

# WILLIAM R. TALBOT

## FINE ART, ANTIQUE MAPS & PRINTS

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### 2011 Catalogue

#### CELEBRATING 25 YEARS in SANTA FE

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#### 1. Catlin's Deluxe Portfolio, plate no. 3

George Catlin. "Wild Horses, at Play." Folio plate no. 3 from *Catlin's North American Indian Portfolio. Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America. From Drawings and Notes of the Author, Made during Eight Years' Travel amongst Forty-Eight of the Wildest and Most Remote Tribes of Savages in North America.* (London: J. E. Adlard, 1844 [Bohn, 1845], first edition, third issue). Hand-colored lithograph by Day & Haghe, Lithographers to the Queen. Deluxe issue: mounted to hand-ruled card with inscribed number. Image: 12 x 17 1/2." Textured wood frame with slate-blue finish and double mat: 21 1/2 x 27." Very minor age toning. Excellent condition by sight. \$7,500.

*Next in importance to the Buffalo, for the use of Man, is the Horse, which is found joint-occupant with the Indian and Buffalo over most of the vast plains and prairies of America as yet unoccupied by cultivating Man. These, though not aborigines, may still have been, by the inscrutable design of Providence, placed in this country for the benefit of man; and we therefore find him in almost every part of North America mounted upon their backs, his faithful and attached friends and companions, in deadly war and in the excitement of the chase. — George Catlin*

During the 1830s, Catlin lived for years among the various North American Indian tribes, studying their ways. His published works provide us with the most authentic anthropological record of these already vanishing people.

*A young lawyer turned portraitist, George Catlin traveled west from his home in Pennsylvania in 1830 to fulfill his dream of recording on canvas the North American Indians and their way of life. It was his desire, he said, to paint "faithful portraits of their principal personages, both men and women, from each tribe, views of their villages games, etc., and [to keep] full notes on their character and history. I designed, also, to procure their costumes, and a complete collection of their manufactures and weapons, and to perpetuate them in a Gallery Unique, for the instruction of the ages." —Henry R. Wagner*

Catlin's Gallery included more than four hundred painted portraits and scenes of tribal life, from which the illustrations for his books were drawn. Shortly after taking his "Gallery" to England for an extended period, Catlin self-published the first of the many editions of the *North American Indian Portfolio*. The prints were completed by the British lithographic firm Day & Haghe. Two first editions were issued: the "regular . . . in printed tints" for five guineas and the *de luxe* for eight guineas, printed in tints and hand colored.

The record Catlin created is unique, both in the breadth of information and in the depth of the sympathetic understanding that his images demonstrate. Catlin described the American Indian as “*an honest, hospitable, faithful, brave, warlike, cruel, revengeful, relentless, — yet honourable, contemplative, and religious being.*” He saw no future for either the Indian way of life or his very existence, and with these thoughts always at the back of his mind, he worked against time, setting himself a truly punishing schedule, to record what he saw. Catlin’s study remains one of the most widely circulated works on American Indians written in the nineteenth century, and the illustrations are valued for their highly important visual documentation of indigenous Indian life in the American West.

Refs.: Howes C-243; McCracken, no. 10; Sabin no. 11532, Wagner-Camp-Becker, no. 105a-1.

## 2. Catlin’s Deluxe Portfolio, plate no. 4

George Catlin. “**Catching the Wild Horse.**” Folio plate no. 4 from *Catlin’s North American Indian Portfolio. Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America. From Drawings and Notes of the Author, Made during Eight Years’ Travel amongst Forty-Eight of the Wildest and Most Remote Tribes of Savages in North America.* (London: J. E. Adlard, 1844 [Bohn, 1845], first edition, third issue). Hand-colored lithograph by Day & Haghe, Lithographers to the Queen. Deluxe issue: mounted to hand-ruled card with inscribed number. Image: 12 1/8 x 17 3/4." Textured wood frame with slate-blue finish and double mat: 21 1/2 x 27." Very minor age toning; a few minor spots. Excellent condition by sight. \$7,500.

*In this struggle, which . . . generally lasts about half an hour, there is a desperate contention for the mastery, which is easily seen to be decided by reason and invention, rather than by superiority in brute force. The Indian leans back upon his halter, which is firmly held in both hands, and as his horse is getting breath and strength to rise, repeatedly checks it, preventing it from gaining any advantage; and gradually advances, hand over hand upon the tightened halter, towards the horse’s head, until [it] . . . allows the caressing hand of its new master to pat it on the nose, and in a few minutes to cover its eyes, when the exchange of a few deep-drawn breaths from their meeting nostrils seems to compromise the struggle; the animal discovering in its conqueror, instead of an enemy, a friend . . . for the rest of its life. — George Catlin*

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### 3. Catlin's Deluxe Portfolio, plate no. 5

George Catlin. "**Buffalo Hunt, Chase.**" Folio plate no. 5 from *Catlin's North American Indian Portfolio. Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America. From Drawings and Notes of the Author, Made during Eight Years' Travel amongst Forty-Eight of the Wildest and Most Remote Tribes of Savages in North America.* (London: J. E. Adlard, 1844 [Bohn, 1845], first edition, third issue). Hand-colored lithograph by Day & Haghe, Lithographers to the Queen. Deluxe issue: mounted to hand-ruled card with inscribed number. Image: 11 7/8 x 17 5/8." Textured wood frame with slate-blue finish and double mat: 21 1/2 x 27." Very minor age toning. Excellent condition by sight. \$8,000.

*In this picture we have the Indian mounted on his wild horse . . . [showing] the mode in which the Indian generally approaches the Buffalo, always on the right (or off side) of the animal, that he may throw his arrow or strike with his lance, to the left . . . usually . . . when the animal and the horse are at the fullest speed; and most often, as is this case, when the hunter had forced his victim from the herd, when he pursues it with less danger to himself and the horse. — George Catlin*

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#### 4. Catlin's Deluxe Portfolio, plate no. 9

George Catlin. "**Buffalo Hunt, Surround.**" Folio plate no. 9 from *Catlin's North American Indian Portfolio. Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America. From Drawings and Notes of the Author, Made during Eight Years' Travel amongst Forty-Eight of the Wildest and Most Remote Tribes of Savages in North America.* (London: J. E. Adlard, 1844 [1845] first edition, second or third issue). Hand-colored lithograph by Day & Haghe, Lithographers to the Queen. Deluxe issue: mounted to hand-ruled card with inscribed number. Image: 12 x 17 1/2." Textured wood frame with slate blue finish and double mat: 21 1/2 x 27." Excellent condition by sight.

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5. Eliot Candee Clark. "**Connecticut Hills**," c. 1940s. Oil on board, 16 x 20." Signed, l.r. Framed to period style with a gold metal leaf Munn molding and linen liner, 22 x 25 3/4." Fine. \$2,500.

Combining an influence from the Tonalist work of his father, Walter Clark, with tutelage from the great American artist John Twachtman, Eliot Clark (1883–1980) developed his own distinctive style of impressionism, which he adapted in different ways to suit the subject at hand. In *Connecticut Hills*, the artist applies a classic impressionist approach to the countryside near his home in Kent. He captures the effects of sunlight on the elements of the landscape by rendering them as reflections of pure color. Long and short dabs and dashes of contrasting hues optically coalesce into a path, landforms, trees, and distant hills shimmering beneath the shifting light of high-level clouds. Consistent with many of his works in the impressionist mode, his palette in the present work, "delves," in Estill Curtis Pennington's words, "in shade and hue beneath primary values to rest in the subtle variations of mauve and teal, contrasted with a shadowy gray."

A child prodigy, Clark learned to paint at his father's easel from a very young age. "As a child," he wrote in 1957, "I grew unconsciously in the association of artists, of studio talk and the smell of paint and turpentine." By the time he was 9, he had already exhibited at the New York Water Color Club and by age 13 at the National Academy. "While still going to school," Clark continued, "I studied in the afternoon for a term at the Art Students League under John Twachtman." The two months with Twachtman constituted the sum total of Clark's formal instruction. His father believed that nature was the best teacher, and consequently he took his son with him to paint in the summer art colonies at Annisquam, Gloucester, Chadd's Ford, and Ogunquit where they worked side by side with such notables as Twachtman, Edward Potthast, and Frank Duveneck.

From 1904 to 1906, Clark traveled to Europe, studying painting in Paris and Giverny. While in London he saw an exhibition of Whistler, whose use of color and subtle compositions had a substantial impact on Clark's subsequent work. Clark returned to New York in 1906 and began exhibiting regularly in national shows throughout the first decade of the twentieth century. During this time, he also made several trips West, where he painted scenes of northern Arizona, New Mexico, and California.

After spending the winter of 1921 painting in Kent, Connecticut, Clark moved there from New York and lived for the next 10 years on the nearby Housatonic River on the state's western border. A bitter divorce led him to retreat to Albemarle County, Virginia, and to travels during the late 1930s to India and Tibet. In 1944, Clark remarried and returned to the Connecticut countryside to resume his *plein air* studies of the surrounding hills and lakes. This is likely to have been the period during which Clark painted *Connecticut Hills*. In the late 1940s, he began to summer once more in Virginia where he ultimately returned in 1959, settling with his wife in rural Albemarle. Throughout the rest of his life, Clark remained active as an artist, an art historian, and a member of numerous art clubs. Between 1956 and 1959, he served as president of the National Academy of Design. He continued his work in both painting and writing until his death in Charlottesville, Virginia, at age 97.

*Connecticut Hills* is a fine example of Clark's classic impressionist style, rendered in a high-keyed palette of luscious blues, purples, and greens.

Refs.: Estill Curtis Pennington, *Celebrating Southern Art* (Morris Museum of Art, 1997); Peggy and Harold Samuels, *The Illustrated Biographical Encyclopedia of Artists of the American West*.

6. Ila McAfee. "**Friend or Foe?**" c. 1950. Lithograph. Image: 17 3/4 x 13 1/4." Sheet: 20 3/4 x 17." Titled in pencil, l.l. Signed in pencil, l.r. Deep-bevel archival mat. Larson-Juhl frame finished in black lacquer over a red rub: 28 3/4 x 23 3/4." Excellent. \$5,500.

This dramatic lithograph by Taos artist Ila McAfee (1897–1995) shows three Indians high in the Sangre de Cristo mountains peering into the distance below where a tiny figure on horseback approaches them. McAfee's title *Friend or Foe?* offers the hint of a narrative but provides no resolution to the question. We will never know the identity of the mysterious rider.

The narrative quality of this print and its compositional flatness suggest that it may have been a study for or a vignette from one of McAfee's mural paintings, for which she frequently received commissions. Although the individual elements of the print — particularly the horses and their riders — are realistically drawn, the overall quality of the composition is abstract. McAfee stacks the elements vertically, repeating the pyramidal shapes of the mountain peaks until they form a net of triangles that hold the figures in place. The repetition of shapes is extended to the three horses in the image: both their positions and their colors are rhythmically alternated — left, right, left and black, white, black. This sophisticated abstract interplay of elements reflects the impact of modernism on McAfee's work after she moved to Taos in the 1920s. Although McAfee would never be called a modernist per se, she nonetheless embarked on bold experiments with color and geometric form after being exposed to its ideas.

McAfee was born near Gunnison, Colorado, in 1897 and grew up on a ranch. From a very early age, she loved horses and began to draw them as soon as she could hold a pencil. She attended classes at the West Lake School of Art in Los Angeles and the Art Institute of Chicago where, writes Robert Parsons, "*she studied and worked under the tutelage of Lorado Taft, a noted sculptor, and muralist James McBurney, whose assistant she eventually became. After some years she moved to New York City and attended the Art Students League and the National Academy of Design. While in New York McAfee also worked as an illustrator and painted portraits of horses for wealthy owners and breeders.*"

Parsons continues: “*It was during this period that she began receiving her first commissions for murals. But while McAfee must have found pleasure in these successes one imagines that the emotional pull of the west continued to exert a profound influence. While in Chicago McAfee had met and married fellow art student Elmer Turner, who also happened to be from Colorado. So when the pair decided where they wanted to pursue their artistic careers it was the west to which they returned, and found lifelong inspiration.*” During a trip to California to complete a mural in Los Angeles, the couple stopped in Taos and became so enamored with the beauty of the valley that they moved there soon after. McAfee dedicated her career to capturing the special qualities of the Taos landscape, painting and making prints in that area for 65 years. In 1993, she moved to Pueblo, Colorado, where she died in 1995.

Writes Parsons: “*By artistic synthesis McAfee laid claim in an exceptional way to the landscape she had known since childhood. She was distinctive and very much a Westerner. Her long, prolific career exemplifies the trajectory of American art at the time, which was one of moving toward self-discovery, confidence and the delineation of an American aesthetic that embraced American themes. Few accomplished this with more authenticity than Ila McAfee.*” This is an exceptionally inventive lithograph by McAfee, well representing the work of a long-time member of the Taos Art Colony.

Refs.: Robert Parsons, “A Colorful Life: The Art of Ila McAfee,” Resource Library, [www.tfaoi.com](http://www.tfaoi.com), December 4, 2006; Dean A. Porter et al., *Taos Artists and Their Patrons*, 1898–1950 (The Snite Museum of Art, 1999), pp. 133–134, 377.

7. Arnold Rönnebeck. “**Rain over Desert Mesas (N.M.)**,” 1931. Lithograph, no. 12 of 50. Image: 9 1/4 x 10 3/4." Sheet: 11 1/2 x 15 3/4." Signed and dated in pencil, l.r. Titled and numbered in pencil, l.l. Deep-bevel archival mat. Custom black lacquer molding with finished corners: 18 1/4 x 19 1/2." Excellent. \$5,500.

Initially trained as a sculptor at the Berlin Royal Art School, the German-born lithographer Arnold Rönnebeck (1885–1947) brought a sculptural vigor to his landscape subjects in two dimensions. A robust three-dimensionality underlies the dynamism in the lithograph offered here, in which the artist depicts a rainstorm sweeping across the desert plains of northern New Mexico. Rönnebeck’s broad sheets of rain and huge bands of dark horizontal clouds dwarf the desert formations below, his forms echoing Willa Cather’s famous observation in *Death Comes for the Archbishop*: “*The sky was as full of motion and change as the desert beneath it was monotonous and still, — and there was so much sky. Elsewhere the sky is the roof of the world; but here the earth was the floor of the sky.*”

Rönnebeck first came to New Mexico in 1925 at the encouragement of his friend Marsden Hartley, whom he had met in Paris some twenty years earlier. While in Paris, Rönnebeck studied with Aristide Maillol and became part of the avant-garde circle that included Gertrude and Leo Stein, as well as Hartley. Another member of the circle was Karl von Freyburg, Rönnebeck’s cousin and later the subject of Hartley’s famous German Officer series. In 1923, Rönnebeck moved to New York City, and at the behest of Hartley he entered the circle of artists and writers around Alfred Stieglitz. In this milieu, Rönnebeck became acquainted with Mabel Dodge Luhan, the wealthy New York City hostess extraordinaire who had moved her salon to Taos in 1918.

As with so many artists and writers visiting Taos in the 1920s, Rönnebeck stayed with Mabel Dodge, now the doyenne of the Taos modernist colony. The visit changed both his professional and his personal life. He was deeply impressed by the landscape and the native people, and met the artist

Louise Emerson, whom he married in New York in 1926. Soon after, the couple moved to Denver where Rönnebeck became director of the Denver Art Museum, a position he held until 1930. The couple remained in Colorado, but periodically visited New Mexico, the landscape and villages of which inspired numerous Rönnebeck lithographs, such as the one offered here and dated 1931.

In that year, Rönnebeck sent Carl Zigrosser, his dealer at the well-known Weyhe Gallery in New York City, a batch of lithographs featuring New Mexico subjects. “*They are of subjects ‘round little old Santa Fe,*” he wrote to Zigrosser, “*and, therefore, may not find much of an echo among N.Y. addicts.*” At this time, Rönnebeck was at the end of his tenure as director of the Denver Art Museum, and he continued, “*I had to get something out of my system about these much loved regions.*” The present image was likely one of this group of prints that Rönnebeck sent to New York. It is a vigorous interpretation of the New Mexican landscape that reflects the artists love of the area and also his aesthetic grounding in international modernism.

Ref.: Clinton Adams, *Printmaking in New Mexico, 1880–1990* (The University of New Mexico Press, 1991), pp. 40, 144, n. 22.

8. Paul Wescott. “**The Schooner**” or “**Victory Chimes,**” 1967. Oil on canvas board, 16 x 20." Frame: 21 3/4 x 25 3/4." Signed, titled, and inscribed by artist on verso, u.l.: PAUL WESCOTT; “THE SCHOONER” [crossed out]; N.F.S. Also inscribed by Alison Wescott, u.r.: “VICTORY CHIMES” 1967 by PAUL WESCOTT N.A. (1904–1970); (*The last 3 masted schooner on the Maine Coast*); *Verified by Alison F. Wescott (Mrs. Paul Wescott)*. Old label on frame verso from Newman Galleries, Philadelphia. Excellent. \$ 9,500.

Alison Wescott promoted the exhibition of her husband’s work after his death in 1970. And so it was likely in the early 1970s (before her death in 1973) that she decided to effectively rename this painting by adding her own inscription to the back of the canvas board. Fortunately for us, “The Schooner” was thus identified as the historic *Victory Chimes*. It may be that Paul Wescott extended his essentialist aesthetic sensibilities in the naming of this painting, by simply calling it “The Schooner,” rather than attaching the romance that accompanies the name of the antique vessel it portrays. (Built in 1900, the *Victory Chimes* is the “*only surviving example of the Chesapeake Ram type schooner in existence today,*” according to *Live Yachting*.) In any case, the artist certainly had a fondness for the work as revealed through his marking it “N.F.S.” (not for sale), and retaining it in his private collection.

*Victory Chimes* is a superb example of Wescott’s ability to create a pervasive mood that extends well beyond the picture frame. As critic Dorothy Graftly described his work in the 1960s,

*Paul Wescott brings to canvas a sense of quiet seldom found in painting these days. He has the enviable ability to slough off the ferment of present-day living and concentrate on the peace of the sea, sky, and land. These classic concepts are . . . painted in rich, low keyed, and subtle tones. . . through quiet, controlled, and yet dramatic simplification.*

As a student, Wescott would have been exposed to modernist influences both at the Academy and in his studies abroad. While Wescott ultimately chose to focus on landscape painting, he adopted certain modernist qualities of abstraction and made them his own. In the painting *Victory Chimes*, the land and sea occupy a narrow band at the bottom of the canvas, while the expansive

cloud-filled sky seems to bring other elements closer to us. The lines of the schooner and another vessel conjoin with those of the distant shore in a subtle abstract play of simplified forms. When asked how he works, Wescott replied “. . . *to set objects in space with great clarity, simplicity, and understanding. The subject is of least importance, but it so happens that I prefer the sea.*”

Paul Wescott (1904-1970) was born in Milwaukee, Wisconsin, and attended the Art Institute of Chicago. He continued his studies at the Pennsylvania Academy of Fine Arts, where he was awarded the prestigious Cresson Scholarship in 1930 for travel and study in Europe. Wescott's early landscapes were drawn from the rural environs of Chester Springs, where the academy held its summer school. When he and his wife Alison began to summer in coastal New Brunswick (1934-39), Wescott introduced marine subjects to his work. Later the Wescotts spent their summers in Maine, where they bought a house on Friendship Long Island in 1946. In 1952, Wescott left teaching and devoted himself to painting. The Wescotts continued to divide their time between their homes in Maine and West Chester, Pennsylvania. Wescott exhibited his paintings regularly and widely, most notably at the Pennsylvania Academy of Fine Arts, the National Academy of Design, and the Farnsworth Art Museum. His prizes included the National Academy of Design's Edwin Palmer Prize and Benjamin Altman Prize. Paul Wescott's paintings are held in a number of important permanent collections including the William A. Farnsworth Library and Art Museum, the Pennsylvania Academy of the Fine Arts, the Butler Institute of American Art, the University of Delaware, and the Delaware Art Museum.

Refs.: Pamela J. Belanger, *Maine in America: American Art at The Farnsworth Art Museum* (Farnsworth Art Museum, 1999); Stark Whiteley, *Paul Wescott: Landscape and Marine Painter* (Brandywine River Museum, 1989).

## 9. A VERY RARE MAP of COLORADO

William Wangersheim. “**Map of Colorado 1889**” (Chicago: Wm. Wangersheim, 1889). Double-page lithograph with full original hand color. 16 1/8 x 25 1/2" at decorative border. Sheet: 17 3/4 x 29" with full margins. Text on verso: “A Guide to Colorado” and information on the sale of government lands. Light, even age toning; a very minor smudge, l.r. (maybe original printer's ink); very minor separation and small tear, b.c. Overall fine condition. \$1,800.

This map of Colorado is a later-state edition of H. R. Page's map, which Page had published in three issues, all of which are very rare. Wangersheim's 1889 map is also quite rare and presents updated information in comparison with Page's 1887 edition.

The map first appeared in H. R. Page's *Illustrated Historical Atlas of Wisconsin* in 1881. Page's 1885 issue likely appeared in his *United States 1885 Atlas of Central and Midwestern States*, as well as at least one illustrated county atlas. The publication of Page's final issue of this map in 1887 remains undocumented at present, which in itself is an indication of its rarity. (The pagination remains the same in the later two Page editions, possibly suggesting a reissue of the 1885 atlas in 1887.) Wangersheim acquired Page's atlas maps at some point prior to his 1889 edition, the details of which are equally obscure but the maps were clearly again issued in an atlas format. Since the pagination sequence between the Page (42-43) and Wangersheim (52-53) editions differs significantly, we can assume that Wangersheim either repurposed the atlas or added a number of plates.

Wangersheim's *Colorado* records the state thirteen years after it entered the Union in 1876. A comparison with Page's map reveals the rapid pace of survey and railroad development in the period. New counties have been formed, and the sizes of the colored counties are good graphic indicators of settlement patterns, with the smaller counties having denser populations. Eventually, as Colorado became more populated and developed, the shape of its counties would continue to change. Railroads form a significant network throughout the state, reflecting the high pace of mining activity. Further details include towns, roads, railroads, forts, mines, rivers, and springs. The Continental Divide is emphasized on the map with a dashed line, and many prominent mountain peaks are named throughout the state (e.g., Long's, Pike's). This large and impressive map represents an early period in Colorado's development, in a very scarce and desirable edition.

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. *Page's Map of Colorado* was originally produced — oddly enough — for the *Illustrated Historical Atlas of Wisconsin*, first published by H. R. Page & Company of Chicago in 1881. Wangersheim established his printing business in Chicago around 1880, and apparently specialized in the production of county atlases until perhaps 1920. So his foray into producing the atlas which contained the present map was perhaps a singular enterprise for the publisher. Fortunately, Wangersheim's updated map of Colorado gives us a unique picture of this period of rapid development in late nineteenth-century Colorado.

Refs for H.R. Page.: Library of Congress, no. unk82045946 (1881 edition); Ristow, *American Maps and Mapmakers*, pp. 427, 434, 443; Tooley's, p. 373.

## 10. COLTON'S DEFINITIVE MAP of the SOUTHWEST

J. H. Colton. "**Colton's Territories of New Mexico Arizona Colorado Nevada and Utah**" (New York: J. H. Colton, 1863). Verso text: The United States of Mexico. Published in *General Atlas*, no. 67. Lithograph with full original hand color. 12 7/8 x 15 7/8" at decorative strap work border. Sheet: 14 1/2 x 17 1/2." Fine impression with exceptional color; very minor transference; light, even age toning. Overall excellent condition. \$1,800.

This beautiful map of the newly-formed territories in the American Southwest documents some of the many changes in western political boundaries wrought during the Civil War era. Previous to the official ruling by the U.S. Government in 1863, the proposed territory of Arizona had been drawn with a horizontal division from the rest of New Mexico Territory. So in Colton's map, we see for the first time the territorial divisions which created the Four Corners. In addition, early territorial borders outline a Nevada smaller than we are familiar with today, with Utah and Arizona encompassing areas that would eventually join Nevada. Strikingly large proto-counties are shown in vivid color. As political boundaries were in constant flux, and explorations brought in new topographical information, the Colton firm revised their map of the Southwest map continuously during the period. Beginning in 1855 this map appeared in 12 different states through to its final publication in 1863.

The map includes a bounty of historical information including Fremont's routes of 1842, 1843, 1844 and 1845, the Spanish Trail from Los Angeles to New Mexico, General Kearney's route, Colonel Washington's expedition, the Cimarron Route, and the location of the Ute ambush of Captain Gunnison. Of particular interest is the rarely noted locale of "Pike's Stockade," the site of Captain Zebulon Pike's arrest by the Spanish when he and his men strayed south into Spanish Territory during their exploration of the newly acquired Louisiana Territory. Also of note is the early appearance of Fort Union, New Mexico, established in 1863. Newly acquired information from the Pacific Railroad surveys is evident, along with the proposed routes. Details include numerous forts, roads, and Indian territories.

The Colton Company was one of the most important American commercial map firms of the nineteenth century. Joseph Hutchins Colton founded the company around 1831. His son George Woolworth Colton later joined the company, and continued its successful operation after his father's retirement. *Colton's Atlas of the World* was the first publication to bear George's name, probably signifying that he managed the project, and perhaps indicating that it was his idea to publish a world atlas. Joseph had for years specialized in the publication of pocket maps, wall maps, and traveler's guides. In producing the atlas, the Coltons discovered a publishing advantage by transferring steel-plate engravings to lithographic stones or zinc plates, thereby ensuring larger runs and the best quality for their publications. The 1855 atlas debuted as a sumptuous publication and one of the most accurate of the period, with each state and country separately mapped and extensively described in a full page of text. This expensive large-format production was discontinued after two editions, and by 1857 a more affordable and popular version took its place.

The present map reveals the culminating expertise of the Colton Company — a fine example of the mapmakers art and an excellent document of the progress of development in the Southwest during the Civil War period.

Refs.: Wesley A. Brown, J. H. "Colton's Territories of New Mexico and Utah," *The Portolan*, issue 62, Spring 2005; LeGear, *Atlases*, 6116 (1855 ed.); Ristow, *American Maps and Mapmakers*, pp. 324–326; Wheat, *Mapping the Transmississippi West*, vol. 4, no. 832, frontispiece (state 3).

11. Karl Bodmer. Tableau 23: "**Pehriska-Ruhpa, Moenitarri** [Hidatsa] **Warrior in the Costume of the Dog Dance**" (Coblenz: J. Hölscher; London: Ackermann & Co.; Paris: Arthus Bertrand, éditeur, Imp. De Bougeard, René Rollet, sc. [1839–1841]). First edition, first state with "Tab. 28" corrected in pencil to 23, the actual placement (number was not changed in plate until its third state). Aquatint, mezzotint, etching. Image: 18 1/2 x 13 1/4." Plate mark: 21 1/8 x 15 1/4." Sheet: 23 1/4 x 18 1/8" with full margin on two sides, uneven trim at bottom, close trim at top. Crisp and strong impression; image has light, even age toning; some toning from existing mat; taped top and bottom to existing mat; marginal tack holes in top corners. Overall excellent condition, with superb detail. \$30,000.

*"Péhriska-Rúhpa was a principal leader of the Dog Society of his village, and in March of 1834 he posed for a portrait dressed in his society regalia. According to Maximilian, he was wearing at that time a large black cap made of magpie tail feathers with a wild turkey tail in the middle, a war whistle, and a long scarflike trailer . . . horsehair floats from colored sticks attached to the*

*shafts of turkey feathers. All of this was in constant motion as the dancer moved to the cadence of drum and rattle. The rattle, made of small hooves or dew claws attached to a beaded stick, is also a society emblem. . . the aquatint . . . presents him wearing . . . a breechclout, and richly ornamented leggings and moccasins, in a dramatic pose evoking the action of the dance.”*

— Hunt & Gallagher

From 1832 to 1834 Swiss artist Karl Bodmer (1809-1893) accompanied the Prussian naturalist Alexander Philipp Maximilian, Prince of Wied-Neuwied, to America as illustrator on an expedition to the upper Missouri River country. The expedition was an unprecedented scientific endeavor to record in detail the landscape, natural history, and aboriginal life of the American wilderness frontier. Maximilian engaged Bodmer to provide a visual record of his investigations, which were principally focused upon the Plains Indians. The expedition went as far as Fort McKenzie, Montana, the western-most outpost of the American Fur Company. Soon after their arrival there, Bodmer and Maximilian witnessed a battle between encamped Blackfeet and an attack force of Assiniboin and Cree, involving hundreds of warriors. Having received reports of other hostilities in the area, it became clear to the travelers that their intention to continue on to the Rocky Mountains was far too dangerous.

In November 1833, after completing the onerous flatboat ride downstream from Fort McKenzie in present-day Montana, Maximilian's party returned to Fort Clark in North Dakota to spend the winter in the heart of Mandan country. For both the prince and the artist Karl Bodmer, *“this was unquestionably the most significant and productive phase of the expedition,”* notes William Orr. *“Here the German scientist began diligent observations . . . of a tribe which, four years later, was reduced to virtual extinction by smallpox. . . And here the Swiss painter created, in the most trying of circumstances, the most consummate and memorable paintings in an already luminous gallery of Indian portraits.”*

Going beyond the precedent set by Thomas McKenney and George Catlin, Bodmer painted the people and places of frontier America with sensitivity to individual character and an accuracy of ethnographic detail that is considered unsurpassed.

Refs.: Graff 4648; Howes M443a; Hunt & Gallagher, *Karl Bodmer's America*; Pilling 2521; Ruud, ed., *Karl Bodmer's North American Prints*; Sabin 47014; Wagner-Camp 76:1.

12. Karl Bodmer. Tableau 24: **“Abdih [Addih]-Hiddisch. A Minatarre Chief”** (Coblenz: J. Hölscher; London: Ackermann & Co.; Paris: Arthus Bertrand, éditeur, Imp. De Bougeard, Rollet, sculp. [1839–1840]). First edition, first state with blind stamp below text: *C. Bodmer, Direc.<sup>t</sup>* Aquatint, etching, roulette. Image: 16 x 11 1/2." Plate mark: 20 1/8 x 14 3/8" at plate mark. Sheet: 24 5/8 x 18" with full margins. Crisp and strong impression; image has light, even age toning; some toning from existing mat; taped top and bottom to existing mat; diagonal crease affecting text only, l.r.; 1 1/2" rubbed area, u.r. Otherwise excellent condition, with superb detail. \$15,000.

*“The chief wears a European hat topped with a coup feather, and a peace medal as a symbol of his political status. . . the knoblike painted symbols may stand for the many horses he captured and gave away as presents. The Thunderbird once appeared to him in a vision, promising battle success . . . The scalp and scalp lock attached to his war hatchet are among several such trophies taken by him and his followers.”* — Hunt & Gallagher

From 1832 to 1834 Swiss artist Karl Bodmer (1809-1893) accompanied the Prussian naturalist Alexander Philipp Maximilian, Prince of Wied-Neuwied, to America as illustrator on an expedition to the upper Missouri River country. The expedition was an unprecedented scientific endeavor to record in detail the landscape, natural history, and aboriginal life of the American wilderness frontier. Maximilian engaged Bodmer to provide a visual record of his investigations, which were principally focused upon the Plains Indians. The expedition went as far as Fort McKenzie, Montana, the western-most outpost of the American Fur Company. Soon after their arrival there, Bodmer and Maximilian witnessed a battle between encamped Blackfeet and an attack force of Assiniboin and Cree, involving hundreds of warriors. Having received reports of other hostilities in the area, it became clear to the travelers that their intention to continue on to the Rocky Mountains was far too dangerous.

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Addih-Hiddisch, chief of the Hidatsa (called Minatarre by the Mandan), frequently visited Maximilian and Bodmer's cabin at Fort Clark during the winter of 1833–34. Maximilian wrote that Addih-Hiddisch sat for Bodmer for three days on March 26–28, 1834, attesting to the intensity with which the artist studied his subject. The resulting image is ethnographically amazing and exhibits a breathtaking level of detail. Among the chief's most interesting features were his tattoos, occurring, as Maximilian wrote, *"not only on the chest, arms, and hands with blue-black traverse stripes, but his entire legs . . . also."* Bodmer's skill at capturing the individual personalities of his subjects is apparent here, as is his technical virtuosity and that of the engraver René Rollet, whose facility at rendering textures of clothing and the physical features is remarkable.

Going beyond the precedent set by Thomas McKenney and George Catlin, Bodmer painted the people and places of frontier America with sensitivity to individual character and an accuracy of ethnographic detail that is considered unsurpassed.

Refs.: Graff 4648; Howes M443a; Hunt & Gallagher, *Karl Bodmer's America*; Orr, "Portraits of the Plains," FMR, no. 4, p. 94; Pilling 2521; Ruud, ed., *Karl Bodmer's North American Prints*; Sabin 47014; Wagner-Camp 76:1.

13. Karl Bodmer. Tableau 18: **"Bison-Dance of the Mandan Indians"** (Coblenz: J. Hölscher; London: Ackermann & Co.; Paris: Arthus Bertrand, éditeur, Imp. de Chardon aine et Aze, Alex Manceau, sculp. [1839–1840]). First edition, second state with blind stamp below text: *C. Bodmer, Direc.<sup>t</sup>* Aquatint, mezzotint, etching. Image: 12 1/8 x 17 3/8." Sheet: 17 3/8 x 24 1/2" with full margins. Image has light, even age toning; some toning from existing mat; small crease in affecting two distant figures, u.l.; edges taped to existing mat; a few small tears, mostly marginal, repaired: 1 3/4," u.c.; 1 1/8" and 7/8," l.; 2 1/8" l.c., affecting text; inscribed arrow, b.c. Otherwise, good condition.

\$7,500.

*“In early April of 1834, Bodmer painted one of the Buffalo Bull Society leaders in full regalia. A few days later the travelers observed a Buffalo Bull dance. Tableau 18, based on these impressions, is one of the most dramatic and action-packed of all the aquatints.”* — Hunt & Gallagher

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*“Maximilian reported six age-graded societies for Mandan men. That of the Buffalo Bulls was one of the last and most prestigious a man could join. The members were all seasoned warriors who had proven their worthiness to their fellows and acquired sufficient wealth to purchase their way through each of the younger societies. . . The characteristic headdress of the Buffalo Bulls was a strip of buffalo hide with horns attached. Two particularly brave society members were selected to wear masks representing entire buffalo heads pierced with metal-rimmed eye holes. Men awarded this honor could afterward never flee from an enemy, no matter how great the danger. Other society paraphernalia included bull's tails or long trailers of cloth and feathers representing bull's tails.”* — Hunt & Gallagher

“Bison-Dance of the Mandan Indians” is a wonderful example from Bodmer's unsurpassed visual account of a vanishing way of life on the American frontier.

Refs.: Refs.: Graff 4648; Howes M443a; Hunt & Gallagher, *Karl Bodmer's America*; Pilling 2521; Ruud, ed., *Karl Bodmer's North American Prints*; Sabin 47014; Wagner-Camp 76:1.