

# WILLIAM R. TALBOT

## FINE ART, ANTIQUE MAPS & PRINTS

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### SUMMER 2009 SELECTIONS

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1. Ben Turner. "**Village Among Cottonwoods**," c. 1950. Oil on linen canvas, 20 1/4 x 30." Frame: 29 x 39." Signed at l. l. Excellent. Please Inquire.

This painting is a superb example of the animated quality that characterizes much of Ben Turner's artwork. Glistening fall foliage throws into high contrast the massive, ancient and highly textured cottonwood trees that dominate the canvas. Glimpses of a village and distant hills are perhaps indicative that the scene is in Tesuque, a village Turner had painted on other occasions. Two tiny figures emphasize the grandeur of the cottonwood trees that are rendered with an immediacy reminiscent of works by Van Gogh. The intensity and vigor with which Turner approached his subject likely carried from his experiences drawing battle scenes in World War II.

Born in New Mexico, Robert Turner (1912-1966) was a descendant of the English Romantic painter Joseph Mallord William Turner (1775-1851). He attended the University of New Mexico and Chicago Art Institute. Turner began his career as a cartoonist, with the creation of a comic strip named "Jerry 'n Jake," syndicated in over 48 newspapers in the Southwest. He refined his fine art practice in Taos, painting alongside Eanger Irving Couse, Ernest Blumenschein, Victor Higgins and Joseph Henry Sharp. During World War II, Turner worked as an artist during his service and established a staff of artists for the 15th Army Air Corps. Their work included poster art, portraiture, and likely the popular aircraft nose art as well. Turner himself spent much time sketching battle scenes, some of which he later rendered in paint. His depictions of battle scenes were featured in *Look* and *Life* magazines at the time. Turner's return to New Mexico marked a period of great success for his landscape paintings. Eventually he would establish studios in Santa Fe and Taos, New Mexico, in Redstone, Colorado and in Mazatlan, Mexico.

Ben Turner's paintings are held in a number of important permanent collections including the Library of Congress, the Museum of New Mexico, and the Museum of the Southwest in Midland, Texas. In 2004, Turner's work was featured in a traveling exhibition organized by the Hearst Art Gallery, titled *Serenading the Light: Painters of the Desert Southwest*.

Ref: David Clemmer, *Serenading the Light: Painters of the Desert Southwest* (2003).

2. Paul Wescott. "**Sloops near Hall Island**," n.d. (1960s). Oil on linen canvas, 10 1/8 x 18 1/8." Frame: 13 5/8 x 21 5/8." Signed at l.l. Old label on verso from Penn Art Center Galleries, Philadelphia. Handsomely presented in a gold leaf frame. Fine. \$9,750.

*Sloops near Hall Island* is a superb example of Wescott's ability to create a pervasive mood that extends well beyond the picture frame. As described in the 1960s by critic Dorothy Graftly,

*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. . . [He] seems to have known what he wanted from the beginning. He has changed not in*

*perception, but in the deepening of what he has to say, through quiet, controlled, and yet dramatic simplification.*

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. After returning from his travels, Wescott taught art at both the academy and the Hill School in Pottstown, Pennsylvania. 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 resigned his teaching position and devoted himself to his art. 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. He received a number of awards in recognition of the excellence of his work, including the National Academy of Design's Edwin Palmer Prize and Benjamin Altman Prize.

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 utilize a subdued palette and focus on landscape painting, modernist qualities that he adopted and made his own are evident in *Sloops near Hall Island*. The land and sea occupy a narrow band at the bottom of the canvas, with the horizon seeming to balance upon the foreground hill. Likewise, there is an abstract play of simplified forms between the landscape elements and the sailboats. 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'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* (Rockland: Farnsworth Art Museum, 1999); Stark Whiteley, *Paul Wescott: Landscape and Marine Painter* (Chadds Ford: Brandywine River Museum, 1989).

### **Theo White's Remarkable Lithograph of the Desert Virga Phenomenon**

3. Theo Ballou White. “**Desert Rain,**” c. 1934. Lithograph. Image: 7 7/8 x 11 5/8.” Sheet: 12 1/2 x 17 5/8.” Titled and numbered in pencil at l.l.: Desert Rain 13/21. Signed in pencil at l.r. Artist's monogram in stone at l. r.: TW. Fine. \$6,500.

*Look back toward those dark clouds between you and the vanishing point. They are wrung out by their passage over the mountains, but still hold enough moisture to rain gray sheets, wispy tendrils aching for the ground far below. You can drive beneath such clouds and never need to reach for the wiper arm: the desert air, greedy, sucks the water from the rain before it reaches the ground. This is virga, the evanescent desert rain that falls but never lands. You see the rain, its scent plays around your nostrils like the sagebrush . . .*

— Chris Clark, *Creek Running North*

Theo White (1902–1978) created this evocative interpretation of the desert phenomenon of virga showers following his travels to New Mexico, Arizona, and Nevada in the 1930s. He was inspired by his journey through the Southwest to develop a series of lithographs drawn from the scenes he observed, and focused primarily on landscapes and religious themes of the Taos and Santa Fe areas. In these works, White employed a spare modernist approach, paring down landscape and architectural subjects to nearly elemental forms. With superb simplicity of form, White captured the essential power of the indigenous Southwest, especially the potent spiritual presence in northern New Mexico folk traditions.

In *Desert Rain*, White reduces mountains and clouds nearly to silhouetted cutouts. Virga showers hang from the dark thunderheads like curtains of gossamer, approximating the effect of falling rain that dissipates in mid-air long before it reaches the ground. According to Native American tradition, this is the “female” rain, which cannot replenish the earth. In hot and dry climates, rain changes from liquid to vapor and in the process removes heat from the air. The resulting small pockets of cold air descend rapidly, creating microbursts and streamers of trailing precipitation. White’s image captures the phenomenon through skillful brevity and sensitive combinations of subtle textures.

Theo White was born in Ardmore, Pennsylvania, and trained as an artist and architect in Philadelphia. In his time, he was well known as an author of architectural history. As an artist, he produced a limited number of images in the print medium. White completed sequences of prints using as subject matter the Hoover Dam, Colonial Richmond, Philadelphia area mansions, as well as the landscape and religious iconography of the Southwest. The Southwest lithographs are extremely scarce, having been pulled in editions of 25 or fewer—in the case of the present print, only 21. *Desert Rain* is a fine example of one of White’s most unusual compositions.

### **A Scarce and Bold Depiction of the Sacred Taos Mountain**

4. Theo Ballou White. “**Taos Mountain**,” c. 1934. Lithograph printed on wove paper from Holland. Image: 8 1/2 x 12 1/2.” Sheet: 12 3/4 x 19 1/2.” Titled and numbered by artist in pencil in l.l. corner: Taos Mountain 12/23. Artist’s monogram in stone at l.r.: TW. Very minor age toning. Very minor spot at u.l. Very fine. \$7,500.

Theo White (1902–1978) created this bold depiction of Taos Mountain following his travels to New Mexico, Arizona, and Nevada in the 1930s. He was inspired by his journey through the Southwest to develop a series of lithographs drawn from the scenes he observed, and focused primarily on landscapes and religious themes of the Taos and Santa Fe areas. In these works, White employed a spare modernist approach, paring down landscape and architectural subjects to nearly elemental forms. With superb simplicity of form, White captured the essential power of the indigenous Southwest, especially the potent spiritual presence in northern New Mexico folk traditions.

In *Taos Mountain*, White reduces the famous profile of the mountain to alternating silhouettes of black and white, surmounted by whimsically shaded snow-capped peaks. The forms fairly dance on the paper, transforming the image into a visual equivalent of the living presence for which the mountain is legendary.

At 12,000 feet above sea level, Taos Peak looms over the surrounding Rio Grande Valley, beckoning travelers who pass beneath its shadow. Legend holds that the mountain emits a mystical energy that can summon newcomers or send them packing. More than a thousand years ago, the “Red Willow” people of the Tiwa tribe embraced Taos Mountain as their spiritual home and built the multiple-storied Taos Pueblo at its base.

Beginning in the late nineteenth century, East Coast artists began to flock to the nearby village of Taos, attracted by the clarity of the air, the charismatic light, and the vibrant colors of the landscape. Kindred spirits—artists like White, writers, and free thinkers—followed in their wake and contributed to the formation of a world-famous art colony. Today, Taos Mountain continues to hold spiritual significance for the pueblo Indians, as well as remaining essential to the culture, religion, and daily life of the town of Taos.

White’s lithograph remarkably concentrates the hieratic presence of Taos Mountain in a boldly original way. The print offered here is a fine example from White’s Southwestern series, all of which are quite scarce because of the small sizes of the editions.

### Frémont's Large Map of the West

5. John Charles Frémont / Charles Preuss. **“Map of Oregon and Upper California from the Surveys of John Charles Frémont and Other Authorities. Drawn by Charles Preuss under the Order of the Senate of the United States 1848”** (Baltimore: E. Weber & Co., Printers, 1848). Published in *Geographical Memoir Upon Upper California in Illustration of his Map of Oregon and California, by John Charles Frémont: Addressed to the Senate of the United States* (Washington: Wendell and Van Benthuysen, Printers, 1848). Lithograph with original green outline hand color showing boundaries for Oregon and Upper California. 32 3/4 x 26 3/8” at neat line. Sheet: 35 1/2 x 29 1/2.” Issued folding. Printer’s wrinkle at top right. A strong impression in fine condition for this increasingly rare map.  
\$6,500.

The maps that Fremont produced from his pioneering explorations of the American West provided a picture for the nation of vast territories lately acquired, and yet to be fully conquered. His 1848 map is the last of four major cartographic works documenting the recent U.S. western expeditions and covers all territories from the eastern slopes of the Rocky Mountains to the Pacific Ocean. Carl Wheat calls this seminal map the “mother map of the West.”

*The importance of Frémont’s mother map of the West can hardly be overstated. A product of a colorful adventure involving arduous travels, ground-breaking exploration, international intrigue, military insubordination, and powerful political connections, the map is a compilation of all that was new and known about the western regions. For well over two decades it continued to be the armature of the great unexplored lands of the American West that all subsequent surveys of the territories fleshed out as Americans poured to the Pacific’s lucrative new lands in fulfillment of the vision and promise of Manifest Destiny.* (Carl Wheat)

As a synthesis of the data from Frémont’s third expedition and from earlier explorers’ surveys, Frémont’s 1848 map includes information on a number of unexplored areas that had remained blank on his 1845 map. The most significant additions appear in the vast region between the Great Salt Lake and the Sierra Nevada mountain range, which he named “The Great Basin.” The name “Golden Gate” makes its first appearance on any map, and the California “Gold Region” is marked for the first time on a general circulation map. Each of Frémont’s exploratory routes is plotted and labeled with the years of his journeys from 1842 to 1846. A graph at the top details the elevations of Frémont’s 1845 route . . . “*from the South Pass of the Rocky Mountains to the Bay of San Francisco.*”

Frémont’s fervor for exploration was fueled by his espousal of the American expansionist philosophy. His father-in-law, the senator Thomas Hart Benton, was influential in securing Congressional appropriations for the western surveys as well as Frémont’s position in the Corps of Topographical Engineers. Frémont’s service in the military also included significant active roles as an officer in the Mexican-American War and the Civil War. Between the wars, Frémont served as one of the first two Senators from California and was also the first presidential candidate of the new Republican Party in 1856. As an explorer, military officer and statesman, Frémont was an important protagonist during a pivotal period in American history. His great map encapsulates a dynamic chapter in the life of a bold and adventurous character. Beautifully drawn by Preuss, this map endures as a significant historic document.

Refs.: Cohen, *Mapping the West*, pp. 152–153 (illus.); Wheat, *Books of the Gold Rush*, 78; Wheat, *Maps of the California Gold Region*, no. 40; Wheat, *Mapping the Transmississippi West*, vol. III, pp. 55–62, no. 559.

6. Gerardus Mercator / Jodocus Hondius. “**Hispaniae Novae Nova Descriptio**” (Amsterdam: 1623 [1606]). Published in *Atlas sive Cosmographicae*, also known as the Mercator-Hondius atlas. Latin text edition. Copperplate engraving with exquisite original hand color and gold leaf highlights. 13 3/4 x 19” at neat line. Sheet: 19 1/4 x 23 1/4.” Three highly decorative cartouches. Verso: description of New Spain, pp. 365–366. Overall very fine condition with light age toning. A superb example. \$3,500.

Mercator’s map of New Spain was drawn from the seminal map of Ortelius. The Ortelius map first appeared in the 1579 Latin edition of his atlas, *Theatrum Orbis Terrarum*, often referred to as “the first modern atlas.” The sources for the original map were not indicated and remain to this day a subject of debate among scholars. Nevertheless, Ortelius’s map remained the most authoritative model of New Spain for decades through the highly influential Mercator-Hondius editions, which were issued until 1634. In this 1623 edition of the map, the information overall remains true to the Ortelius model. Decorative embellishments have been added, including a sea monster and ship in the “Mexican Sea,” as well as a cartouche with distance scales. The luxurious and beautifully colored title cartouche makes this an extraordinary edition.

The map effectively documents the Spanish expansion to the west coast of Mexico, highlighting the region of Nueva Galicia, where Coronado had served as governor. The coastal region of Mexico is mapped from present-day Puerto Vallarta to “Acapilco” (Acapulco). The interior of New Spain is detailed to Mexico City, with inland lakes, rivers and settlements, and Spanish missions marked by cathedral icons. Mexico City is pictured at the edge of its former twin lakes.

Flemish by birth, Abraham Ortelius (1527-1598) became geographer to the king of Spain in 1575, whereby his access to Spanish maps gave him the means to create a more complete image of the New World than had previously been disseminated. A brilliant thinker, Ortelius offered the very first theory of continental drift, published in *Thesaurus geographicus* (1596). Gerardus Mercator (1512-94) was a mathematician who revolutionized the world of map-making with a cartographic system known as *Mercator’s projection*. Mercator and Ortelius were contemporaries and associates, close enough that history records it was through Mercator’s encouragement that Ortelius pursued the creation of his important atlas, first issued in 1570. Mercator went on himself to produce a number of atlases, beginning in 1578. In 1604, Jodocus Hondius (1563-1612) purchased the plates of *Mercator’s Atlas* and soon after reissued the work, with revisions and additional images. The atlas was an enormous success, establishing the Hondius family firmly in Amsterdam map publishing for generations. The “Mercator-Hondius series” remains famous.

This map is a example of one of the earliest and most influential models for the mapping of Mexico—a beautiful and important map from the heyday of Dutch decorative cartography.

Ref.: Wolff, *America: Early Maps of the World* (1992), plate 110 [Ortelius model]; Schwartz & Ehrenberg, pp. 106–108.

“... a valuable source and as evocative a picture as any we have of North America between Jamestown and Quebec.” — Tony Campbell

7. Petrus [Pieter/Petrum] Schenk & Gerhard [Gerardus/Gerardum] Valk, after Johannes Janssonius [Jansson]. “**Belgii Novi, Angliae Novae et partis Virginiae**,” third state (Amsterdam: c. 1694 [1651]), Latin text edition. Double-page copperplate engraving with superb original handcolor. 17 1/4 x 20 3/8” at neat line. Sheet: 20 1/8 x 24 1/8.” Three decorative cartouches, uncolored as issued: title, dedication to Gualthero de Raet, scale. Slight marginal toning at edges; minor marginal chip at l.r., repaired; a few very minor accretions at l.r. margin. Excellent. \$10,000.

This important map of early America was compiled by Johannes Jansson and published originally in 1651. According to Burden, Jansson's map

*... must be ranked as one of the fundamental prototype maps of America in the seventeenth century. The model and nomenclature first laid out here were followed by later cartographers for over 100 years, and form part of the celebrated Janssonius-Visscher series of maps. . . . There is virtually no European settlement that is not recorded. . . .*

The map shows New England, New France, New Belgium, New Amsterdam, and part of Virginia. Highly valued as a detailed record of seventeenth-century colonies in America, this map is also an important document of the Native American villages that remained at the time.

Jansson's landmark regional map was created through the compilation of significant maps issued from a number of countries involved in American settlement. Sources included Adriaen Block, Dutch merchant and explorer; Joannes De Laet, Flemish geographer and director of the Dutch West India Company; John Smith, Admiral of New England; Samuel de Champlain, French explorer.

Ostensibly a Latin version, Jansson's map reveals its diverse sources through place names. An area here named "Breukelen," a Dutch term translated as "broken land," would eventually become Brooklyn, a name that might also be understood as a combination of "brook" and the common English place-name suffix "lyn." Two short-lived Swedish settlements on the Delaware River are shown—t'Fort Christina and t'Fort Elesenburgh. In the same area a settlement labeled "Finlant" probably indicates a Finnish presence as well. Imperfect knowledge of English settlements is revealed in the omission of Boston, already well established. An uncolonized area west of the Susquehanna River includes Mohican village scenes, providing a fascinating glimpse of its native culture. The seat of the powerful Powhatan confederacy in Virginia is indicated with a type symbol usually indicative of a major town.

Petrus Schenk and Gerard Valk began working together in Amsterdam around 1680 in the publication of books and art prints, which included portraits, views, and historical tableaux. After Schenk acquired the copperplates to the Hondius and Jansson *Atlas Major* in 1694, the company began to issue maps, atlases, and globes. As both a historical document and a work of art, the present map is a significant example from the Golden Age of Dutch Cartography.

Refs.: Philip D. Burden, *The Mapping of North America* (1996), p. 390-91; Tony Campbell in Tooley, *The Mapping of America* (1980), p. 279-80; Fite and Freeman, *A Book of Old Maps* (1926), no. 39; Tooley's *Dictionary of Mapmakers*, pp. 118, 307.

### **A Beautiful Map of the Americas with California as an Island**

8. Petrus [Pieter/Petrum] Schenk. "**America Septentrionalis Novissima / America Meridionalis accuratissima**" (Amsterdam: 1695). Copperplate engraving with beautiful handcolor. 18 3/4 x 22 1/8" at neat line. Folio sheet: 20 x 24." Two decorative title cartouches, uncolored as issued. Very clean and bright example. Excellent condition. \$6,500.

Petrus Schenk's map of the Americas is based primarily on the Hondius and Jansson map of 1636, which widely disseminated the idea of California as an island. The earlier map presents California according to the cartography of Henry Briggs, with a flat northern coast. The Schenk map displays California with a crescent shaped northern coast, a form that appears as early as 1640 and was perpetuated mainly in French maps.

The present map is one of the last of its kind in depicting California as an island. By 1700, Valk and Schenk would replace this map with one drawn from the more advanced geography of Guillaume Delisle. Another characteristic feature of the present map is the use of a splayed form for Hudson Bay, apparently an adoption from the French map maker Sanson. Overall, the incomplete mapping of North America gives a very graphic sense of the *terra incognita* remaining in this period. The colored areas reveal vast regions claimed by colonial powers, which include unknown territories as well as those where settlements have been established.

Two extraordinary cartouches depict allegorical and even fanciful references to the American continents. The North America cartouche shows explorers in heroic postures, while two allegorical figures reap and smelt gold. The South America cartouche is also concerned with gold, and its “native” figures and beast (somewhat resembling a llama) are rendered with a high level of conjecture.

Petrus Schenk and Gerard Valk began working together in Amsterdam around 1680 in the publication of books and art prints, which included portraits, views, and historical tableaux. After Schenk acquired the copperplates to the Hondius and Jansson Atlas Major in 1694, the company began to issue maps, atlases, and globes. As both a historical document and a work of art, the present map is a significant example from the Golden Age of Dutch Cartography.

Refs.: Philip Burden, *The Mapping of North America*, p. 309-11; John Leighly, *California as an Island* (1972), no. 102; Glen McLaughlin, *The Mapping of California as an Island* (1995), no. 120; *Tooley's Dictionary of Mapmakers*, pp. 118, 307; Tooley, *The Mapping of America* (1980), no. 56.

9. Carl von Hassler. “**Aspens on the Sangre de Cristos,**” c. 1930s. Oil on canvas board. Signed at l.l. 23 x 27 1/2.” Period frame: 30 x 34 1/2.” \$15,000.

A lovely autumn scene of the Sangre de Cristo Mountains by the “Dean of the Albuquerque Art Colony,” this superb painting features glowing autumn foliage contrasted with a brooding sky. Von Hassler spent more than 20 years developing a new painting technique that caused a stir among his colleagues. He discovered what he called an “atomic substance” upon which he painted and which could withstand great heat. This was important, as he baked the paintings at up to 600 degrees—a process that imparted a ceramic quality to his colors and prevented them from fading. The technique is evident in the work offered here and accounts for the painting’s softly glowing, enamel-like quality.

Born in Germany of French and Dutch parents, Von Hassler (1887–1969) came to New Mexico by an indirect but fascinating route. He first studied painting at a naval academy in Kiel, where he was free to travel for seven months of the year. He spent these months studying art at the influential Düsseldorf Academy and privately with Europe’s finest artists. He made his first trip to the United States while he was in the navy, often stating that he was inspired to visit America when the Buffalo Bill Wild West Show came to his hometown of Bremen in 1903. Von Hassler vividly recalled his first acquaintance with the American cowboys, Indians, and horses as the show disembarked in the harbor. His interest in the American Southwest never diminished.

In 1909 the artist immigrated to the United States to study in Greenwich Village, where he became a member of the Ash Can School founded by Robert Henri. He fought for the American cause during World War I, and after leaving the service in 1922, he relocated to New Mexico. He worked briefly in Santa Fe and then settled permanently in Albuquerque where he married a Cherokee woman who established a fine artistic reputation in her own right.

Inspired by the work of the Taos artist Ernest L. Blumenschein, Von Hassler’s enthusiasm for New Mexico was infectious and he soon became an important figure in the Albuquerque art colony. His reputation as a landscape painter is based on his realistic scenes of Albuquerque and Santa Fe landmarks, but he painted as well throughout the Southwest and as far west as Northern California. He also executed some significant works of public art in Albuquerque. In 1924, he created a series of murals for the city’s Franciscan Hotel, a building that has since been demolished. Three years later he completed murals for the famous KiMo Theatre, a landmark movie palace in the Pueblo Deco style.

Von Hassler’s hallmark remains his treatment of his beloved New Mexico landscape. Contemporary art critics described him as a master of the natural beauty of the state and one of the rare artists who could capture the simplicity and humility of the area in rich plein-air paintings. He was especially adept at reproducing the vibrant range of colors that transform New Mexico villages during seasonal changes, an excellent example of which is offered in the present painting. These canvases typify his belief that “. . . *nature is the greatest of teachers, and to be a truly good artist one has to be a first-rate naturalist.*”

*Aspens on the Sangre de Cristos* exemplifies the artist's quintessential subject and his unique technique for depicting the glories of the New Mexico landscape.

Ref: David Clemmer, *Serenading the Light: Painters of the Desert Southwest* (2003).

### **An Outstanding Tableau by Karl Bodmer in Chine Collé, with Superb Hand Color**

10. Karl Bodmer, "**Herds of Bisons and Elks on the upper Missouri**," Tableau 47 from *Travels Into the Interior of North America* (London: Ackermann & Co., 1843). Aquatint and etching on Chine collé with Imperial vellum paper and superb hand color. Image: 10 1/4 x 12 3/4." Chine: 13 3/4 x 16 1/2." Vellum: 18 x 21 1/4." A second state impression from the first English edition, the only edition that incorporated the superior chine collé process, which yields finer detail. Very fine. \$12,000.

From 1832 to 1834 Swiss artist Karl Bodmer 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 artistic product of the two-year adventure far outlasted its anthropological purpose however. 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.

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.

It was on their return journey that the party encountered the scene depicted in *Herds of Bisons and Elks on the upper Missouri*. In September of 1833, Maximilian made the following entry in his journal:

*As we were rapidly carried down by the current, in a turn of the river, we suddenly saw a herd of at least 150 buffaloes, quite near to us, standing on a sand bank in the river. The bulls, bellowing, drove the cows along; many were in motion, and some standing and drinking. It was a most interesting scene. My people laid aside their oars, and let the boat glide noiselessly along within a short rifle-shot of the herd, which took no notice of us, doubtless taking our boat for a mass of drifting timber. . . . The great number of wild animals, buffaloes, elks, bighorns, and antelopes, which we saw on this day, afforded us much entertainment. We checked, on this occasion, our sporting propensities, that we might be able better to observe those interesting animals, in which we perfectly succeeded.*

Bodmer's *Herds of Bisons and Elks on the upper Missouri* magnificently depicts the pristine landscape and abundant wildlife of frontier America in the early nineteenth century. The color in this example is truly exceptional.

Refs.: Graff 4649; Howes M443a; Pilling 2521; Brandon K. Ruud, ed., *Karl Bodmer's North American Prints* (2004), p. 229; Sabin 47017; Wagner-Camp 76:3.

### Other New Offerings:

11. [After Peter Rindisbacher]. “**Hunting the Buffalo**” from *History of the Indian Tribes* by Mckenney and Hall (Philadelphia: E.C. Biddle, 1837). Lithograph with original hand color after the painting by Peter Rindisbacher. Image: 9 x 15 3/8.” Frame: 18 1/2 x 23 1/2.” Fine \$4,500.

Since the time he lived (1806–1834) and worked, Peter Rindisbacher’s artwork has been widely reproduced to illustrate early North American frontier life. Rindisbacher worked as an artist on the western frontier well before George Catlin, Alfred Jacob Miller and Karl Bodmer. The buffalo hunt was a popular theme and Rindisbacher made several versions. Reportedly, Governor Bulger of Manitoba at one time organized a buffalo hunting party for Rindisbacher to depict. The present lithograph *Hunting the Buffalo* was drawn from a painting by Rindisbacher of Blackfoot hunters, and was published in Mckenney and Hall’s important *History of the Indian Tribes*, in 1837. The image proved very popular, and many artists who followed used Rindisbacher’s image as a model when creating their own buffalo hunting scenes.

Born in Switzerland, the young Peter Rindisbacher displayed such a talent for art that he was excused from farm work and briefly studied with the miniature painter Jacob S. Weibel. His family immigrated to Canada when Peter was fifteen, settling in the Red River Colony, a farming community. Rindisbacher was soon selling his paintings and sketches to employees of the Hudson’s Bay Company. In time, requests for his artworks came in from abroad, and in London, Rindisbacher’s work was reproduced though lithography. During this period, Rindisbacher created unprecedented depictions of the various indigenous peoples of the Great Lakes area, including the Sioux, Chippewa, Assiniboine, Ojibwa, and others. In 1826, a flood destroyed much of the Red River Colony and the Rindisbachers moved on to Wisconsin. There, the Indian Commissioner Caleb Atwater purchased a number of Peter’s paintings and hired him to record the Indian treaty gathering at Prairie du Chien in 1829. In the same year, Rindisbacher moved to St. Louis and established a successful landscape and portraiture business, while continuing to depict scenes of frontier life. Lithographs and engravings reproducing his artwork were published for several years in the *American Turf Register* and *Sporting Magazine*. Rindisbacher died in St. Louis in 1834, at the age of twenty-eight.

Peter Rindisbacher’s artworks are included in many important collections, including the Amon Carter Museum of Western Art, the Peabody Museum at Harvard University, the Denver Art Museum, the Joslyn Art Museum, the United States Military Academy Museum at West Point, the Hudson’s Bay Company in Winnipeg, the Canadian Museum of Civilization, the Royal Ontario Museum, the National Archives of Canada in Ottawa, the Archives of Manitoba the Glenbow Institute, and the McCord Museum of Canadian History.

Refs: Alvin M. Josephy, Jr., *The Artist was a Young Man* (1970); *Samuels Encyclopedia of Artists of the American West*.

12. Datus Meyers. “**Deer Dance**,” 1930s. Gouache on fabric, 13 1/4 x 18 1/4.” Frame size: 23 x 27.” Signed in l.r. corner. Handsomely presented in a silk mount and rustic style frame. Fine. \$7,500.

13. Datus Meyers. “**Burros**,” 1932. Gouache on fabric, 11 1/2 x 17.” Frame size: 21 x 27 1/2.” Signed in l.l. corner. Handsomely presented in a silk mount and rustic style frame. Fine. \$6,500.

Datus Ensign Meyers (1879-1960) was an early member of the Canyon Road art community. Meyers is best known for his paintings of the American west and depictions of Native-American life. After moving to New Mexico, his artwork became influenced by that of Native Americans, with whom he worked in the Public Works of Art Project of the 1930s.

In *Deer Dance* the influence of native artists such as Pablita Velarde is marked. Meyers portrays this ritual event simply and accurately, revealing a sensitive understanding of its nature. In the painting *Burros*, Myers transforms these influences with a more modern formalism, reminiscent of the cubists.

Meyers was born in Oregon and had the good fortune to study at the prestigious Chouinard Art Institute in Los Angeles, California. He furthered his studies at the Art Institute of Chicago. As an outstanding student there, Myers was given the opportunity to paint a mural in the Linné Elementary School, which he completed in 1910. The mural, *Settlers and Indians* already suggests his interest in western themes with its depiction of Plains Indians. In the 1920s, Myers was awarded a Chicago Rapid Transit commission to produce posters advertising the use of rail transport for recreation. His posters included *Wooded Island*, *Jackson Park*, *by the Elevated Lines* and *Green Bay Trail, by the North Shore Rail Line*. These works reveal his affinity with the California colorists of the time, while displaying an assured confidence with graphic media.

Meyers has met his wife Alice Clark while at the Art Institute of Chicago. In 1923 the couple visited Santa Fe and by 1925 had moved into an adobe house on Canyon Road. In the 1930s, Meyers was appointed field coordinator for the Indian Division of the Public Works of Art Project in the 1930s. He brought to the job an enthusiasm for the subject matter and worked toward increasing awareness of Indian arts. The project was based at the Santa Fe Indian School, establishing the school’s reputation in the arts. Working with some of the finest Indian artists of the time had a strong influence on the formal qualities of Myers’ artwork, and sometimes its subject matter as well.

Datus Myers’ works are held in a number of important permanent collections including the Smithsonian American Art Museum, the Chicago Art Institute, and the Museum of New Mexico.

14. John [Jack] Clark Okey. “**Lake with Surrounding Mountains**,” n.d. (c.1915). Oil on canvas, 18 1/8 x 30 3/8.” Frame: 24 x 35 1/2.” Signed in l. r. corner: “J.C. Okey.” With period California frame (c. 1900-1925). Excellent. \$4,500.

Before his highly successful career in Hollywood film making, John Okey (1889–1963) was a student of fine art in both Los Angeles and in Paris. After Oakey began work in set design and art direction, his first love of painting persisted, but his canvases are rare.

*Lake with Surrounding Mountains* is a *plein air* painting. The landscape is evocative of the austere environment of interior southern California, and may depict the Salton Sea. Okey had studied with the early California Impressionist Joseph Greenbaum, whose influence is especially evident here in Okey's use of color. His assured brushwork renders the scene with thinly painted textures in the rocks and water, while the sky is heavily painted with sweeping strokes. The sky dominates the composition, and gives a sense that the true subject of the painting is its extraordinary illumination.

Okey was born in California and attended the Los Angeles Art Students League, an early bastion of modernism in the west. There he studied painting with his uncle, John Bond Francisco, whose Barbizon influence carried over into Okey's early work. Okey traveled to Paris in 1909 with Stanton MacDonald-Wright, and there continued his studies. After returning to Los Angeles in 1910, Okey entered the world of filmmaking.

Okey became a highly successful art director during the Golden Age of Hollywood, contributing to a wide variety of films ranging from early musicals to film noir. His work was nominated twice for academy awards. In the 1930s, Jack (as he became known) was invited by Alexander Korda to design what would become the largest film studio in England—the enormous Denham Studios. He stayed in England for several years working on films as well. Okey returned to Los Angeles in the 1940s, and continued his work in film there. Notably, he was art director for the highly successful film *It's a Wonderful Life* (1946).

*Lake with Surrounding Mountains* is a beautiful example of early California Impressionism by one of Hollywood's greats.

Refs.: Edan Hughes, *Artists in California, 1786-1940* (2002); Martin Stockham, *The Encyclopedia of British Film* (2003).

15. Bernard Corey. “**Sailing Off Rockport,**” n.d. (early 1960s). Oil on canvas mounted to panel, 10 x 14 1/8.” Frame: 18 1/2 x 22 5/8.” Signed in l.l. corner. Very fine. \$5,800.

Bernard Corey (1914–2000) is considered one of the finest American Impressionist painters of the twentieth century. While Corey is identified with the historic Gloucester-Rockport Art Colony, he worked in many locations throughout New England and was associated with the Salmagundi Club in New York City, the Hudson Valley Art Association, the Providence Water Color Club, the Guild of Boston Artists, Allied Artists of America, as well as the Rockport Art Association.

The present painting is a superb example of Corey's ability to capture the essence of a landscape with dynamic brushwork. Here we see Rockport on a crystalline, windswept day. The rocky coast is boldly rendered, imbuing the scene with a sense of the incessant movement of the tides and waves. Distant sailboats are implied with wispy brushwork akin to the clouds, just as all elements in this seascape participate in a continual flux.

A self-trained artist, Corey worked as a house painter as a young man, his landscape painting remaining a hobby. Then, in the early 1960s, he decided to dedicate himself to art and lived for some time in Rockport, honing his skills in the company of other artists. Throughout his life, Corey was admired by other artists for his dedication to painting on location, for long hours, in all kinds of weather. He went so far as to attach an easel to the dashboard of his car so that he could paint in rain, sleet or snow. His friendships with other artists extended to working together—literally *in the field*. His many associates included Marty Ahern, Bob Aiello, T. A. Charron, Bob Duffy, Michael Graves, Emile Gruppe, Bill Heffernan, Aldro Hibbard, John Loughlin, Tom Nicholas, W. Lester Stevens, Don Stone, Paul Strisik, and Stow Wengenroth.

Corey continued to paint outdoors well into his eighties, achieving national recognition, and winning hundreds of awards.

Sailing Off Rockport is a superb example of the American school of *plein air* Impressionism, displaying the masterful qualities that distinguish this artist's work.

Refs.: Bernard Corey, "The World's At the Tip of My Brush" (Palette Talk, #63, 1985); Charles Movalli, "Bernard Corey on the Spot" (American Artist, August, 1978); The Rockport Art Association, *Artists of the Rockport Art Association, A Pictorial Record* (1940).

16. Bernard Corey. "**Rockport,**" n.d. [early 1960s]. Oil on canvas mounted to board, 8 1/2 x 14." Frame: 12 1/4 x 17 3/4." Signed in l.r. corner. Inscribed on verso in pencil: "Rockport." Handsomely presented in a gold leaf frame. Very fine. \$6,500.

Bernard Corey (1914–2000) is considered one of the finest American Impressionist painters of the twentieth century. While Corey is identified with the historic Gloucester-Rockport Art Colony, he worked in many locations throughout New England and was associated with the Salmagundi Club in New York City, the Hudson Valley Art Association, the Providence Water Color Club, the Guild of Boston Artists, Allied Artists of America, as well as the Rockport Art Association.

The present painting is a superb example of Corey's ability to capture the essence of a landscape with dynamic brushwork. Here we see Rockport on a crystalline, windswept day. Through the high-key color of the inlet, one perceives a sunlit clarity. The rhythmic brushwork pervades the wispy clouds and rocky coast, so that one senses the direction of the wind. In contrast, the density of brushwork in the foreground foliage gives a sense of calm and solid ground.

A self-trained artist, Corey worked as a house painter as a young man, his landscape painting remaining a hobby. Then, in the early 1960s, he decided to dedicate himself to art and lived for some time in Rockport, honing his skills in the company of other artists. Throughout his life, Corey was admired by other artists for his dedication to painting on location, for long hours, in all kinds of weather. He went so far as to attach an easel to the dashboard of his car so that he could paint in rain, sleet or snow. His friendships with other artists extended to working together—literally *in the field*. His many associates included Marty Ahern, Bob Aiello, T. A. Charron, Bob Duffy, Michael Graves, Emile Gruppe, Bill Heffernan, Aldro Hibbard, John Loughlin, Tom Nicholas, W. Lester Stevens, Don Stone, Paul Strisik, and Stow Wengenroth. Corey continued to paint outdoors well into his eighties, achieving national recognition, and winning hundreds of awards.

Rockport is a superb example of the American school of *plein air* Impressionism. Given the possibility that this painting was created during Corey's early Rockport period, it then already displays the masterful qualities that would distinguish this artist's work.

Refs.: Bernard Corey, "The World's At the Tip of My Brush" (Palette Talk, #63, 1985); Charles Movalli, "Bernard Corey on the Spot" (American Artist, August, 1978); The Rockport Art Association, *Artists of the Rockport Art Association, A Pictorial Record* (1940).

### **An Important Map from the American Revolution**

17. Antoine de Sartine. "**Carte Réduite des Côtes Orientales de l'Amérique Septentrionale Contenant Partie de Nouveau Jersey, la Pen-sylvanie, le Mary-land, la Virginie, la Caroline Septentrionale, la Caroline Méridionale et la Georgie.**" (France: Depot General de la Marine,

1778). Engraving by Petit with beautiful hand color. 23 x 34” at neat line. Sheet: 24 1/2 x 35 1/4” with full margins. Very minor transference. Very minor marginal separations at centerfold, repaired. Minor marginal chip at l.l. A crisp impression in very fine condition. \$5,500.

This highly detailed map of the east coast of North America was created by order of Antoine de Sartine, Secretary of State for the French navy, and published in the same year that France joined America in its war with the British. By 1778, British military forces were focused precisely within the realm of this map—from the Delaware Bay to the St. John River in Florida. While the primary purpose of this map was navigational, it includes not only compass lines and finely detailed coastlines and river systems, but also topographical indications drawn through to the Appalachian Mountains, and details of settlement. Originally prepared for the atlas *Neptune America-Septentrional* the map was also issued separately, as in this example. We may assume that the map was issued separately because it illustrated the entire area of engagement at this point in the American Revolution, and would have been of general interest.

Antoine Raymond Jean Gualbert Gabriel de Sartine, comte d’Alby (1729–1801) had served as the Lieutenant General of Police of Paris before becoming Secretary of State for the French navy. The secret police that he established were internationally famous, and he was often called upon by foreign governments to assist in the apprehension of fugitives, and the like. As Secretary of State, de Sartine increased the naval budget fourfold in anticipation of a conflict with the British. It was also at this time that de Sartine ordered a series of updated nautical charts, including the present example. When the French entered the American War of Independence, de Sartine’s secret police were also engaged in the war effort. In all, de Sartine played a highly important role at this critical juncture in American history.

The strategic role that this beautiful map served in the American War of Independence and its commission by one of the war’s key players make this a highly significant document in American history.

18. Edward Wells. “**A New Map of the Terraqueous Globe according to the latest Discoveries and most general Divisions of it into Continents and Oceans.**” Published in *A New Sett of Maps both of Antient and Present Geography* (Oxford: Edward Wells, 1700–30). Copper engraving with original outline hand color and attractive later hand color. 14 3/8 x 19 7/8” to neat line. Frame: 24 1/2 x 29 3/4.” Some age toning at centerfold. Small stain at top center. Handsomely presented with a hand-decorated mat and gold-toned frame. Overall fine condition. \$1800.

Edward Wells (1667-1727) was a classical scholar, theologian, mathematician and geographer. After pursuing an unsuccessful ministry, Wells went on to teach at Christ Church College at Oxford, his alma mater. Wells authored works on astronomy, chronology, arithmetic, geometry and geography. The present map is dedicated to his student William, the Duke of Gloucester and son of Queen Anne. Although Wells compiled *A New Sett of Maps* for instructional use, the atlas became a popular success as well and so was issued a number of times into the 1730s.

*A New Map of the Terraqueous Globe* includes notations for “undiscovered” areas of the Pacific Rim and arctic regions. An incomplete “New Holland” (Australia) is shown attached to New Guinea, and California is shown as an island. The surrounding illustration includes views of

Oxford, and a number of geographers, perhaps intended as portraits of historic personages. The work was engraved by Michael Burghers, resident engraver at Oxford.

Refs: Phillips, Atlases, No. 531; Tooley, p. 370.