrusive scattered soiling. A superb map with stunning original hand color showing North and South America. California is an enormous island, again reinforcing the early date for this map. A large, richly engraved and uncolored title cartouche (as issued) shows the indigenous peoples of both hemispheres, as well as European colonists and a tiny vignette of a New World settlement.

3. Johann Baptist Homann. **“Totius Africae Nova Repraesentatio qua praeter diversos in ea Status et Regiones, etiam Origo Nili ex veris R.R.P.P. Missionariorum Relationibus ostenditur [All Africa Newly Represented along with regional divisions, as well as the probable Origin of the Nile as revealed by Missionaries]”** (Nuremberg: J. B. Homann, c. 1740 [1716]). Published in *Grosser Atlas Ueber Die Ganze Welt*. Double-page copperplate engraving with excellent full original hand color. 18 3/4 x 22” at neat line. Frame size: 27½ x 30”. The large title cartouche is filled with interesting imagery including the pyramids, ivory trading, the source of the Nile, a great white hunter, chiefs, and cherubs bringing salvation to the continent. A few minor spots and faint surface soiling. Excellent condition (by sight). Handsome archival presentation. \$1,500.

A large and bold portrayal of the African continent with a surprising number of details in the interior for this early period, Homann’s map displays the typical inaccuracies of eighteenth-century cartography. The shape of the continent is wrong, as is much of the nomenclature. Rivers, lakes, raised topography, and towns are all depicted, but the interior cartography is based largely on hearsay and not on direct documentation. The map conforms to the twin-lake configuration for the source of the Nile and a lengthy paragraph on the map purports to provide evidence of the accuracy of this theory. Indeed, the Latin inscription at lower left addressed to the “Kind Viewer” (*Benevole Spectator*) explains that the origin of the Nile, improperly understood before, has now been updated according to recent information presented by the famous geographer P. Henry Scherer.

Homann’s *Totius Africae* is one of five richly embellished maps of the world and four continents that constitute the centerpiece of his beautiful *Grosser Atlas*, first published in 1716 and reissued in subsequent editions up to 1748. The five maps all feature the well-engraved thematic cartouches and ornamental flourishes that are the hallmarks of Homann’s style.

Homann, a former Dominican monk, was one of the major German cartographers of the eighteenth century. When he began his business as a cartographer in 1702, he founded a dynasty that was to last into the nineteenth century. Following the long period of Dutch domination, the Homann family became the most important map publishers in Germany. After the founder’s death in 1724, the firm continued under the direction of his son until 1730 and was then bequeathed to his heirs on the condition that it trade under the name of Homann Heirs. Maps under this imprint continued to exert a wide influence on map publishing in Germany.

A nice example of Homann’s style, the present map displays his emphasis on aesthetic appeal. Some regions of the continent are rendered in lovely full color, which, in combination with the decorative cartouche, makes for an outstanding and visually rich example of the eighteenth-century mapmaker’s art.

Refs.: LeGear, 5966 (1716 edition); Moreland and Bannister, *Christie’s Antique Maps*, pp. 84–86; Phillips, *Atlases*, 586 (later edition).

4. Vincenzo Maria Coronelli. **Parte Occidentale della China / Parte Orientale della China, Divisa nelle sue Provincie, e dedicata Al Molto Rev. Padre Antonio Baldigiani della Compagnia di Gesu Professore delle Matematiche nell’ Universi tà del Collegio Romano, Dal P. M. Coronelli M. C. Cosmografo della Ser.^{ma} Rep. Di Venetia”** (Venice: Coronelli, 1696–98). Published in *Isolario*. Two conjoined double-page copper engraved sheets, together 24 1/2 x 35” plus margins. Black and white, strong impression. Titles in two separate elaborate cartouches surrounded by many mapmaking instruments and cosmographic apparatus. The left cartouche surmounted by the Jesuit insignia. The scale cartouche in the u. r. incorporates instruments considered symbolic of the scientific arts, cartography, and astronomy, specific to the Jesuits. The verso of the right portion of the map has two pages of descriptive text including a fine engraving of a Chinese sailing vessel. Excellent (by sight). Handsome archival framing. \$7,500.

Coronelli’s spectacular four-sheet map, originally bound into the *Isolario* portion of *Atlante Veneto* as two pages, represents what is generally known as the “core” of China. The map extends from

the Great Wall in the north to the islands of Formosa (now Taiwan) and Hainan in the south, with what is now Tibet correctly characterized by large mountains. Several notes in Italian provide additional statistics about the Chinese and their culture, such as an inventory of settlements and a population count from missionary sources. Of the Great Wall, which is well depicted, Coronelli writes, “The line of the wall that divides China from Tartary is 400 leagues long, [was] built over the course of 2000 years, with base of living rock.” Provinces are shown, although the outer provinces are indicated but not mapped.

The interior of China is quite accurately set out in great detail, including the lake system to the west of Shanghai (Xanghei). The Chinese Sea and the coastline from Bo Hai (Gulf of Chihli) to the edge of the Gulf of Tongking are especially well charted. Corea (Korea) is correctly mapped as a peninsula, of which Coronelli says, “This peninsula of Corea, which others have thought an island, has been called Coreij, Tiocenkouk, and Caoli.” Japan appears at the extreme east of the map. The information for this piece was made available through the maps of Jesuit missionaries, especially Matteo Ricci and Martino Martini, who compiled the first atlas of China in 1655.

Coronelli is widely recognized as one of Italy’s most famous and greatest cartographers. A Franciscan monk, he had a prolific output of globes and maps, engraving at least 500 of the latter. His earliest and most notorious piece of work was a pair of globes, each with a circumference of 15 feet, commissioned by Louis XIV. He published a large two-volume work, the *Atlante Veneto*, in 1690–1691, which he intended as a continuation of Blaeu’s *Atlas Maior*. In 1696–97, he added a supplement, the *Isolario*, an atlas that focused on islands and that contained the map offered here. Coronelli’s maps were all engraved in his characteristic fine bold style using the best information available at the time. Consequently, his maps are often collected for their graphic beauty as well as their geographic importance.

The present is among the finest large-scale maps of China produced in the seventeenth century and today remains the most highly sought-after of all large-scale maps of China. It is also an extremely difficult map to obtain, thus making this offer a rare opportunity for the collector.

Ref.: Moreland and Bannister, *Christie’s Antique Maps*, p. 72.

5.

Samuel A. Mitchell’s First Original Cartographic Production

A particularly fine example with gorgeous color

Samuel Augustus Mitchell / J. H. Young. “**Map of the United States by J. H. Young**” (Philadelphia: S. Augustus Mitchell, Oct. 10th, 1831). First edition. Steel-plate-engraved folding case map with gorgeous, full, original hand color and acanthus-leaf border. 42 x 33 3/4” at border. Sheet size: 43 x 34 5/8”.

Exceptionally ornate engraved title cartouche bearing the Nation’s seal, images of commerce and travel, all surmounted by an eagle. Numerous fine insets. With original 8vo marbled board covers, one-quarter morocco leather, leather corners, and tooled leather label with embossed title: “Traveller’s Map of the United States.” Margins a bit close, but ample. In fine original condition with outstanding full color.

\$20,000.

The rare first edition of Samuel Mitchell’s first original separately issued publication represents several important milestones in the history of American cartography. The map catapulted the Mitchell firm to a position of dominance in American commercial map making, a position the company would retain for much of the nineteenth century. It represented the inaugural effort of the long and fruitful alliance between Mitchell and his superb engraver James H. Young, who was renowned for his precise, up-to-date, and graphically balanced maps. Finally, it was likely the first large-scale map to have been steel-engraved, the advantages of which are evident in fine clarity of the map’s many details and features.

The map covers the eastern half of the United States as far west as the Missouri Territory and includes an excellent large inset of North America displaying “all the recent Geographical Discoveries.” Many embellishments contribute to the visual richness: six insets of cities and their environs, comparative

mountain heights and river and canal lengths, population statistics, and a finely engraved vignette above the title cartouche with an American eagle and the modes of transportation that made western expansion possible.

Mitchell's first production is a formidable and beautiful one, as well as a significant work of nineteenth-century Americana and American map making at a formative stage in the history of the United States.

Refs.: Ristow, *American Maps and Mapmakers*, p. 309; Rumsey, 2723.

6.

An Exquisite Copy of Mitchell's Grand Map of the American Republic

S. A. Mitchell and J. H. Young. **"Mitchell's Reference & Distance Map of the United States by J. H. Young"** (Philadelphia: Mitchell & Hinman, 1834). First edition, with the 1834 printed date, and without counties individually colored. Steel engraving with exquisite bright original hand color, sectioned and mounted on cartographic linen. The outer two sections are reinforced with original marbled boards, which double as protective covers. Original green cloth selvage decorates the edges. Overall size: 53 3/4 x 68 1/4". Scale: 1 inch = 25 miles. Insets of ten important U.S. cities and their environs, as well as three other miniature maps: "North Part of Maine," "South Part of Florida," and "General Map of the United States with the contiguous British & Mexican Possessions." Ornate title cartouche of a delicately engraved coastal view dominated by the American eagle perched on a seashell. Lovely acanthus-leaf and shell border. Cloth selvage is loose in some places; one minor split at a fold. Overall, fine original condition, exceptionally high-quality original color with heavy gum arabic at the state borders for a luminous effect, and exceedingly fine condition of the paper and the mount. \$22,000.

Mitchell and Young's grand case map of the new nation is an eloquent and beautiful testament to the era when the entire United States seemed to be moving westward. Extremely detailed and large in scale, showing every county, township, parish, and hundreds of towns based on the 1830 census, along with all the major nineteenth-century traveler's routes—steamboats, railroads, canal routes, and roads. It is difficult to imagine a more useful picture of the nation or a more persuasive impetus to head west.

An extremely popular map, the piece was compiled from the latest sources and designed to fulfill a general demand for information regardless of regional focus, using the exquisitely precise new medium of steel engraving that proved so successful on the company's 1831 folding map of the United States. Nebenzahl underscores the importance of this fascinating piece of Americana in his 1978 description of the 1835 second edition, which he calls a "very decorative map of the United States that demonstrated the rapid national expansion and regional conflicts of the Jacksonian era. The nascent railroad system is shown challenging the highly developed canal network. . . ." Of interest to the collector of Texas maps and Western Americana, the large inset of the United States features Texas in the Arrowsmith configuration, with "Austin's Colony" shown prominently. This demonstrates the kind of care taken by the publishers to fulfill the wanderlust of early-nineteenth-century Americans and to further the dream of a transcontinental United States.

A wonderful example of this important and beautiful document of American settlement history.

Refs: Clark, *Travels in the Old South*, vol. III, no. 72; Howes M684; Nebenzahl, *Compass*, 39, no. 35; Phillips, *Maps*, p. 888; Ristow, *American Maps and Mapmakers*, pp. 309–310.

7. Eleazer Huntington. **"Map of Connecticut from Actual Survey"** (Hartford: E. Huntington, 1837). Copperplate-engraved pocket map with full bright original hand color. 18 1/8 x 21 3/4" at neat line. Sheet size: 19 1/4 x 23". With original 16mo leather covers with gilt title, slightly worn. Map removed and presented flat. Three insets along bottom: City plans of the joint capitals of New Haven and Hartford, and

a small map of the “New England States.” At right of map, a “Profile of the Farmington Canal.” At left, a list of the governors of Connecticut from 1665 to 1835. A nice compass rose in center of Long Island Sound. Minor transference, some small losses at old intersection folds now stabilized. Overall, fine.

\$2,800.

This outstanding early pocket map of Connecticut is a fine production by Eleazer Huntington, the scion of a well-known 19th-century family of engravers and publishers in Hartford. Beautifully hand colored by county, the map’s handsome style and level of detail exemplify the standards of map making for which the Huntington firm was known.

The map has many fascinating features to recommend it. Chief among them are the city plans of New Haven and Hartford, which from 1703 to 1875 were the joint capitals of Connecticut, and the profile of the Farmington Canal, the construction of which had just been completed in 1835. The building of the canal represented a significant event in the development of the state’s transportation system and the map is clearly spotlighting its debut.

The canal’s construction, begun in 1825, was inspired by the news that 260 miles of the Erie Canal had been completed in New York State. Prominent New Haven businessmen realized that they could have access to the state’s interior by building a canal running north from the tidewater at New Haven to the Massachusetts border and beyond. By the 1830s, the Farmington Canal was the state’s “superhighway” for trade between New Haven and central Connecticut. Unfortunately, the entire project was a quixotic endeavor fraught with financial difficulties. The canal was not cheap to build, and the finances of its construction and upkeep were always precarious. Just 12 years after the canal was completed, a rail bed was laid to cover the same route the canal had traversed, and within two decades the canal was put out of business by the railroads. Parts of the canal, its towpath and boat basin, as well as stone supports for an aqueduct across the Farmington River, can still be seen in New Haven.

The map also displays great topographical features, as well as township surveys, common and turnpike roads, places of public worship, courthouses, towns, and canals.

An outstanding and rare document of early-19th-century Connecticut in good condition.

8. J. H. Colton. **“Colton’s Township Map of the State of Iowa”** (New York: J. H. Colton, 1851).

Lithographed pocket map with fine, bright original full and outline hand color. With original green cloth boards with extensive decorative embossing on front and back and title in gilt on front. Paper label on inside front cover lists numerous maps available in both “mounted and pocket form.” 23 3/4 x 28 1/4” including the lovely decorative leaf and vine border. Sheet size: 28 1/8 x 29 1/2”. Table at left shows the population by county. Covers have a hint of wear. Map has a few faint scattered spots; a couple of minor printer’s wrinkles. Overall, fine condition with great color.

\$1,750.

J. H. Colton’s excellent mid-nineteenth-century map of Iowa focuses on settlement information that includes townships and ranges, towns and villages, canals, common roads, the state capital, and individually hand-colored counties. The development of the state is concentrated in the eastern counties, with the northern and western areas nearly blank. Railroad routes are also mostly confined to the eastern third of the map, but projected railroads are already appearing in dashed lines. A railroad frenzy swept Iowa in the early 1850s as city officials in the river communities of Dubuque, Clinton, Davenport, and Burlington began to organize local railroad companies. They knew that railroads building west from Chicago would soon reach the Mississippi River opposite the four Iowa cities. With Chicago’s pre-eminence as a railroad center, the corn, wheat, beef, and pork raised by Iowa’s farmers could be shipped through Chicago and across the nation to eastern seaports.

Iowa was one of the thirty Public Land states that were surveyed by the General Land Office using the new rectangular system whereby land was partitioned into township and range. Colton includes a lengthy note on the map explaining how to use the township and range system to locate specific parcels.

One of the most important American commercial mapmakers of the nineteenth century, J. H. Colton and Company for years specialized in the publication of pocket maps, wall maps, and guides

before embarking on the firm's first atlas in 1855. The Colton company also discovered a market for railroad and township maps and sold thousands of them between 1850 and 1887. G. W. Colton was the eldest son of the founder, J. H. Colton, and took over the business with his brother Charles in about 1867.

A beautiful example, with strong color, of this desirable map of Iowa in the mid-nineteenth century and published in the now scarce pocket format.

Refs.: Phillips, *Maps*, p. 337 (1862 ed.); Ristow, *American Maps and Mapmakers*, p. 318.

9. J. M. Peck & John Messinger. "**New Sectional Map of the State of Illinois**" (New York: J. H. Colton & Co., 1852). Lithographed pocket map on bank note paper with intense original full and outline hand color and fabulous, wide decorative border. 38 x 24" at neat line. Sheet: 41 1/2 x 27 1/4". Together with 16mo embossed red leather covers, title in gilt: "Colton & Co.'s Map of Illinois Exhibiting the Sections by Peck & Messinger." Two insets: "Vicinity of Galena, the Lead Region and Part of Wisconsin and Iowa" and "Vicinity of Alton & St. Louis." A couple of very faint spots. Overall, fine with outstanding color. \$2,500.

This grand and spectacular pocket map of Illinois by Peck and Messinger is quite scarce. Originally published by the Colton company in 1835 and revised yearly as new information appeared, it shows the evolution of settlement and development of Illinois by the mid-eighteenth century. Early settlement began in the south part of the state and quickly spread northward. By the 1850s, settlement had blanketed the entire state and railroads connected every major city. Chicago had gained prominence as a rail hub, as well as a lake and canal port. The city was soon to become the state's dominant metropolis.

The map is colored by county, and its grand scale of 10 miles to an inch enables an impressive amount of information to be presented. The map's title elaborates its details, listing "internal improvements, distances between towns, villages, and post offices, the outlines of prairies, woodlands, marshes."

Between 1831 and 1890, map and atlas publishing in the United States was dominated by the companies founded by S. A. Mitchell of Philadelphia and Joseph H. Colton, later G. W. Colton, of New York. Colton was a genius in the business of commercial publishing rather than a trained cartographer. By 1855, he had found a niche by transferring steel-plate engravings to lithographic stones or zinc plates, thereby ensuring larger runs for his publications. In addition to the famous Colton atlas, the firm issued many popular gazetteers and guides, of which the present pocket map of Illinois is an excellent example.

The pocket format of this sectional map provided both the traveler and the resident of Illinois with the most up-to-date and portable information possible, especially regarding transportation in and around the state. The example offered here is in remarkably good condition considering the way in which it would have been used. The original color is especially impressive.

Refs.: Phillips, *Maps*, p. 329 (1870 and 1875 eds.); Bristow, *American Maps and Mapmakers*, pp. 313–326.

10.

An Exceptional and Rare Early Pocket Map of Iowa

Ensign, Bridgman & Fanning. "**Map of Iowa**" (New York: Ensign, Bridgman & Fanning, 1855). Lithographed pocket map with bright, original full hand color. Spectacular ornamental border of vines, trimmed close, as issued. 16 x 19" at border. Sheet size: 18 1/8 x 21 1/4". A population table at left compares the Iowa censuses of 1840 and 1850. With original 12mo red cloth booklet with title in gilt.

Advertisement for the publications of Ensign, Bridgman & Fanning on front paste-down. Very faint scattered spotting in lower left portion of map. Overall, a near mint example with exceptional color.

\$1,500.

Bright and beautifully colored, this impressive early map of Iowa is remarkable for its quality and condition. Counties are indicated in alternating colors, with ranges and townships delineated. The map shows the dense settlement that had occurred in eastern Iowa by the middle of the nineteenth century, especially along the Mississippi River. Equally, it indicates how sparsely developed the western portion of the state remained as one moved west of the major corridors of transportation. Indicative of the way in which farmlands were sectioned and sold, the counties throughout the state retain a relatively uniform size and shape. The map also features river systems, railroads, common roads, towns, and topographical features. Large sections of Missouri, Illinois, and Wisconsin are included. A list of Land Offices is posted at left. Likely the market for pocket maps in the mid-nineteenth century consisted largely of developers and settlers looking for opportunities to relocate west.

Timothy and Edward Ensign were lithographers in New York City, active in a series of partnerships between 1841 and 1861, first with Phelps and Humphrey, then as Ensign & Thayer (with Horace Thayer), and finally as Ensign, Bridgman & Fanning. They produced a number of notable prints on subjects from American history, as well as maps and U.S. travelers' guides. The firm's output, however, was limited by the short-lived period of collaboration between the partners.

This is a very scarce and wonderful map of early Iowa—a superb addition to any collection of nineteenth-century American cartography, especially fine for denizens of the Midwest or the Hawkeye State.

11. Charles W. Morse and Samuel Gaston. **“Morse’s Map of Wisconsin”** (New York: Morse & Gaston Publishers; Chicago: Rufus Blanchard, 1856). Wax-engraved folding pocket map with bright original full hand color. 14 ¼ x 11 1/8” at neat line. Sheet: 17 x 13 3/4”. Beautiful decorative border. With original 12mo brown cloth covers, embossed and titled in gilt. Publisher’s advertisement on front paste-down. Old glue stains where once attached to booklet. Overall, fine with wonderful color. \$1,500.

Morse and Gaston’s excellent early map of Wisconsin focuses on settlement information that includes townships and ranges, towns and villages, the state capital, common roads, and individually hand-colored counties. Northern and western Wisconsin is devoid of development, and the map in these areas consists of large, prototypical counties containing rivers and lakes but no towns as yet. In 1856, Wisconsin had been a state for only eight years.

Railroad routes on the map are confined thus far to the southeastern section of the map, where settlement appears most concentrated. However, many projected railroads are already appearing in dotted lines. A railroad frenzy swept Wisconsin shortly after it achieved statehood in 1848. The first railroad line in the state was opened between Milwaukee and Waukesha in 1851 by the Milwaukee & Mississippi Railroad. The railroad pushed on, reaching Milton in 1852, Stoughton in 1853, and the capital city of Madison in 1854. The company reached its goal of completing a rail line across the state from Lake Michigan to the Mississippi River when the railroad was extended to Prairie du Chien in 1857. Shortly after this line was finished, other railroad companies completed their own tracks, reaching La Crosse in the west and Superior in the north, spurring development in those cities. By the end of the 1850s, railroads crisscrossed the state, enabling the growth of other industries that could now easily ship products to markets across the country.

Map publisher Charles W. Morse was the son of Samuel F. B. Morse, the inventor of the magnetic telegraph, and the nephew of Sidney E. Morse, a publisher and journalist who devised a technique of wax engraving called cerography by which he produced maps for atlases he published in the 1840s. After 1850, Sidney Morse lost interest in the technique, but it seems to have enjoyed a short-lived revival in the mid-1850s by other map makers including his nephew Charles, who published the map offered here. The use of the technique quickly fell out of favor, only to be revived once again in 1870 when it became

one of the most important reproduction techniques for commercial map making in the United States, remaining popular until the 1940s.

A beautiful example, with strong bright color, of this rare and desirable wax-engraved pocket map of Wisconsin during a significant period in the state's development.

Ref.: Ristow, *American Maps and Mapmakers*, pp. 468–469.

12. G. Woolworth Colton. “**G. Woolworth Colton’s Township Map of the State of Iowa**” (New York: G. Woolworth Colton, and Des Moines, Iowa: Mills Brothers, 1863). Lithographed pocket map with fine, bright original full and outline hand color. Together with 12mo brown cloth boards with embossed design and state seal and title in gilt on front. 17 7/8 x 23” including the lovely decorative border. Sheet size: 20 3/4 x 24 1/2”. Table at left shows the population by county according to the 1860 census. Overall toning to sheet; scattered spotting especially in l. l. quadrant and in r. margin; several minor losses and marginal chip at l. r., all professionally stabilized. \$1,200.

G. W. Colton’s excellent Civil War-era map of Iowa focuses on settlement information that includes townships and ranges, towns and villages, canals, common roads, the state capital, and individually hand-colored counties. Railroad routes are mostly confined thus far to the eastern third of the map, where settlement is most concentrated. However, many projected railroads are already appearing in dashed lines. A railroad frenzy swept Iowa in the early 1850s as city officials in the river communities of Dubuque, Clinton, Davenport, and Burlington began to organize local railroad companies. They knew that railroads building west from Chicago would soon reach the Mississippi River opposite the four Iowa cities. With Chicago’s pre-eminence as a railroad center, the corn, wheat, beef, and pork raised by Iowa’s farmers could be shipped through Chicago and across the nation to eastern seaports. By 1863, the date of the map, several railroad lines connected the Quad City area and Burlington as far west as Marshalltown, Grinnell, and Cedar Rapids. Proposed railroads on the map show continued westward expansion that eventually resulted in the development of the Illinois Central, the Chicago and North Western Railway, reaching Council Bluffs in 1867.

An interesting footnote to the construction of the railroad during this period is the appearance of the town of Homestead on the map. The settlers of the Amana Colony established Homestead in 1861 in order to have access to the railroad. Interestingly, the map does not show the other five Amana villages, founded in 1855, eight years before the publication of the map.

Iowa was one of the thirty Public Land states that were surveyed by the General Land Office using the new rectangular system whereby land was partitioned into township and range. Colton includes a lengthy note on the map explaining how to use the township and range system to locate specific parcels.

One of the most important American commercial mapmakers of the nineteenth century, J. H. Colton and Company for years specialized in the publication of pocket maps, wall maps, and guides before embarking on the firm’s first atlas in 1855. The Colton company also discovered a market for railroad and township maps and sold thousands of them between 1850 and 1887. G. W. Colton was the eldest son of the founder, J. H. Colton, and took over the business with his brother Charles in about 1867.

Overall, a beautiful example, with strong bright color, of this desirable map of Iowa in the latter nineteenth century and published in the now scarce pocket format.

Refs.: Phillips, *Maps*, p. 337 (1862 ed.); Ristow, *American Maps and Mapmakers*, p. 318.

13. George F. Cram. “**Cram’s Railroad & Township Map of Kansas**” (Chicago: Geo F. Cram, Proprietor of the Western Map Depot, 66 Lake Street, Chicago, 1878). Lithographed folding pocket map with good original full hand color. 16 x 24” at neat line. Sheet size: 16 3/4 x 21 7/8”. Publication date on map altered by publisher. Presented with the original 12mo dark green paper wrappers with title and

vignette of a steam train printed on cover. Back cover has an advertisement listing “Cram’s Indexed Rail Road and Township Pocket Maps.” Inside front cover shows Kansas population by county from the 1870 census. Wrappers are a bit worn at edges. Map is trimmed close at top edge, as issued. Overall excellent. \$1,850.

George Cram’s marvelous early railroad map of Kansas was both separately issued and also published in two editions of his very rare *Standard American Atlas* (1875 and 1879) and in his superb *New Commercial Atlas of the United States and Territories* (1875). The map offered here is the pocket format and was published in 1878. In either format, the map is hard to come by. Cram became one of the most prolific atlas publishers of the late-19th and early-20th centuries, but his early pocket maps of railroads and townships were not issued in editions as large as those of his later work and so are quite scarce.

Created on a scale of 19 miles to an inch, the map contains much interesting information about Kansas in the 1870s. Counties, some bearing archaic names, are indicated in full color and by boundary lines overprinted in red. Township surveys are shown, as are many railroad lines, which appear at this early stage primarily in the northeastern half of the state. The map also shows topographical features, Native American inhabitation, locations of forts, and towns. Settlement is concentrated in the eastern third of the state.

Founded in 1869, the George F. Cram company has outlived almost all other 19th-century map publishers to remain a major name in the industry today. George Cram was born in 1841 and served with the Union forces in the Civil War before going into the map-publishing business with his uncle in 1867. Two years later, he founded his own company in Chicago, publishing maps and atlases, and later, school atlases. He was known particularly for his railroad maps, of which the present is a superb example.

14.

An “Excessively Rare Map” of Indian Territory

— Lester Hargett, *Gilcrease-Hargrett Catalogue of Imprints*

Elias C. Boudinot. **“Map of Indian Territory”** (Washington, D.C.: Julius Bien & Co., 1879). Published in Sen. Ex. Doc. No. 20, 46th Cong., 1st sess. Photolithograph in black and white with boundaries printed in two colors. 15 x 22” at neat line. Sheet: 17 3/8 x 23 3/4”. Faint surface soiling; irregular right margin where formerly bound into document. \$2,500.

The mixed-blood Cherokee editor Elias C. Boudinot was a promoter of the Indian cause, but in lectures and various publications, he also urged the opening of Indian Territory to railroads and white settlers. The present map, which he published himself, was one of his promotional tools. It shows Indian Territory divided among tribes, as well as a section outlined in red of some 14 million acres of “U.S. Public Lands” located in the central and southwestern portions of present-day Oklahoma, which had been recently acquired by the federal government and could be used, in Boudinot’s opinion, for non-Indian settlement.

Two letters reproduced in the left portion of the map famously summarize the situation that began to brew over the potential for homesteading on the Unassigned Lands. In the first letter, dated March 25, 1879, Augustus Albert of Baltimore requests more information from Boudinot about the legalities of the “Public Lands.” Boudinot famously replies that the recent laws “leave several million acres of the richest lands on the continent free from Indian title, or occupancy, and an integral part of the public domain.” Boudinot also notes that he created the map in response to the overwhelming interest by homesteaders in the boundaries and location of the purchased lands: “To save the time which would be required to answer the many letters I am constantly receiving upon this subject, I have made a plain but accurate map. . . .”

“The letter and map, widely distributed, were among the chief instruments that started the ultimately roaring rush of settlers to Oklahoma,” notes Hargett. Following the Civil War, Boudinot entered into dubious promotional deals with railroad lobbyists to encourage the building of railroads

across Indian Territory. A decade of such activities led to President Benjamin Harrison's proclamation on April 22, 1889, opening two million acres of Unassigned Lands to homesteading by U.S. citizens in the first of several Oklahoma land runs. Almost overnight such towns as Norman, Oklahoma City, Edmund, and Guthrie sprang up, and barely a year later Congress created the Territory of Oklahoma out of these lands.

An excellent example of this uncommon and important document in the history of Indian Territory and Oklahoma.

Ref.: Hargrett, ed. *The Gilcrease-Hargrett Catalogue of Imprints* (Norman: University of Oklahoma Press, 1972), p. 253.

15.

A Separately Issued Edition of This Scarce Map of Michigan

H. R. Page. "**Map of Michigan Compiled from the Latest Authentic Sources**" (Chicago: H. R. Page & Company, 1880). Lithographed folding pocket map on bank note paper with bright original full hand color. 36 5/8 x 23 5/8" at neat line. Sheet size: 38 x 25". Insets in the u. r. corner show Isle Royale and the western half of the Upper Peninsula. With the original 12mo brown cloth covers with gilt-stamped title. Booklet includes an 11-page index of towns. Page & Company ad on the front paste-down. Covers are a bit worn. Map has a couple of lightly toned folds. Some minor losses along a top horizontal fold. Overall, fine. \$3,800.

This exceedingly scarce map is a highly detailed and richly colored record of Michigan in the late nineteenth century. The map features counties outlined in red and townships delineated by alternating colors. The map presents an accurate and fascinating view of the region in the 1880s when railroads were transforming the upper Midwest with an increased flow of goods and services as well as immigrants. The map indicates the progress of western settlement by showing counties with varying amounts of information depending on the stage of development in the area.

Travelers' maps, immigrants' maps, and county survey maps were understandably in high demand during the last half of the nineteenth century, and the present is an exceptional example. The map offers a wealth of information on all aspects of the state, including a detailed inset of the western portion of the Upper Peninsula, which at this date shows little in the way of settlement. The railroad has just barely made an inroad "above the Bridge." One rail line extends north to L'Anse on Keweenaw Bay and a short line connects Hancock and Torch Lake via Calumet. Throughout the rest of the state, the map meticulously plots railroad lines, towns, villages, rivers, and lakes. Railroad hubs stand out—in particular, Lansing, Detroit, and Chicago, visible at the westernmost edge of the map—documenting their rise as important urban centers.

The pocket format of this sectional map provided both the traveler and the resident of Michigan with the most up-to-date and portable information possible, especially regarding transportation in and around the state. The example offered here is in remarkably good condition considering the way in which it would have been used. The original color is especially handsome.

This is a large and impressive folding map of Michigan, now very scarce and quite desirable.

Ref.: Ristow, *American Maps and Mapmakers*, pp. 427, 434, 443.

16.

A Very Early Edition of Page's Impressive Map of Colorado

H. R. Page. "**Page's Map of Colorado 1881**" (Chicago: H. R. Page & Company, 1881). Published in *Illustrated Historical Atlas of Wisconsin*. Double-page lithograph with full original hand color. 20 x 15"

at neat line with full margins. Sheet size: 28 ¼ x 17 ¾". Text on verso presents "A Guide to Colorado," including populations of towns in the 1880s. Excellent condition with fine color. \$1,800.

Between 1866 and 1890, the illustrated state atlas flourished as a new branch of commercial cartography in the United States. State atlas publishing was an extension and refinement of the highly successful county atlas publishing business, which had evolved from the county map industry that had been profitable before and after the Civil War.

The present map of Colorado likely comes—oddly enough—from the *Illustrated Historical Atlas of Wisconsin*, published by H. R. Page & Company of Chicago in 1881. Page had acquired the map plates prepared by the Milwaukee company of Snyder and Van Vechten in 1878 for their *Historical Atlas of Wisconsin*, to which Page then added sections of historical text and maps of thirteen states besides Wisconsin (the others were Michigan, Indiana, Ohio, Illinois, Minnesota, Iowa, Missouri, Dakota, Nebraska, Kansas, New Mexico, Texas, and the Colorado offered here).

Page's "Colorado" records the state only five years after it entered the Union in 1876 and is most likely the largest hand-colored map of Colorado to appear in an atlas. The map features counties delineated by color and the progress of township surveys in the more settled areas of the state. Further details include towns, roads, railroads, forts, mines, rivers, and mountains with prominent peaks named (e.g., Long's, Pike's).

Overall, this is a large and impressive example of one of the earliest maps of Colorado, now very scarce and quite desirable.

Ref.: Ristow, *American Maps and Mapmakers*, pp. 427, 434, 443.

17.

Nell's Outstanding 1895 Map of Colorado
A benchmark for Colorado cartography

Louis Nell. "Nell's New Topographical Map of the State of Colorado Compiled from U.S. Government Surveys & Other Authentic Sources" (Denver: Hamilton & Kendrick, 1895). Photolithographed pocket map with fine bright printed color and fine original outline hand color. 28 1/2 x 39 1/4" at neat line. Sheet size: 32 1/4 x 41". Together with 12mo brown cloth covers with title in gilt on front cover. Text describing the map on pastedown. Covers are worn and soiled. The registration on the map is slightly off on the right. Overall, the map is fine with superior color. \$4,500.

This remarkably detailed and exceptional map of Colorado is one of a number of editions issued by various publishers in the 1880s and 1890s. Originally created by German emigrant and surveyor Louis Nell, the map debuted in 1880 in *Croft's Grip-Sack Guide to Colorado*, one of the first guidebooks of the state. The map itself was a huge commercial success and Nell subsequently revised it for the pocket format exemplified by the 1895 edition offered here.

Nell's map is easily the most complete one to appear after statehood (1876) and represents a meticulous exercise in compiling all of the current geographical and topographical data. Consequently, the map was, as the Denver publishers Hamilton and Kendrick note about the present edition, "the most complete and accurate one ever published and shows all the information useful to settlers, miners and travelers, viz: The New Mining Camps, the latest Land Office surveys, the lands of the Ute Reservation, thrown open to settlement, all the modes of transportation, as railroads, roads, and practicable mountain trails, the United States Timber Reserves, the principal irrigation canals in south-eastern Colorado and the more important ranches in those parts where villages are scarce. The map exhibits over 2000 altitudes of Mountains, Passes, Railroad Stations and other towns in feet above sea level."

Beautifully designed, the map is printed in full color by county, and it is also hand-colored in areas of vivid pink to indicate Indian reservations and private land grants. Hand-colored outlines further delineate land grants and timber reserves. Nell organizes an amazing amount of detail with great clarity,

including complex topographical contours, townships subdivided and surveyed, county seats, post offices, military reserves, villages, towns, arable lands by basin, and astronomical positions of seven main towns.

Shortly after Nell's arrival in the United States, the U.S. Army hired him as a chief topographer for government surveys west of the hundredth meridian. From 1871 to 1879, he worked on the Wheeler Geological Surveys, where he honed his fine, precise style as well as acquiring a significant amount of information about the American West that he later incorporated in his own cartographic publications. When his Army duties ended, he chose to settle in Denver where he produced high-quality maps of his adopted home state. He was the most important mapmaker during this period in Colorado, and his skills are apparent in the present map.

A superb example, Nell's Colorado is undoubtedly the best large-format map of the state produced in the late nineteenth century and an essential addition to any Colorado collection.

Refs.: Erl H. Ellis, *Colorado Mapology*, no. 83; Phillips, *Maps*, p. 243 (1880 ed.); Rumsey, no. 662 (1883 ed.).

18.

The Only Obtainable Map of the Unrecognized State of Sequoyah

. . . from one of the rarest of American Constitutions

Gast & Co. "**State of Sequoyah [Indian Territory]**" (St. Louis: Augustus Gast Bank Note and Litho. Company, Map Publishers, 1905 [1902]). From *Constitution of the State of Sequoyah* (Muskogee, I.T.: Phoenix Printing Co., 1905). Lithograph in full original color.

16 3/16 x 14 13/16" at neat line. Sheet size: 17 1/2 x 15 3/4" (plus binding tab at upper left margin). In fine condition, a superb example. \$4,500.

This extremely rare, privately issued map of the eastern half of Indian Territory was bound into the *Constitution of the State of Sequoyah*, a document prepared by the Five Civilized Nations as application for U. S. statehood in 1905. Sequoyah comprised the eastern half of present-day Oklahoma and was the remnant of what first became Indian Territory in the 1830s. The Five Civilized Nations petitioned for statehood in response to the creation in 1889 of Oklahoma Territory, in which the federal government opened up unused Indian lands in the western half of the present-day state for sale to white settlers. The officers of the new territory included many individuals who were experienced in politics before coming to Oklahoma. The leaders of the Indian nations apparently feared that the west side would dominate them if the two territories were combined.

According to Streeter, the 1905 application for the State of Sequoyah "was an attempt by the Five Civilized Tribes and some white inhabitants of Indian Territory to forestall the creation of one state out of Indian Territory and Oklahoma Territory. The convention met at Muskogee, 21 August 1905, and the constitution worked out by a committee of fifty was adopted 8 September. It was submitted to popular vote in the 7 November 1905 election, and carried by an overwhelming vote. All this was to no avail, for the act creating the present state of Oklahoma became law 16 June 1906. This is one of the cases in our history [at the moment I can think of no other] where a separate region seeking statehood and adopting a constitution was finally denied statehood by Congress. *The map is of great interest* [italics added]. It divides the Indian Territory into nearly fifty counties but very few of the county names or even the boundaries can be found on today's map of that part of Oklahoma."

The proposed state of Sequoyah received its name from the great Cherokee statesman and inventor of a written form for the Cherokee language. Sequoyah worked to create a united government among Cherokee tribal factions upon their relocation to Indian Territory in 1839.

Oklahoma entered the Union officially in 1907 and, as the Indians feared, it absorbed the remains of Indian Territory in the process. At that time, Oklahoma retained the names of 20 of the 48 counties from the State of Sequoyah, including the county of Sequoyah at the central east border. These county

names are all that remain of the valiant American Indian effort to retain its own political entity on par with the rest of the Union.

Drafted by D. W. Bolich, the 1905 map represents a revision of the first appearance of the *Map of Sequoyah* in 1902. A note on the left side of the present map indicates that its county divisions were updated by the Sequoyah Statehood Convention for publication in the constitution.

An historically important and rarely offered map with excellent color.

Refs.: Graff, 3730; Hargrett, *A Bibliography of the Constitutions and Laws of the American Indians* (1976, reprint ed.), p. 110; Howes, S295; Morris et al., *Historical Atlas of Oklahoma*, no. 56; Streeter sale, lot no. 605.

Prints and Paintings

19.

An Outstanding Selection of Octavo Bird Prints by John James Audubon

From the First Octavo Edition of *The Birds of America*, 1839–1844
Lithographs printed and hand colored by J. T. Bowen, Philadelphia.

All sheets measure approximately 10 1/4 x 6 1/2". Fine condition for the majority of prints.

Without doubt the best-known ornithological and zoological artist of all time, John James Laforest Audubon's ambitious and eventually popular "Great Idea" of making and publishing his own drawings of all the birds of North America resulted in the most monumental and perhaps most "American" natural history works ever published. His desire to make his work more affordable and widely available resulted in his production of a miniature publication, the first edition of which was completed in five years (1839–1844) and comprised 1,200 sets.

One-eighth the size of the original large folio engravings, the octavo lithographs exhibit a remarkable degree of attention to quality and detail. Using the camera lucida, the images were reduced in size from the originals and then drawn onto lithographic stones. Some compositional changes were made to accommodate the smaller size. Unlike the double elephant originals, the lithographs were issued in correct phylogenetic order. The prints bear the plate number in the upper right corner and the subscription number in the upper left.

The present group comprises all prints from volumes I and II and a few selections from volume III. Prints are offered individually and include some of the most desirable and dynamic birds in the octavo set, including the Snowy Owl, the Iceland Falcon, the Common Osprey Fish Hawk, the Great Horned Owl, the Wood Wren, the Common Blue Bird, and the American Robin.

A total of 144 prints, nearly all in superb condition with gorgeous hand color, are available, providing an outstanding opportunity for collectors to acquire some of the most important octavo prints, as well as to fill in birds missing from their collections.

20. John James Audubon. "**Sciurus Richardsonii. Bach. Richardson's Columbian Squirrel. Natural Size. Male and Female.**" Lithograph printed and hand-colored by J. T. Bowen, Philadelphia, 1842. Plate V from *The Viviparous Quadrupeds of North America*. Imperial folio sheet size: 21 1/4 x 27 3/4" with full margins. Fine with bright color. \$3,500.

In 1839 Audubon had at last completed all 435 paintings for his seminal *Birds of America*. Not one to rest on his laurels, however, and forever in need of money, he almost immediately embarked

on a new and even more ambitious project. He decided he would do with mammals what he had just completed with the birds, and with the artistic help of his son John Woodhouse, he initiated the first attempt ever to document and depict all the mammals of North America.

Audubon also solicited technical assistance from his close friend, the Reverend John Bachman, an expert on small mammals. Bachman spent 12 years researching and writing descriptions of each species, as well as acting as scientific editor for the entire project. Meanwhile, Audubon feverishly worked on the drawings, taking what would become his last field expedition up the Missouri River in the summer of 1843. Ultimately, the artist and his son painted 147 species (plus eight separate “varieties”) on 150 plates. The senior Audubon worked primarily in chalk, crayon, and watercolors, while the younger painted almost entirely in oils. In 1846, when it became clear that his father’s physical condition was deteriorating, John Woodhouse took over the entire task of painting the mammals.

To reproduce the paintings for distribution, Audubon engaged the distinguished Philadelphia printer J. T. Bowen who elected to use the relatively new process of lithography, an excellent medium by which to capture the tactility of the animals’ fur. Each lithograph was hand-painted and shaded by a team of colorists according to the field notes describing the animal. The first plates of the imperial folio were rushed to the printer at the end of 1842 and three completed volumes were published in 1845, 1846, and 1848.

The present print, which appeared in the first volume of the *Quadrupeds*, is a charming composition by John James Audubon. Two small red squirrels, identified by Bachman as a Rocky Mountain variant of the species, scamper down the branches of a tree. Audubon demonstrates an adeptness at depicting the squirrels in a lively and natural manner, so much so that a reviewer for the *Boston Atlas* in 1843 was moved to comment: “The plates are colored to life, and are so thoroughly life itself, that few people would venture to put their fingers near the mouth of one of the squirrels, for fear of an actual bite.”

While not as complete an accounting of American mammals as Bachman had hoped (the bats, seals, and whales were omitted), the *Quadrupeds* was nonetheless a resounding success. “The completeness of the other groups—insectivores, rodents, carnivores and hoofed mammals—made the *Quadrupeds* the unquestioned authority in its field,” wrote Victor Cahalane. “In coverage, scientific accuracy and popular interest, it had no equal at the time of its publication and for a half-century thereafter. . . . The delicate design and color of the small animals and the drama of motion and wildness are still exciting.”

A lovely example of nineteenth-century Americana by the nation’s foremost naturalist.

Ref.: John James Audubon and The Rev. John Bachman, *The Imperial Collection of Audubon Animals: The Quadrupeds of North America*, edited and with new text by Victor H. Cahalane (Maplewood, New Jersey: Hammond Incorporated, 1967); Sarah E. Boehme, editor, *John James Audubon in the West: The Last Expedition* (New York: Harry N. Abrams, 20000, P. 148.

21. Audubon, Little Nimble Weasel, 1848 John Woodhouse Audubon. “**Putorius Agilis, Aud & Bach. / Little Nimble Weasel.**” Lithograph printed and hand-colored by J. T. Bowen, Philadelphia, 1848. Plate 140 from *The Viviparous Quadrupeds of North America*. Imperial folio sheet size: 21 1/4 x 27” with full margins. Very minor chipping to edges. Overall fine with bright color. \$2,200.

In 1839 Audubon had at last completed all 435 paintings for his seminal *Birds of America*. Not one to rest on his laurels, however, and forever in need of money, he almost immediately embarked on a new and even more ambitious project. He decided he would do with mammals what he had just completed with the birds, and with the artistic help of his son John Woodhouse, he initiated the first attempt ever to document and depict all the mammals of North America.

Audubon also solicited technical assistance from his close friend, the Reverend John Bachman, an expert on small mammals. Bachman spent 12 years researching and writing descriptions of each species, as well as acting as scientific editor for the entire project. Meanwhile, Audubon feverishly

worked on the drawings, taking what would become his last field expedition up the Missouri River in the summer of 1843. Ultimately, the artist and his son painted 147 species (plus eight separate “varieties”) on 150 plates. The senior Audubon worked primarily in chalk, crayon, and watercolors, while the younger painted almost entirely in oils. In 1846, when it became clear that his father’s physical condition was deteriorating, John Woodhouse took over the entire task of painting the mammals.

To reproduce the paintings for distribution, Audubon engaged the distinguished Philadelphia printer J. T. Bowen who elected to use the relatively new process of lithography, an excellent medium by which to capture the tactility of the animals’ fur. Each lithograph was hand-painted and shaded by a team of colorists according to the field notes describing the animal. The first plates of the imperial folio were rushed to the printer at the end of 1842 and three completed volumes were published in 1845, 1846, and 1848.

The present print, which appeared in the third volume of the *Quadrupeds*, is one of James Woodhouse Audubon’s most charming compositions. Two long-tailed weasels (incorrectly identified by Bachman as a species distinct from the Common Weasel, of which these two are likely the smaller female)—intently examine a cicada that has perched on the branch of a dead tree. As the background for the vignette, Audubon fashioned an elaborate and lovely nineteenth-century rural landscape complete with split-rail fencing, a meandering stream, and farmhouses in the distance. Audubon demonstrates an adeptness at depicting the two weasels in a lively and natural manner, their movements neither wooden nor distorted.

While not as complete an accounting of American mammals as Bachman had hoped (the bats, seals, and whales were omitted), the *Quadrupeds* was nonetheless a resounding success. “The completeness of the other groups—insectivores, rodents, carnivores and hoofed mammals—made the *Quadrupeds* the unquestioned authority in its field,” wrote Victor Cahalane. “In coverage, scientific accuracy and popular interest, it had no equal at the time of its publication and for a half-century thereafter. . . . The delicate design and color of the small animals and the drama of motion and wildness are still exciting.”

A lovely example of nineteenth-century Americana by the nation’s foremost naturalist.

Ref.: John James Audubon and The Rev. John Bachman, *The Imperial Collection of Audubon Animals: The Quadrupeds of North America*, edited and with new text by Victor H. Cahalane (Maplewood, New Jersey: Hammond Incorporated, 1967).

22. Peter Moran. “**Harvest at San Juan**” (1883). Line etching on thin laid japan paper. Image: 6 x 12 3/8” at plate mark with full margins. Sheet size: 10 x 15 5/8”. Signed in pencil in l. r. margin: PMoran. Artist’s monogram “PM” in plate, l. r. corner. Published in *Original Etchings by American Artists* (Cassell and Company, 1883). Superb condition, uncommon on thin japan paper and with artist’s signature.

\$5,000.

One of Peter Moran’s most eloquent New Mexico prints, this piece depicts the traditional Native American threshing technique at San Juan Pueblo (today known by its Tewa name, *Oke Owingeh*), in which horses were utilized. An Englishman by birth, Moran was the first non-native American to portray aspects of the life of Pueblo Indians.

The younger brother of Thomas Moran, Peter Moran was a painter-etcher best known for his Romantic sensibility and landscape compositions incorporating animals. The Moran family immigrated to the United States in 1844, when Peter was three. He began his artistic career as an apprentice to a lithographic firm and eventually studied painting with his brothers Edward and Thomas. He was influenced by the animal paintings of Rosa Bonheur and Constant Troyon and visited England in 1863 to see those of Edwin Landseer.

Moran took up etching in 1874, using that medium to record genre scenes that he observed while traveling in New Mexico and Arizona in 1881 on an ethnographic expedition to study Pueblo Indian

culture. The print offered here likely results from that expedition. He returned to the Southwest in 1890 as an artist for the Bureau of Indian Affairs.

This is a superb example of Moran's record of a vanishing way of life and rare in this edition, signed and on thin laid japan paper.

23. Virginia True. **"Penitente Crosses Near Truchas,"** 1930. Charcoal on paper. Image size: 14 x 10 7/8". Frame size: 21 3/4 x 18 1/4". Signed by the artist at lower right: VTrue. Handsome archival presentation in black frame. Fine. \$6,500.

Born in St. Louis, Missouri, Virginia True (1900–1989) studied art in the early 1920s at the John Herron Art Institute in Indianapolis and the Pennsylvania Academy of Fine Arts in Philadelphia. The former was known at the time as a bastion of the realist tradition and it was in this mode that True began her career. However, a trip to Colorado and New Mexico in the summer of 1928 exposed the artist to the tenets of southwestern modernism and she entered into a period of stylistic transition. That summer she produced a group of watercolors that signal her journey toward "the more abstract style that she would eventually make her own," as Robin West has written. The next year True moved from Indianapolis to Boulder to take a position at the University of Colorado. Now within easy reach of the New Mexican landscape that had instantly attracted her, she made frequent trips into the mountains to produce plein-air watercolors and drawings of the scenery she observed.

Following the lead of the New Mexican modernist painter Victor Higgins, True created images in which she reduced both natural and manmade elements to grand geometric blocks and powerful sweeping lines. Among those images were charcoal drawings that captured in form and composition True's "thrill and deep feeling of the grand things I have beheld." True likely produced the present charcoal during this period, as it portrays a roadside shrine and maderos (heavy wooden crosses) of the Penitente brotherhood, a scene that True could only have observed on the mountain roads of northern New Mexico. The Penitentes were the focus of intense interest among Anglo visitors to New Mexico in the early-20th century, especially artists, who were intrigued by the buildings, religious symbols, and the mysterious rituals they encountered in the remote Hispanic villages.

Evidence of Penitente activity can still be found today among the Sangre de Cristo villages, but it was more apparent in True's time. In the present charcoal drawing, probably dating to 1930, she recorded an enigmatic scene near the village of Truchas. A tall wooden cross and a group of smaller ones stand before a crude wooden shrine built at the edge of a canyon beneath high peaks. True's technique is remarkable: with powerful and economical strokes of her charcoal stick, she captures the authority of the Penitentes' faith expressed in simple vernacular artifacts, here beautifully drawn and integrated with the forms of nature.

In 1935, True returned east to complete a master's degree at Cornell University, where she eventually received a faculty appointment. Her attention turned increasingly to the demands of her academic career. She retired to Cape Cod in 1965, where she lived until her death in 1989.

A bold, evocative charcoal by a fascinating artist whose work is not readily obtainable.

Ref.: Robin West, *Virginia True* (Santa Fe: Zaplin Lampert Gallery, 2001), pp. 5–20.

24. Howard Cook. **"Acapulco Girl (Cocoanut Palm),"** 1932. Wood engraving. Edition of 30. Signed and dated in pencil, lower right. Image: 10 1/16 x 8". Sheet: 12 x 10". Duffy: 172. Strong impression in fine condition with beautiful tones of black and white. \$5,500.

Although Howard Norton Cook developed a national reputation as a painter and muralist during his lifetime, he is perhaps even better known today as one of the premier American printmakers. His printmaking spanned five decades, but his best work, as well as the greater part of his output, was made in the 1920s and 1930s, the period to which the present print belongs. The print's skillful execution and

exquisite play of light and dark make for a fine summation of Cook's printmaking achievements during a sojourn in Mexico—a time when he produced many of his strongest images.

Cook traveled to Mexico in 1932–33 on Guggenheim Fellowship in order to pursue “a pictorial study of a civilization unaffected by the machine age,” as he wrote in his application. “To make a series of drawings and prints in etching, wood-engraving and lithography depicting the people of Mexico, their occupations and crafts, their peaceful and self-reliant lives.” The quaint village of Taxco, where he and his wife, the artist Barbara Latham, settled after a brief stay in Mexico City, provided the perfect setting. While there, Cook fell under the spell of the Mexican muralists, especially the work of Diego Rivera, whose aesthetic and stylistic innovations inspired a turning point in Cook's career. The American had up to this time created mostly abstracted cityscapes and occasional landscape prints, but under the influence of the muralists, he now applied modernist principles to the human figure.

In Taxco, Cook produced numerous drawings of both individuals and groups in pencil, ink, and chalk, as well as painting them in watercolor. He made dozens of portrait studies from locally hired models and became a keen observer of the colorful village life and its exotic customs, notably indigenous religious festivals, many of which were held in the town plaza.

Acapulco Girl offers a fine example of Cook's period of Mexican portraiture. Here Cook applied the lessons he learned from observing “Rivera's skill at combing large groupings of figures and organic plant forms into a balanced, decorative schema,” writes Richard Cox. Cook poses a village girl, her head covered by her white rebozo, before a “delectable southern Mexico tropical landscape.” In the deep background, Cook includes a charming vignette in which tiny inhabitants, a pig, and a dog make their way through the narrow streets of the girl's village.

Cook achieves not only a sensitive depiction of both individual personality and the local way of life, but also a masterful manipulation of formal elements. As Janet Flint observes, Cook's figures are “delineated with strong draughtsmanship and intense, sculptural contrasts of dark and light. The dark tones, composed of many fine, sensitively etched and inked lines are not opaque, but richly luminous. Indeed, light seems to pervade the image. . . .” Although Cook has abstracted his figure into an idealized shape with powerful tonal contrasts, he has not abandoned a genuine sense of human warmth. Consequently, the formal innovations of Cook's Mexican phase and his deep reverence for the Mexican culture combine in a happy balance of form and content.

Acapulco Girl is one of Cook's figural masterpieces, an exquisite work by the great master of American Modernist printmaking.

Refs.: Richard Cox, “Yankee Printmakers in Mexico, 1900–1950,” in James O’Gorman, *Aspects of American Printmaking* (Syracuse University Press, 1988), pp. 218–222 (illus.); Janet A. Flint in Duffy, *The Graphic Work of Howard Cook: Catalogue Raisonné* (Bethesda Art Gallery, 1984), pp. 36–38, 124 (illus.), cat. no. 172.

25. Howard Cook. “**Fiesta**” (“Fiesta Taxco”), 1933. Etching on India paper. Edition of 50 (30 printed). 10 3/4 x 14 1/4” at plate mark. Sheet size: 12 x 16”. Signed and annotated in pencil, l. r.: Howard Cook imp./Mexico. Notation of planned edition size and titled in pencil, l. l.: 50 [in a circle]/Fiesta. Fine condition. An exceptional impression. \$15,000.

Although Howard Norton Cook developed a national reputation as a painter and muralist during his lifetime, he is perhaps even better known today as one of the premier American printmakers. His printmaking spanned five decades, but his best work, as well as the greater part of his output, was made in the 1920s and 1930s, the period to which the present print belongs. The skillful execution and lively mood of this Taxco scene make for a fine summation of Cook's printmaking achievements during a sojourn in Mexico—a time when he produced many of his strongest images.

Cook traveled to Mexico in 1932–33 on Guggenheim Fellowship in order to pursue “a pictorial study of a civilization unaffected by the machine age,” as he wrote in his application. “To make a series

of drawings and prints in etching, wood-engraving and lithography depicting the people of Mexico, their occupations and crafts, their peaceful and self-reliant lives.” The quaint village of Taxco, where he and his wife, the artist Barbara Latham, settled after a brief stay in Mexico City, provided the perfect setting. While there, Cook fell under the spell of the Mexican muralists, especially the work of Diego Rivera, whose aesthetic and stylistic innovations inspired a turning point in Cook’s career. The American had up to this time created mostly abstracted cityscapes and occasional landscape prints, but under the influence of the muralists, he now applied modernist principles to the human figure.

In Taxco, Cook produced numerous drawings of both individuals and groups in pencil, ink, and chalk, as well as painting them in watercolor. He made dozens of portrait studies from locally hired models and became a keen observer of the colorful village life and its exotic customs, notably indigenous religious festivals, many of which were held in the town plaza. His efforts resulted in his first fresco mural, *Fiesta—Torrito*, which he painted in 1933 over a doorway in the lobby of the Hotel Taxqueño. It depicts a raucous display of fireworks in the village plaza, held as part of a series of fiestas.

The subject matter of the print *Fiesta* is likely related to that of the Taxqueño mural, although its atmosphere is more ordered and serene. Here, merrymakers, vendors, and animals fairly overflow a densely packed scene of calm conviviality. A musician strums a guitar and sings; imbibers crowd up to a canopied cantina; men jostle for glimpses of wares offered in nearby booths; and a woman in the foreground sells roosters. Cook achieves not only a sensitive depiction of local customs, but also a masterful manipulation of formal elements. As Janet Flint observes, Cook’s figures are “delineated with strong draughtsmanship and intense, sculptural contrasts of dark and light. The dark tones, composed of many fine, sensitively etched and inked lines are not opaque, but richly luminous. Indeed, light seems to pervade the image” The mural-like composition is a brilliant application of spatial principles favored by Rivera and Orozco. Flint notes that against “a framework of intersecting diagonals, Cook has simplified and grouped his figures in rhythmic arrangements of interlocking planes and angles. As in his murals, realistic space has been virtually eliminated in favor of maximal use of planar space.” Although Cook has abstracted his figures into idealized shapes with powerful tonal contrasts, he has not abandoned a genuine sense of human warmth. Consequently, the formal innovations of Cook’s Mexican phase and his deep reverence for the Mexican culture combine in a happy balance of form and content.

Fiesta is one of Cook’s figural masterpieces, an exquisite work by the great master of American Modernist printmaking.

Refs.: Richard Cox, “Yankee Printmakers in Mexico, 1900–1950,” in James O’Gorman, *Aspects of American Printmaking* (Syracuse University Press, 1988), pp. 218–222 (illus.); Janet A. Flint in Duffy, *The Graphic Work of Howard Cook: Catalogue Raisonné* (Bethesda Art Gallery, 1984), pp. 23 (illus. in text), 36–37, 124 (illus.), cat. no. 173.

26. Norman H. Yeckley. **Untitled Arizona Landscape**, 1940s. Oil on canvas. Stretcher size: 20 x 24”. Frame size: 23 1/2 x 27 1/2”. Signed in l. r. corner: Norman Henry Yeckley. Excellent condition. \$7,500.

Born in Douglas, Arizona, in 1914 and subsequently raised in Southern California, Norman Yeckley’s lifelong fascination with the desert is reflected in his colorful plein-air paintings of his two home states. Yeckley grew up in Glendale, California, where he worked as an engineer for the city. He later took classes at the Otis Art Institute and the Art Students League, both in Los Angeles. At the latter, Yeckley was a student of Dana Bartlett, from whom he inherited a predilection for painting desert views in transparent jewel-like colors—a stylistic convention shared by many artists of the Southern California school of landscape painting in the first half of the twentieth century.

In the work offered here, Yeckley depicts a series of colorful mesas in the high-keyed palette typical of the California landscape tradition. The vegetation of the foreground fairly glows as the light from the desert sun strikes the pads of the prickly-pear cacti and the leaves of the mesquite bushes. In the background, Yeckley renders the mountains in pale, thin strokes of purple and blue-gray. Enormous white clouds sit suspended over the desert valley.

In the 1930s, Yeckley painted desert landscapes for the W.P.A. and gained such recognition that he was soon represented by galleries in Los Angeles, Palm Desert, and Phoenix. He was a member of the Laguna Beach Arts Association and the Glendale Arts Association. He remained in Southern California until his death in 1994.

27. Lucille Leggett. **“Socorro Mission,”** n.d. (1940s). Oil on canvas panel, 12 x 16”. Signed in l. l. corner. Paper label pasted on verso of frame: Art Center, El Paso, Texas. Frame size: 18 1/4 x 22 1/4”. Fine. \$4,500.

Not much is known at this time about the life and career of the southwestern regional artist Lucille Leggett (1896–1966). She was born in Tennessee and as a teenager moved to New Mexico in 1914. She married a railroad engineer and relocated to El Paso, Texas, where she studied art at a local college. She later became captivated by the desert landscape of New Mexico, especially the south-central mountains around Capitan, Carrizozo, and Ruidoso, which lay within a couple of hours’ driving distance of El Paso. In time, she gravitated north to Santa Fe, moving there in 1952 to a studio home on Canyon Road. The villages and landscape between Santa Fe and Taos soon became the primary focuses of her art.

Working with the high-keyed palette and individualized brushwork of impressionism, Leggett conveyed the sun-drenched colors and pellucid light of the desert sky in paintings of adobe churches, houses, ranches, ghost towns, and natural features. She was particularly interested in the local way of life and its heritage, an inclination apparent in the present work, *Socorro Mission*. Here Leggett depicts the famous Franciscan mission of *Nuestra Señora de Limpia Concepción de los Piro de Socorro del Sur* (Our Lady of the Immaculate Conception of the Piro of Socorro of the South), located in Socorro, Texas, not far from her home in El Paso. Dedicated in 1843, the mission derives its name from the Mission of Socorro, New Mexico, the ancestral home of the Piro Indians who fled to the El Paso Valley in the aftermath of the Pueblo Rebellion. The mission, constructed of adobe surfaced with stucco, is notable for its finely decorated and historically important interior.

Leggett portrays the mission from its distinctively shaped front façade. Two worshippers approach the entrance across the tree-shaded grounds, upon which shadows are rendered in deep purple-blues that play nicely off the mission’s white stucco exterior. Leggett’s lively, bright colors suggest influences from the folk traditions indigenous to the borderlands of the United States and Mexico.

Leggett’s painting is a delightful depiction of one of the most architecturally unique and important missions in the Southwest.

Ref.: *Samuels’ Encyclopedia of Artists of the American West*, p. 284.

28. Lucille Leggett. **[New Mexico Village]**, n.d. (1950s). Oil on canvas panel, 12 x 16”. Signed in l. l. corner. “New Mexico” inscribed in ink on verso. Frame size: 16 1/4 x 20”. Gorgeous presentation in a custom hand-made frame in 22K gold leaf. Fine. \$4,800.

Not much is known at this time about the life and career of the southwestern regional artist Lucille Leggett (1896–1966). She was born in Tennessee and as a teenager moved to New Mexico in 1914. She married a railroad engineer and relocated to El Paso, Texas, where she studied art at a local college. She later became captivated by the desert landscape of New Mexico, especially the south-central mountains around Capitan, Carrizozo, and Ruidoso, which lay within a couple of hours’ driving distance of El Paso. In time, she gravitated north to Santa Fe, moving there in 1952 to a studio home on Canyon Road. The villages and landscape between Santa Fe and Taos soon became the primary focuses of her art.

Working with the high-keyed palette and individualized brushwork of impressionism, Leggett conveyed the sun-drenched colors and pellucid light of the desert sky in paintings of adobe houses, ranches, ghost towns, and natural features. She was particularly interested in the local way of life and its heritage, an inclination apparent in the present work, which is untitled, but which depicts a charming New

Mexican village scene. Leggett presents a vignette of daily life: a compound of adobe houses is nestled against the deep-blue backdrop of the Sangre de Cristo mountains. Brightly colored washing hangs to dry on a clothesline strung between two houses. Hollyhocks climb against the wall of a house, and purple shadows creep across the road, signaling that it is late afternoon. The robin's-egg blue sky is enlivened by the high, thin clouds characteristic of the mountain elevation.

Leggett's painting is a delightful scene of northern New Mexico village life, executed with lively colors in a playful mood.

Ref.: *Samuels' Encyclopedia of Artists of the American West*, p. 284.

29. William Dickerson. **“Church at Cañoncito,”** 1942. Lithograph. Image size: 8 3/4 x 11 3/4”. Frame size: 17 1/4 x 20”. Signed and dated by artist in pencil at l. r. Titled by artist in pencil at l. l. Printed by George C. Miller, New York. Fine. Beautiful presentation in custom hand-rubbed frame. \$4,750.

This luminous lithograph by the Kansas regionalist painter William R. Dickerson (1904–1972) depicts the quaint, little, red-roofed church of *Nuestra Señora de la Luz* in the village of Cañoncito, New Mexico. Cañoncito is located about 12 miles southeast of Santa Fe in Apache Canyon, once a narrow wagon gap on the Santa Fe Trail and the site of the first battle of the Civil War in New Mexico. The tiny adobe church, built in the 1880s, has attracted artists and photographers for decades. With its picturesque location, diminutive size, and churchyard cemetery, *Nuestra Señora de la Luz* has represented for many artists something quintessential about the rural heritage of Northern New Mexico embodied in the simple rustic churches of the Sangre de Cristo Mountains.

Dickerson was, above all, an artist dedicated to capturing the sense of place, and as with many artists of his generation, he had a special attraction to New Mexico. “Part of New Mexico’s allure [especially for artists in Kansas],” writes Bill North, “was practical and economical—the geographic proximity of Kansas to New Mexico and the relatively reasonable cost of travel and lodging made the art centers of Taos and Santa Fe popular destinations for artists working in the lean years of the 1930s. Also, many artists in Kansas . . . found a certain familiarity in New Mexico’s broad treeless vistas, profuse light, dramatic topography, and desert vegetation.”

Dickerson was born in El Dorado, Kansas, in 1904. Two years later, his family moved to Wichita where Dickerson lived for the rest of his life, leaving only briefly (1926–1930) to study at the Art Institute of Chicago. Dickerson had been encouraged by his mentor, the Wichita printmaker C. A. Seward, to seek out the noted printer and artist Bolton Brown, who was a distinguished member of the institute’s faculty. Dickerson took a class in lithography from Brown during his final year at the institute and so distinguished himself that he was asked to take Brown’s place when the latter departed the following year. Dickerson declined the job in favor of returning to Kansas to take a position at the School of the Wichita Art Association where he served as the organization’s director and guiding force until his retirement in 1971.

The association became one of the most important art centers in the region, attracting painters and printmakers nationwide, the most significant among them B. J. O. Nordfeldt, with whom Dickerson formed a close association. In 1931, Dickerson visited the studios of Nordfeldt and Walter Ufer in Santa Fe and made a return trip to the Southwest the next year. He was so taken with the landscape and its humble byways that in 1938 he and his family began spending a portion of every summer in New Mexico. During the first summer, Dickerson sketched the church in Cañoncito, an early depiction of the motif that he would return to four years later when he produced the lithograph offered here. In 1942, when he was invited to create an annual gift print for the Prairie Print Makers, the Kansas print club founded in Lindsborg, Kansas, by Birger Sandzen and Dickerson’s mentor Seward in 1931, he chose the church at Cañoncito as his subject.

The Prairie Print Makers society was created to further the interest of printmaking and collecting among both artists and the public. Following the initial meeting of the eight charter members, the group nominated Dickerson as the first artist to join the new organization. To promote printmaking as an

art form, the organization commissioned one print each year from a member artist for distribution to associate members (those who collected prints as opposed to those who made them). Dickerson's *Church at Canyoncito* was the twelfth gift print and the second to have a New Mexico theme. Printed by the renowned New York lithographer George C. Miller in an edition of 200, *Church at Canyoncito* is one of Dickerson's finest and most evocative lithographs. The church in profile is nestled against the dark valley of Apache Canyon, its brightly illuminated roof contrasting sharply with a range of richly inked grays and blacks of the surrounding hills. Dickerson here sought to capture the characteristic forms of the New Mexico landscape with "light, shade, shapes, colors and textures that [are the] combined products of man and nature," and he succeeds admirably.

Refs.: Clinton Adams, *Printmaking in New Mexico, 1880–1990* (Albuquerque: University of New Mexico Press, 1991), pp. 16–17 (illus.); Bill North, ed., *The Regionalist Vision of William Dickerson* (Manhattan: The Marianna Kistler Beach Museum of Art, 1997), pp. 8–14, drawing illus. on p. 14, print on p. 40; Barbara Thompson O'Neill and George C. Foreman, *The Prairie Print Makers* (Wichita: Gallery Ellington, 1984), pp. 3–6, 41, 60 (illus.).

30.

"The shape of things includes everything one sees and senses. Geese in a storm, a landfall after a long period at sea, horses in a fence corner, the first glimpse of the 'shining mountains' across the plain, the eroded bank of a stream winding through a pasture. With me the keenest sense of all has been in wildlife . . ."

— Francis Lee Jaques, *Artist of the Wilderness World*

Francis Lee Jaques. **"Deer in Snowy Landscape,"** 1950s. Pen and ink on scratchboard. Signed in l. l.: F. L. Jaques. Image: 7 3/4 x 11 3/4". Frame size: 14 1/4 x 18 1/4". Drawing created as Christmas card commission for Haynsworth Jewelry, Somerville, New Jersey; includes greeting card positive and mockup attached to verso. Very faint scattered spotting in l. r. side. Overall, excellent. Framed in gold molding. \$6,500.

This superb black-and-white study of a solitary whitetail buck in winter provides a fine summary of the immense talents of Francis Lee Jaques (1887–1969), the premier American wildlife artist of the early twentieth century. Jaques depicts the buck pausing by a clump of bare trees, his head turned slightly toward a sound piercing the snowy stillness of early morning. The artist's skill at capturing the body and movement of the animal in such a lifelike way is all the more impressive for its rendering on scratchboard, a challenging medium that Jaques favored for his book illustrations. The technique consists of using a knife or an etching tool to scrape white strokes out of an area that is first rendered in black ink.

"Lee's scratchboard drawings in black and white started a revival of that technique, which for a time had been almost forgotten," his wife, Florence, has written. "His special stroke technique, even in very bold black-and-white effects, created a feeling of texture. . . . Lee left areas blank because of his liking for space, which suggested the freedom that he always wanted to convey. . . . Space is dominant in his work. He loved to put a single bird in a great stretch of sky or a single mammal on an expanse of earth. Vastness was a glory to him. He was absorbed in it, so that in all his work, even in a small drawing, the object seems surrounded by airy spaciousness."

Space is certainly a dominant element of the present drawing. The stag stands at the crest of a hill that in the mind's eye marks the plunge downward into and across a large field of snow. The tree branches above the animal stretch into that white distance, emphasizing vastness that lies over the crest, just out of sight. The stag's form, indicated by precisely etched parallel strokes of white, stands remarkably solid and naturalistic against the large areas of blank space. "He did not exaggerate the bulk of large animals," Florence wrote. "Rather he allowed the play of light to give power to their form." Jaques did not focus on the fine details of fur and feathers, regarding them as largely meaningless. Instead he defined the essence of an animal by amplifying its intrinsic forms. Ultimately, Roger Tory Peterson notes about Jaques's

scratchboard drawings, “Silhouette, pattern, and texture were carefully integrated to produce little masterpieces,” and the present work is no exception.

Jaques was largely self-taught. Born in Illinois in 1887, he grew up in Elmo, Kansas, where he developed an early interest in the beauty of nature and wildlife. He accompanied his father, an avid outdoorsman and nature writer, on hunting trips and often drew the birds that his father shot. As a young teenager, he painted watercolors of birds in their natural environment and illustrated some of his father’s articles for *Forest and Stream* and *Field and Stream*. In 1903, Jaques’s family moved to Minnesota, where he fell in love with the lakes of the Boundary Waters region, exploring them by canoe and drawing and painting the scenes he observed. During his young adulthood, he tried his hand at several occupations—lumberjack, electrician, railroad fireman, and taxidermist, the latter of which provided him with first-hand knowledge of animal anatomy.

Drafted into World War I in 1917, Jaques went to France. After the war he returned to Minnesota and during the early 1920s secured a position as an illustrator. In 1924, he sent a painting of a black duck to the chief curator of the American Museum of Natural History in New York City, who was so impressed that he hired Jaques as a staff artist. Jaques began traveling the world on museum expeditions in order to sketch, paint, and research landscapes for the museum’s habitat dioramas. During his prolific career, he painted about 50 diorama backgrounds, today considered by scholars to be among the finest ever created. He also completed oil paintings and studies and illustrated more than 40 books, some co-authored with Florence.

In 1953, Jaques and his wife moved from New York to North Oaks, Minnesota, where they spent the rest of their lives. The present work likely dates to a period before the move, as it was commissioned by a jewelry store in Somerville, New Jersey, located west of New York City. A positive print of the illustration and a mockup of the Christmas greeting card accompany the drawing.

Ref.: Florence Page Jaques, *Francis Lee Jaques: Artist of the Wilderness World* (Garden City, New York: Doubleday & Co., 1973), pp. xx, 6, 245–246.

31.

An Extraordinary Dreamscape by Muralist and Printmaker Olin Dows

Olin Dows. “**Procession**,” 1962. Mixed media on artist’s board. Image: 15¾ x 35 1/2”. Board size: 22 x 42”. Frame: 23 x 43”. Signed at l. l.: Olin Dows / 1962. Fine. \$15,000.

Olin Dows’ enigmatic painting of robed figures parading in linear fashion across a desert dreamscape represents a distinct departure from the style and subject matter with which he is most commonly associated. Here employing an unusual mix of media (tempera, oil, and gold on a partially textured ground) to dramatic effect, Dows achieves an otherworldly glow from his metallic, jewel-like colors enhanced by the application of real gold leaf. The setting for the procession hints of Mexico, Tunisia, or Morocco, but ultimately it appears to be a landscape of the imagination, in which the artist incorporates oddly juxtaposed elements. The heavily robed water and basket carriers are strangely anonymous, their movements dance like, as Dows transforms the arduous task of bringing water from distant sources into an elegant promenade, lead mysteriously by a small white dog. The procession traverses a stark countryside of jagged outcroppings and massive gold sand dunes through which flows a jade-colored stream, its glasslike surface reflecting a rhythmic black-white pattern from the robes of the figures.

There is little in Dows’ personal and artistic background to provide much in the way of a clue to the genesis of this remarkable and perhaps very personal painting. Dows was born in Irvington-on-Hudson, New York, and grew up at Fox Hollow, a farm near Rhinebeck in the Hudson River Valley. The Dowses were neighbors of the Roosevelt and Delano families, and Olin as a boy knew Franklin, the future president. In the early 1920s, Dows studied painting at the Arts Students League in New York City

and the Yale School of Fine Art, counting among his teachers the muralist Eugene Savage and the Vassar professor C. K. Chatterton, who had been a student of Robert Henri. Influence from the styles of both Savage and Chatterton is evident in Dows' own mural painting, prints, and illustrations.

Dows' career received a boost when President Roosevelt included in 1934 a federally sponsored mural program as part of the New Deal package and authorized the creation of the Section of Painting and Sculpture within the Treasury Relief Art Project. The program was administered by Edward Bruce with assistance from Dows, Edward Rowan, and Forbes Watson. Roosevelt also personally selected Dows to paint murals in the post offices at Hyde Park and Rhinebeck. Noted Eleanor Roosevelt in her autobiography *My Day*, "My husband had a great affection for Olin Dows, as well as for Olin Dows' mother. She was one of the people who loved 'the river' as much as he did himself, and whose associations went far back into the lives of their forebears. He always took an interest in Olin Dows' painting and was delighted that Olin's murals decorate both the Hyde Park post office [*sic*] and the Rhinebeck post office. He particularly liked the fact that Olin had caught likenesses and that he could recognize people in these murals."

Dows studied the art of mural painting in Mexico, to which he had traveled in 1933. Described by *Time* magazine in the 1930s as "a bristle-haired young socialite painter," he was undoubtedly drawn, along with a contingency of American artists and intellectuals, to the exciting and politically charged work of the Mexican muralists Rivera, Orozco, and Siqueros. During this period, Dows produced a series of woodcut prints depicting scenes of daily life among Mexican peasants—themes that provide a potential source for the scene in the painting offered here.

Many aspects of Dows' career coalesce in *Procession*—his early studies with Savage, his knowledge of Mexican mural art, and his application of modernist tenets of abstraction and reduction. Nonetheless, the painting remains enigmatic and highly personal in its dreamlike vision, perhaps even reflecting influence from the surrealist movement in America in the 1940s, '50s, and '60s. Dows died in Rhinebeck in 1981.

An exceptionally rare and unusual painting in the history of 20th-century American art.

32.

"Technical ability is, to be sure, essential to the artist, but to impart lifelike qualities and personality to one's subjects requires the abilities of the true master. This can be acquired only from long hours in the field, in an intimate study of the living bird. Every Ede painting gives eloquent manifestation of such knowledge and understanding."—Carl W. Buchheister, preface to *Basil Ede's Birds*

Basil Ede. "Gambel's Quail—*Callipepla gambelii*," 1988. Watercolor and gouache on thick gray paper. Sheet size: 17 1/2 x 15 1/2". Signed, dated, and titled in ink at l. r. In handsome original presentation folder, handmade by the artist; signed and titled on cover. Fine. \$6,500.

This original watercolor-and-gouache painting of a pair of Gambel's quails demonstrates the remarkable artistic abilities of Basil Ede (b. 1931), perhaps the most important ornithological artist of the twentieth century. Ede traveled the world to observe birds in their habitats, taking photographs and making sketches of them in the wild. His primary medium is watercolor and he develops each image in a painstaking process that results in a highly finished bird portrait capturing every feathery detail and nuance of color with amazing precision.

In the work offered here, male and female quails perch upon a shattered tree stump near the edge of a dry streambed against a brilliant azure sky. The birds exhibit an innate liveliness, especially the female, whom Ede catches in the motion of turning her head. Ede's extraordinarily detailed renderings of both ornithological and landscape elements blend masterfully into a naturalistic whole. Ede once remarked that he conceived his bird portraits in terms of the personality of the species as expressed in "the movement of the body" and "deployment of feathers." The present work conveys the perky and alert personality of these fast-running dwellers of the southwestern desert.

Ede was born in Surrey, England, and as a child delighted in the wildlife of the surrounding

countryside. During these years, he received informal instruction in wildlife drawing from an artist with the local zoological society. Ede turned to painting in the early 1950s while working as a ship's purser for the Orient Steam Navigation Company. He traveled frequently to the Far East, where he became enamored of the bird-and-flower paintings of traditional Chinese and Japanese art, an influence that is perceptible in his early work. During this period he also took up bird watching and soon decided to combine his favorite hobbies by turning his artistic attention exclusively to birds. He quickly garnered attention for his bird paintings and by 1958 had his first London exhibition at the Rowland Ward Gallery. Two years later Ede had another one-man exhibition at the Tryon Gallery, where he would show his work for the next 20 years.

Initially as a painter Ede was strongly influenced by the work of Archibald Thorburn (1860–1835), a Scottish artist today considered one of the greatest ornithological artists of all time. Thorburn developed a highly recognizable formula for his bird paintings, consisting of watercolor and gouache applied to a gray/brown-tinted paper. Thorburn's lingering influence on Ede is discernible in the present work, in which the quail are depicted in watercolor and gouache on a gray-tinted paper.

Ede had his American debut in 1964 at no less a venue than the Smithsonian Institution's National Collection of Fine Arts (today called the Smithsonian American Art Museum), the first show ever given at that museum for a living artist. Two years later, the Kennedy Galleries in New York became Ede's American dealer and mounted one-man shows of his work in 1971 and 1978. The 1971 exhibition led to Ede's most important commission. Jack W. Warner, then-president of Gulf States Paper Corporation, purchased five of the larger works in the exhibition and subsequently commissioned Ede to paint in life size all of the birds of North America for the Warner Collection, a project that spanned the years from 1975 to 1989. The Warner Collection was published in 1991 as *Wild Birds of America*, containing a forward by H.R.H. Prince Philip, the Duke of Edinburgh, who is an ardent collector of Ede.

In 1989, Ede became seriously disabled by a stroke and lost the use of his right hand. He learned to paint with his left hand and has successfully continued his career to the present day.

Gambel's Quail is a masterful work by one of the world's great painters of birds.

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