

WILLIAM R. TALBOT

FINE ART, ANTIQUE MAPS & PRINTS

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SPRING 2020



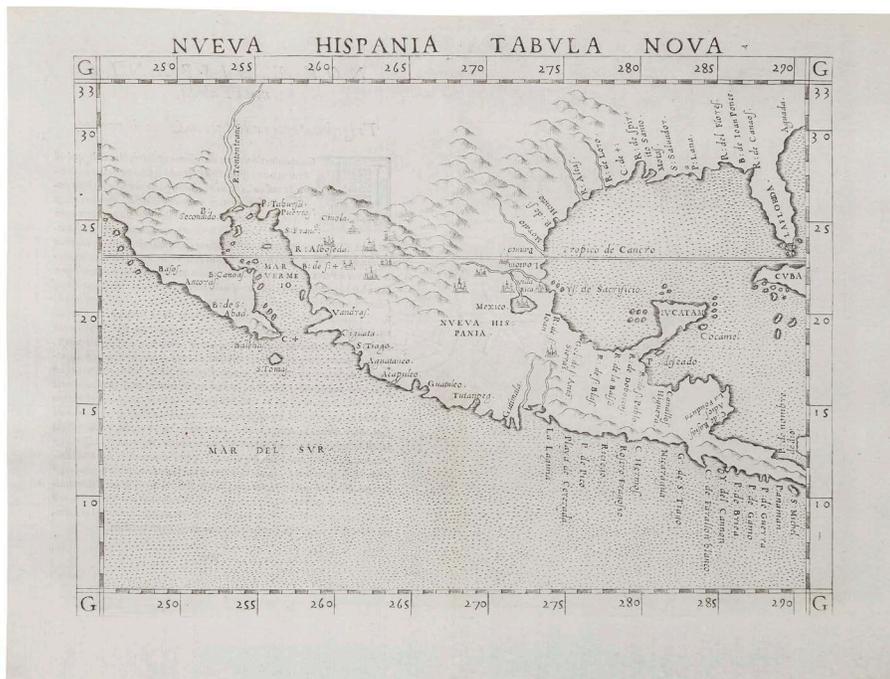
John Speed (c.1551-1629). “A New and Accurat Map Of The World...,” (George Humble, London: 1627). First edition. Published in *Prospect of the Most Famous Parts of the World* (1627). Copperplate engraving with hand color, 15 1/2 x 20 15/32” at neat line. Sheet: 16 1/2 x 21 1/2.” English text on verso: “The generall Description of the World”. Strong impression with bright color; a few minor repairs at top margin and at bottom centerfold; slight toning at edges; a few chipped edges u.l. and l.r. Very good condition. \$16,000.

John Speed's First Edition World Map THE EARLIEST OBTAINABLE WORLD MAP PUBLISHED IN ENGLAND

This wondrous map by **John Speed** showing the world as it appeared in the late stages of the Age of Discovery is the earliest obtainable world map published in England. This present being the first edition published in 1627, and subsequently re-issued in three other states until 1676. Largely based upon William Grent’s extremely rare world map published in London in 1625, Speed’s double hemispheric “Map of the World” drew upon much of Grent’s legends and some of the ornamentation, including the astronomical drawings of eclipses and diagrams of heavenly spheres. The two celestial hemispheres and the four allegorical figures of the elements (fire, earth, air and water) were taken from Hondius’ 1617 world map. Four portrait medallions adorn either side of the hemispheres of the first great circumnavigators, Ferdinand Magellan, Sir Francis Drake, Olivier van Noort, and Thomas Cavendish (referred on the map as Candish). Dedications to the voyages of Columbus, Drake and Cavendish appear in small cartouches in the Western Hemisphere.

Though the cartographic details presented on this map were largely derived from Dutch sources, John Speed presented many firsts on this map. This map was the first to show an insular California and one of the first maps to show ‘New Plymouth’, designated *Plymouth* on the map in present day Massachusetts. Erroneous conjecture also appears throughout this map. In South America, *T[erra] Del Fuego* is open to the Pacific Ocean and close to the shores of the *Strait of Magellan*. On the western coast of North America, a second landmass appears to extend further west into Pacific Ocean, mapped with fabricated place names. An enormous and speculative continent, the *Southerne Unknowne Land*, clinches much of the Southern Hemisphere.

John Speed was the best-known English mapmaker of the seventeenth century. Speed’s work established a market niche for English mapmaking during a period when the Dutch dominated commercial cartographic production. According to Rodney Shirley, this map is one of the most sought after world maps among collectors, and remains relatively scarce on the market.



**One of the Earliest Cornerstone
MAPS of TEXAS, the SOUTHWEST and
MEXICO**

Girolamo Ruscelli's classic map of Mexico, the American Southwest, and the Gulf Coast is an enlarged version of master cartographer Jacopo Gastaldi's prototype map of 1548 which Gastaldi included in his new edition of Ptolemy's *Geography*. For that edition, Gastaldi added his engraved maps of the New World, making "Nueva Hispania" the first map specifically devoted to New Spain and one of the first copperplate maps devoted to a region of the American continent. Thirteen years later, noted geographer Ruscelli produced a revised version of Gastaldi's edition, but with important innovations. The map offered here is the 1562 Latin edition of Ruscelli's variation. He correctly shows the Yucatan and the Baja as peninsulae and improves the geography of the upper Gulf Coast to reflect the explorations of the great early Spanish explorers—Piñeda, Cabeza de Vaca, and Moscoso. The Mississippi River, here named *Rio de Spiritu Santo* was rendered as accurately as the limited experience in the New World allowed.

Girolamo Ruscelli (c.1500-1566). "*Nueva Hispania Tabula Nova*," (Venice: Vincenzo Valgrisi, 1562, Latin text). Published in *Geographia Cl. Ptolemaei*. Second edition. Copperplate engraving uncolored as issued. Sheet: 8 5/8 x 11 3/8." On verso: Descriptive text in Latin. Bright and clean impression. A slightly light strike, but otherwise in excellent condition. SOLD.

**A Superb Example of Ortelius's Beautiful
MAP of SCOTLAND**

The present map by **Abraham Ortelius** offers a bold and fascinating representation of Scotland in the sixteenth century. The map was issued during the reign of James VI, the son of Mary, Queen of Scots, and at a time when the Kingdom of Scotland was still a sovereign state. Ortelius' map is among the very earliest examples of a stand-alone map of the region, and is referenced by scholars for early place names. Ortelius first published his "Scotland" in 1573 as part of the *Additamentum* (addendum) to his *Theatrum Orbis Terrarum*, and included it within subsequent editions of the atlas. The map was based in part on Mercator's wall map of the British Isles from 1564 and is oriented with west at the top. Ortelius was a great compiler of newly discovered facts and information. The *Theatrum Orbis Terrarum* is widely considered to be the first modern atlas, with 70 copper engravings and descriptive text in one volume.



Abraham Ortelius (1528–1598). "*Scotiae Tabula*," (Antwerp: 1584 [1573]). Published in *Theatrum Orbis Terrarum* (Latin Edition). Double-page copperplate engraving with hand color, 13 15/16 x 18 9/16" to neatline. Sheet: 14 9/16 x 19 7/32." Latin text on verso: "Scotia, 10". Very minor chipping at edges; age toning; one small hole at centerfold; old markings in pencil and ink on left side of verso. Good condition. SOLD.

**EARLY ATLAS MAP to ILLUSTRATE
INDIGENOUS AMERICANS**

This important map of the Americas by **Jodocus Hondius** was produced on a stereographic projection to minimize distortion, and derived from a composite of sources. Hondius corrects the traditional 16th century bulge to the west coast of South America and narrows the longitudinal width of New Spain at the Tropic of Cancer. He preserves conjectural place names in northwest North America, *Quivira* and *Anian*, and a north-south axis model of river networks in Brazil used by Dutch mapmaker Claesz. Hondius retains an enlarged North American continent seen on maps of the same period, and continues to map California as an island. *Terra del fogo* (Tierra Del Fuego), at the tip of South America, appears conjoined with present day Antarctica. The map identifies present-day New Mexico and west Texas as part of a region known as *Nueva Granada*. The exuberant Baroque design adds everything from European galleons, Greenland natives hunting a seal, Japanese junks to sea monsters and flying fish. The inset shows an illustration of Brazilian methods for preparing and imbibing a native drink, sculpted from De Bry's *Voyages*.



Jodocus Hondius (1563–1612). “America,” (Amsterdam: 1607 [1606]). From the Latin edition of Gerard Mercator’s *Atlas Sive Cosmographicae...*, Double page copperplate engraving with hand color, 14 9/16 x 19 1/2” to neat line. Sheet: 18 1/2 x 22 1/4” with full margins. On Verso: “345/346” and decorative engravings on both sides. Overall, age toning; some marginal tears; printer’s crease to the right of centerfold. A beautiful copy in fine condition. **SOLD.**

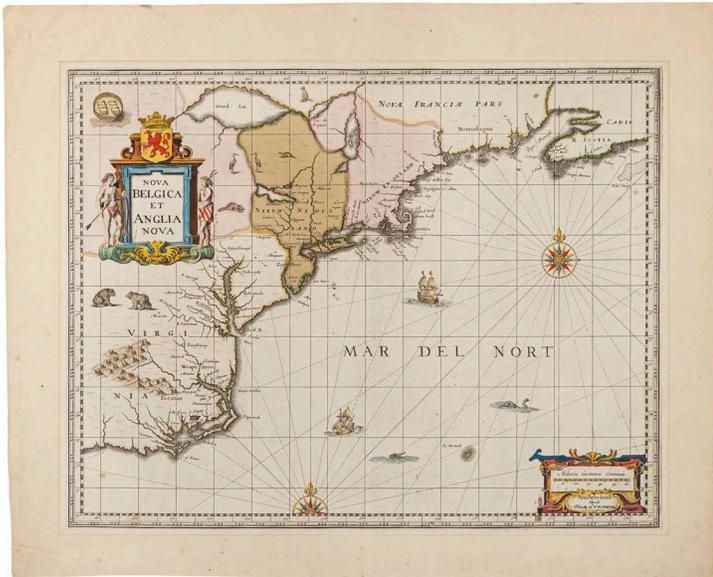
**Ortelius’s Fine
MAP of ANCIENT THRACE in SOUTHEAST
EUROPE**

Abraham Ortelius’s map of ancient Thrace published in the early seventeenth century is largely based on Galstadi’s 1560 map of Southeast Europe, though greatly improved from its earlier sources. Thrace is a geographical and historical region encompassing modern day Bulgaria, Greece and Turkey. The word Thrace is derived from the ancient Greek Thrake or Θράκη (OPAKH) as it is referred to above the title cartouche in the upper left corner. A large mountain range, named *Rhodiidope mons* on this map (Rhodope Mountains) between Bulgaria and Greece, is shown pictorially. Two cartouches at the upper and lower right elaborate on the uncertain locations of places in Byzantium and Thracia. Ortelius shows portions of the Aegean Sea, Black Sea, the Sea of Marmara, and Thrakikon Pelagos, all stipple engraved. This map was published in the *Parergon*, which served mainly as an appendix of Ortelius’ most famous atlas, *Theatrum Orbis Terrarum*, and was comprised of both classical and biblical themes, including the wanderings of Odysseus, Abraham and Paul the Apostle.



Abraham Ortelius (1528–98). “Thraciae Veteris Typus...[Map of Ancient Thrace],” (Jan Wierix, Antwerp: 1608/12 [1585]). Published in *Theatrum Orbis Terrarum*. Double-page copperplate engraving with hand color, 14 x 18 3/4” at neckline. Sheet: 18 1/16 x 22 15/16.” Italian text on verso: ‘La Thracia’. Wide margins; running platemark u.l. margin; repaired centerfold on verso; a few edge tears in l.c. and u.c. margin; minor fox stains lower margin. Good condition. \$850.

Valk and Schenk's Edition
**of JANSSON'S INFLUENTIAL MAP of the EAST COAST
 OF NORTH AMERICA**



This map by **Petrus Schenk** and **Gerard Valk** is one of the fundamental prototype maps of America of the seventeenth century, and highly valued as a detailed record of early European colonies of New England, New France, New Netherlands, and Virginia. Dutch mapmaker Jansson first laid out the model and nomenclature of this map in 1651. The present is a rare example of a third edition of the original Jansson plate, printed after Schenk acquired the plates at public auction in 1694, and providing the best representation of North America's eastern coastline from North Carolina to Nova Scotia. Many old place names appear *Fort Orangen* (Albany), *Plymouth* (Plymouth), *Natocko* (Nantucket Island), *Manbattes* (Manhattan Island), *Jamestow* (Jamestown). In addition to its cartographic details, this map also offers a fine rendering of a northeast Native American village with a wood timber palisade. Wildlife dots the landscape, and in the Atlantic Ocean ships sail amongst sea monsters.

Petrus Schenk (1660-1711)/**Gerard Valk** (1652-1726). "*Nova Belgica et Anglia Nova [New Belgium and New England]*," (Amsterdam: c.1694 [Jansson:1651]). Third edition. Double-page copperplate engraving with original handcolor. 15 1/2 x 20 1/16" at neat line. Sheet: 19 x 23 1/2." Strong and bright impression with fine oxidation of hand color on verso; slight marginal toning at edges; two ink spots in top margin; some ink stains and rubbing on verso. Very good condition. \$2,800.

De Ram's Impressive Baroque
MAP of ROME

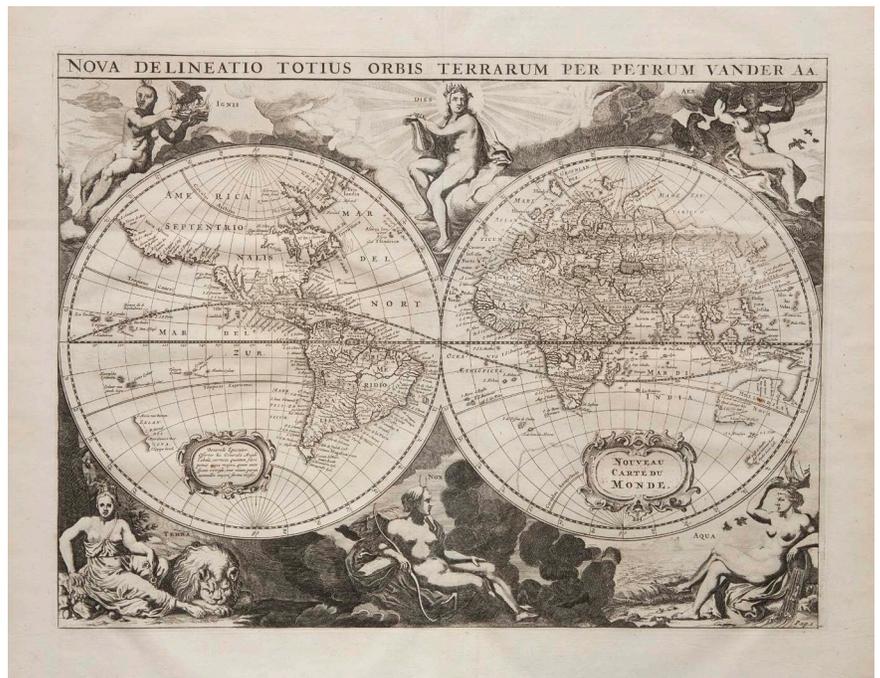
This spectacular bird's eye view of Rome by **Joannes De Ram** published in 1696 by his widow, is based on Italian architect Giovanni Battista Faldi's influential wall map of Rome of 1676. De Ram's plan of Rome is oriented so that East is at the top and West is at the bottom. It records the streets, churches, buildings, fountains, piazzas, bridges, landscaping, and statues within the fortification walls of the old city, including Vatican City and the *Castel Sant'Angelo* (Mausoleum of Hadrian) near the banks of the Tiber River in the lower left corner. The superb quality of the engraving honor the details of the city's many historically prominent structures, e.g., St. Peter's Basilica with Bernini's curving colonnade, the first bridge across the Tiber called *Ponte Sisto*, and the Coliseum located just right of the center. Three large cartouches list the city's numerous churches, palaces and colleges. De Ram's map celebrates the hallmarks of seventeenth century Baroque style: beautiful engraving, exceptional detail, gorgeous color, and impressive cartouches in the upper left and right corners.



Joannes De Ram (1648-1693). "*Novissima Et Accuratissima Delineatio Romae Veteris . . . [New and Accurate Delineation of Old Rome...]*," (Amsterdam: 1696). Double-page copperplate engraving with full and outline hand color, 19 7/8 x 23 9/32" at neat line. Sheet size: 21 1/4 x 25." Latin and Italian text. Very minor age toning; few minor printer's creases at centerfold; some wrinkling and staining in l.r. corner; a few chipped edges and ink mark in top margin. Fine condition. \$2,000.

**Van der Aa's Beautiful
MAP of the WORLD**

This double hemispheric world map by mapmaker **Pieter Van der Aa** shows the understanding of the world at the beginning of the eighteenth century. Van der Aa's maps were largely based on other maps published by well known French cartographers of the time, such as De Fer and Delisle. Though remarkably accurate for its period, the map conveys large areas of the world undiscovered and left blank. Van der Aa attempted to map out the west coast of North America, though a portion of the Northwest is largely missing, thus mapping *C.[ape] Mendocino* in present day Alaska. California is shown as an island. The southern tip of Tasmania near *Hollandia Nova* (Australia) is next to an inscription referencing its early name, *Van Diemen's Land*. Large inland lakes are speculated in both South America and Africa. Greenland is shown attached to the North American continent. New Zealand and Japan are vaguely defined.



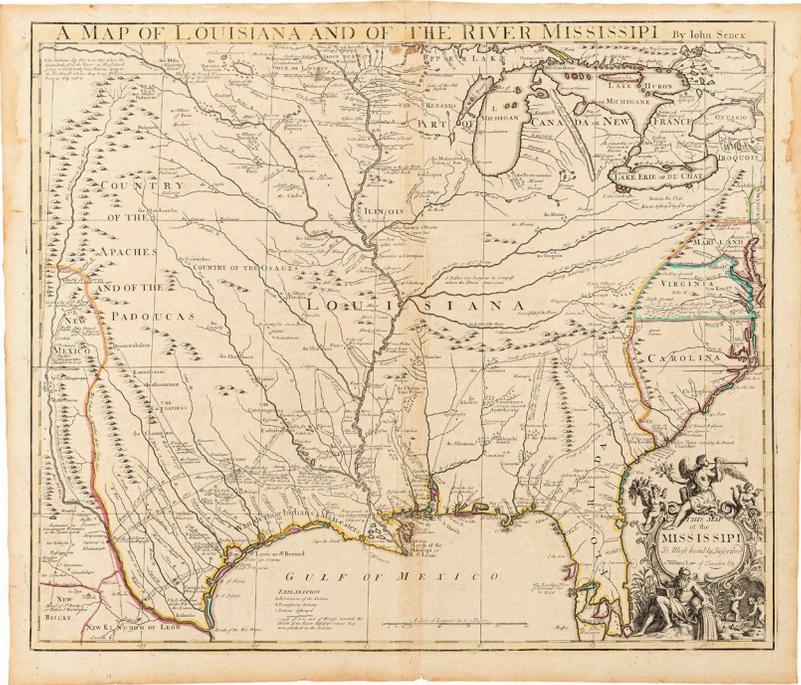
Pieter Van der Aa. (1659-1733). “*Nouveau Carte Du Monde [New Map of the World],*” (Leiden:c.1703). Copperplate engraving on paper. 10 5/16 x 14 9/16” to neatline. Sheet: 15 1/4 x 16 9/32.” Overall age toning; weak impression c.r.; minor tear at top center; one fox stain c.r. Fine condition. \$2,500.

**HOMANN'S FAMOUS “BISON” MAP of the
MISSISSIPPI BASIN**



German cartographer **Johann Homann's** “Louisiana Province” is one of the most attractive early maps of the American interior—as well as being politically provocative. It represents essentially the eastern half of the United States, but focuses on the enormous region called “La Louisiane,” the ownership of which had been a political hot button between Spain and France throughout the 1700s. Homann’s model for the present map was Delisle’s important “*Carte de la Louisiane et du Cours du Mississipi*” of 1718. Delisle labeled the territory west of the Appalachians as “La Louisiane”, assuming a French proprietorship that provoked angry protests from the Spanish and British governments. Homann repeated the label on the present map, thus perpetuating a cartographic war in which the mapmakers of each country issued publications showing their preferences toward political claims. The map may even have been commissioned by the *Companie des Indes* (commonly known as the Mississippi Company), as its coat of arms tops the vignette of the American bison. This decorative map includes a view of Niagara Falls, and an early representation of bison with Native Americans.

Johann Baptist Homann (1664-1724). “*Amplissima Regionis Mississippi seu Provinciae Ludovicianae . . [Mississippi Basin and Louisiana Province],*” (Nuremberg: Io. Bapt. Homanno, c. 1720 [-1763]). Double-page copperplate engraving with bright original full and outline hand color, 19 1/2 x 23” at neat line. Handsome gold tone frame: 28 1/4 x 31 3/4.” Latin and French text. Very minor and faint foxing in “Floridae” and lower centerfold; one smudge, u.l. Excellent condition. \$3,500.



FIRST ENGLISH MAP of FRENCH LOUISIANA and MISSISSIPPI VALLEY

This handsome map by **John Senex** is a British copy of Guillaume Delisle's influential "Carte de la Louisiane et du Cours du Mississipi" of 1718, which is generally regarded as the main source of all later maps of the lower Mississippi and surrounding areas. The reputation of the Delisle map rests on its detailing of the lower Mississippi River, and the region adjacent to the Gulf of Mexico. It also is the first map to trace Hernando de Soto's expedition of 1540. Senex includes the de Soto route as well as those of explorers Henri de Tonty and Louis de St. Denis. He also reproduces Delisle's early designation of Texas in the phrase "Mission de los Teijas established in 1716". An appearance of Santa Fe, New Mexico appears on the left side of this map. An inscription nearby, "New City of St. Mary De Grado Founded in 1705" refers to a short lived reference to present day San Ildefonso Pueblo, named by Spanish governor Francisco Cuervo y Valdés who also founded the city of Albuquerque.

John Senex (c.1678–1740). "A Map of Louisiana and of the River Mississipi," Published in *A New General Atlas, containing a geographical and historical account of all empires, kingdoms, and other dominions of the world . . .* (John Senex, London:1721). Copperplate engraving with original outline color, 19 x 22 7/16" at neatline. Sheet: 20 1/2 x 24 1/16." A damp stain u.l. and u.r.; age toning at edges; printer's crease at centerfold; some very minor chipping at edges; four spots at top of map. Overall, very good condition. \$2,800.

Bellin's Extraordinary MAP of FRENCH DOMINIONS IN NORTH AMERICA

This map by **Jacques Bellin** shows the extent of French settlements from east of the Appalachia Mountains to north in the Great Lakes region, south to the mouth of the Gulf of Mexico, and just west of the Mississippi River collectively known as "Louisiane". Published during the Seven Years War (also known as the French-Indian Wars) and six years before the Treaty of Paris (1763) was signed, the treaty to effectively end French rule over most of their original territories in North America. Though the focus of this map centers on the Mississippi River and the proliferation of French forts, many notable towns, Native American settlements are also charted here. Other forts are shown such as New Orleans in present day Louisiana, Pensacola in present day Florida, *Fort Duquene* (Fort Duquesne) in the Ohio River Valley. Interestingly, this map also extends further west showing *Nouveau Mexique* (New Mexico) and its capital, Santa Fe. The area between the Mississippi River and the Rio Grande River remains relatively unknown.



Jacques Nicolas Bellin (1703-1772). "Carte De La Louisiane et Pays Voisins [*Map of Louisiana and Neighboring Countries*]," (Paris:1757). Copperplate engraving with hand color. 8 13/16 x 11 15/16" to neat line. Sheet: 11 3/16 x 15 1/16." Minor toning at edges. Overall, excellent condition. \$650.

Vaugondy's Rare

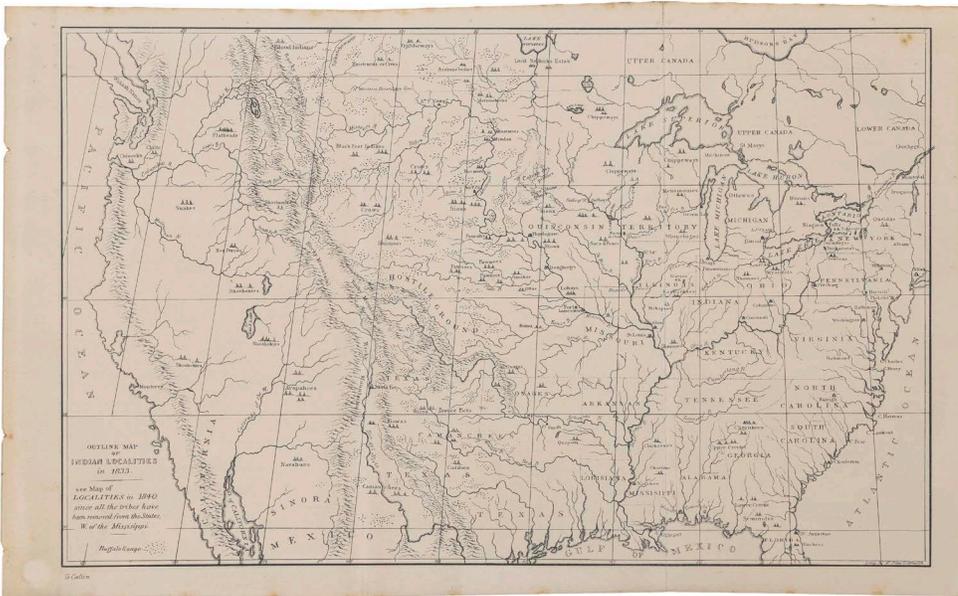
**MAP of the AMERICAN SOUTHWEST,
CENTRAL AMERICA and CARIBBEAN**

Didier Robert de Vaugondy published this scarce map in the mid eighteenth century during a decisive time in American history. Published just after the American Revolutionary War and just before the boundaries were set between the British Empire and the United States in North America. The Treaty of Paris was signed to end the Revolutionary War. Special provisions in the treaty provided Britain and Americans perpetual access to the Mississippi River, shown flowing inaccurately west of New Orleans, Louisiana. Also shown in great detail are the Spanish possessions in present day Mexico, Central America and islands throughout the Caribbean Sea. A lot of the place names that map this area have not changed, including *Acapulco* and *Merida* in Mexico, *Carthagène* (Cartagena) and *Bogota* in Colombia, and *Havane* (Havana) in Cuba. The French dominion in North America, *Louisiane*, is shown east of the Mississippi River to New England, which France would cede to the United States after the Louisiana Purchase in 1803.



Didier Robert de Vaugondy (1723–1786). “*Nouvelle Espagne, Nouveau Mexique, Isles Antilles*,” (Paris: 1778). Published in *Nouvel Atlas Portatif* (1778). Double-page copperplate engraving with fine outline hand color. 9 3/8 x 12 1/32” at neatline. Sheet: 11 5/16 x 16 15/32.” Manuscript number “44” on verso. Inset map u.r.: “Isles Açores ou Tercères.” Strong impression with bright color on laid paper; wide margins. Two tears in left and right margin; old hinge remnants on verso. Very good condition. \$450.

**Catlin's Fascinating
MAP of NORTH AMERICAN
TRIBES**



George Catlin (1796-1872). “*Outline Map of Indian Localities in 1833*,” (London: c.1841). Published in *Catlin's Letters and Notes on the Manners, Customs, and Condition of the North American Indians*, 2nd ed., Vol.1. Lithograph on paper, 8 3/16 x 13”. Sheet: 8 15/16 x 14 15/32.” Two fold map and uncolored as issued; some minor foxing and staining on top and bottom edges; few fox stains u.r. corner; repair at l.l. corner. Very good condition. SOLD.

This detailed map by **George Catlin** depicts the locations of Native American tribes found throughout the United States and Canada in 1833. The Western portion of the United States is mostly blank and contains erroneous information in the Great Basin region derived from Fremont's map, including an east-west flowing river. Texas is shown as independent with its northern and western border extending well into the Rocky Mountains into areas of present day New Mexico and Colorado. Of special interest on this map, is the depiction of the grazing range of the North American buffalo, which extends throughout the entire plains region and even into Mexico. The entire Midwest north of the Arkansas River and Texas is labeled “Hostile Ground”, most likely referring to the Comanche and Apache tribes, and their wide mobility in this area. This map was published in Catlin's *Letters and Notes on the Manners, Customs, and Condition of the North American Indians* (second edition) around 1841, which was an important record of the customs of every North American tribe that he encountered in the West.

Greenleaf's Classic
**MAP of NORTH AMERICA DURING the WESTERN
 EXPANSION**

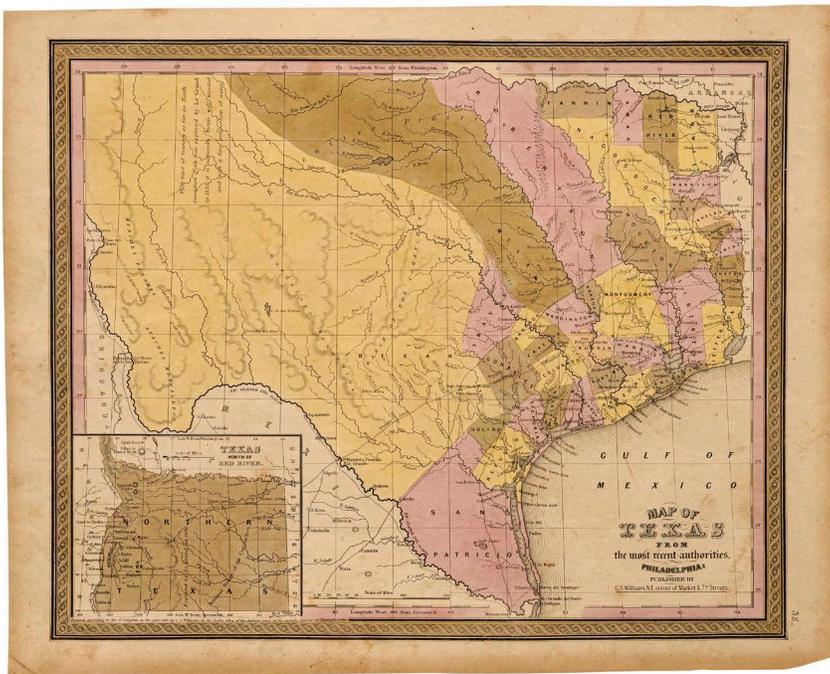
Jeremiah Greenleaf produced this interesting 1842 map of North America showing the result of many settlers settling the new American west. It includes borders and separate coloration for the United States and its territories, Mexico, British possessions, and Russian possessions. Although colored the same as the U.S., Texas was still a republic when this map was issued. Nevertheless, its boundaries are drawn with dashed lines, extending to the Sabine River in the east, to the Red River in the north, and to the Nueces River in the west. The sprawling Oregon Territory was a jointly occupied by the U.S. and Great Britain at this time. From 1839 to 1842, the earliest emigrants arrived via the Oregon Trail, followed by the Great Migration of 1843. This map also shows that all lands south of Oregon Territory and west of the Rockies were part of Mexico, along with an area east of the Rocky Mountains. Interesting details include the locations of major Indian tribes.

Jeremiah Greenleaf (1791-1864). “*North America,*” (Brattleboro, Vermont: G. R. French, 1842 [1840]). Published in *A New Universal Atlas*. Copperplate engraving with original full hand color. 12 1/2 x 10 7/8” at neat line. Sheet: 14 5/16 x 12 1/4.” Strong impression; bright color; some marginal spotting; marginal crease, l.r. Very fine. \$750.

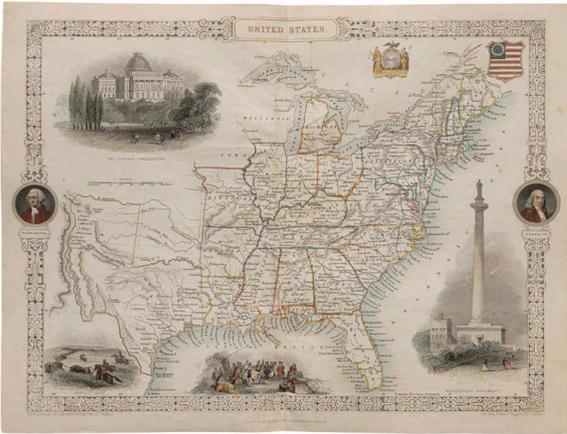


Mitchell's Excellent Map of the Republic of Texas
PRIOR TO THE COMPROMISE OF 1850

Samuel Augustus Mitchell's superb atlas map of Texas—one of the prize maps from his *New Universal Atlas*—shows the region in 1845, the last year of the Texas Republic. The Republic of Texas claimed its borders from the Gulf of Mexico in the south, to West of the Rio Grande River into parts of present day New Mexico. The United States annexed Texas in December of 1845 and it was officially admitted it into the Union as a state in February of 1846. This map of Texas shows a well-settled eastern portion, and vast tracts of land to the west less inhabited. Settlements, colonies, towns, roads, a note on Alexander LeGrand's exploration of the High Plains in 1833, locations of Indian tribes, mountains, rivers, creeks, and lakes round out the details of the piece, with the *Presidio del Norte et de las Yuntas* (El Paso) at the extreme western boundary. Many notes are written referring to the fertility of land in the east as well as important indigenous groups, the Apaches and Comanches. Texas's boundary extended to parts of present day New Mexico and Colorado until the Compromise of 1850.



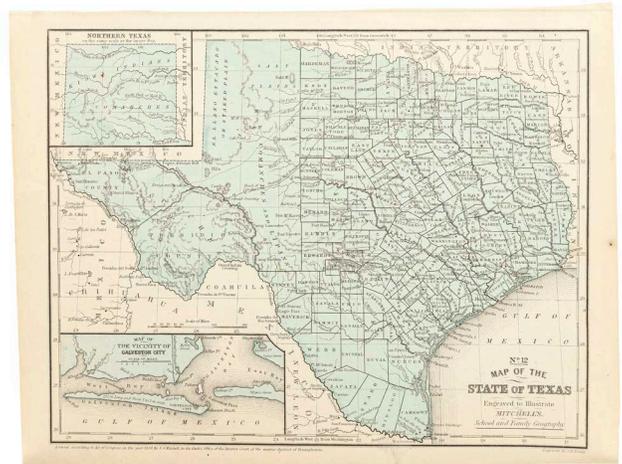
Samuel Augustus Mitchell (1790-1868). “*Map of Texas ...*,” (C.S. Williams, Philadelphia: 1846 [1845]). First edition. From *A New Universal Atlas . . . with a special map of each of the United States*. Lithograph with original full hand color. 12 1/16 x 15” to decorative border. Sheet: 13 1/2 x 16 32/32.” Inset, l. l.: “Texas North of Red River”. Overall age toning; uneven corner l.r.; a few minor smudges at top, l.r., l.l.; one very small hole in “Montgomery”. Very good condition. SOLD.



John Tallis (1817-1876). “*United States*,” (London, Edinburgh & Dublin: J. & F. Tallis, c.1850). Steel engraving with fine original outline hand color. Early edition. 9 1/2 x 12 9/16” to decorative border. Sheet: 10 1/2 X 13 7/8.” Blank on verso. Very minor faint staining in u.r. margin; light foxing u.l. corner; one split l.l. margin. Fine condition. SOLD.

***Mitchell’s Detailed* MAP of TEXAS FROM HIS SCHOOL ATLAS**

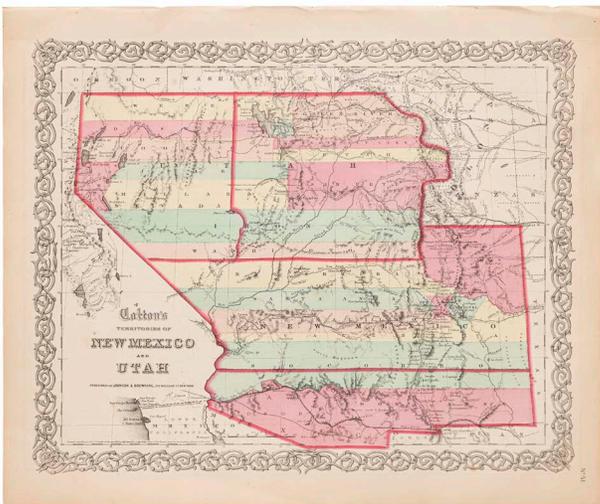
This edition of **Samuel Augustus Mitchell’s** “Texas” was published in *Mitchell’s School and Family Geography Atlas*, one of several atlases he published, in approximately 1867. This map shows Texas more than thirty years after statehood with its present day boundaries with Mexico at the Rio Grande River and Louisiana at the Sabine River. The Rio Grande was a great source of dispute between New Spain and Texas for many decades. Shown on this map is the evidence of the progress of settlement in the state in the late nineteenth century, with roads and towns concentrated to the east. County lines are delineated creating a strong graphic representation of the densely developed eastern part of the state contrasted with the more expansive counties to the west. Highly detailed information includes stagecoach roads, railroads, towns, forts and rivers. The map also shows adjacent parts of New Mexico, west of Texas’ panhandle and Indian Territory to the north.



Samuel Augustus Mitchell (1792–1868). “*Texas*,” (Philadelphia: c.1858-67). Published in *Mitchell’s School and Family Geography Atlas*. Lithograph with hand color, 8 1/8 x 10 5/8” at neatline. Sheet: 9 x 11 13/16.” Inset maps, l.l., “Map of The Vicinity of Galveston City”, u.l., “Northern Texas.” Map of “Iowa, Missouri, Illinois” on verso. Uneven edges; minor ink stains c.r., l.l. Very good condition. \$300.

***A Very Scarce Issue of Colton’s Great* MAP of the SOUTHWEST BEFORE COLORADO STATEHOOD**

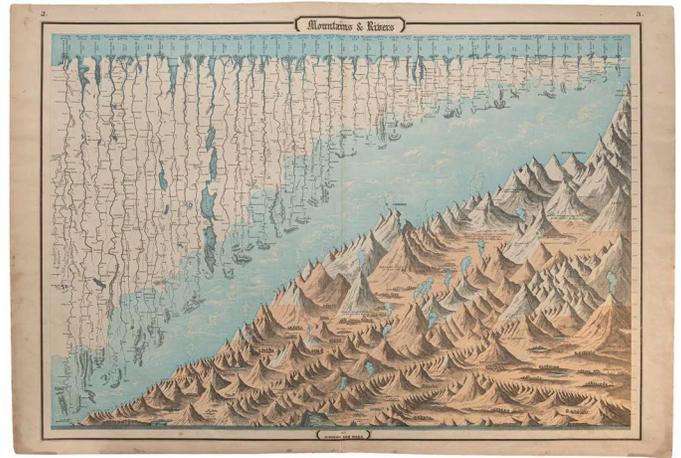
This rare issue of **Joseph H. Colton’s** important territorial map of the American Southwest records a snapshot of regional boundaries emerging in the mid 1800s. The configurations of all the future southwestern states are testify to the remarkable period during which the enormous land area in Western America was carved up to eventually form Nevada, Colorado and Arizona in addition to Utah and New Mexico, the subject of the present map. This map presents an early horizontal configuration for Arizona territory. It’s designated as a narrow strip of land below Socorro proto-county in New Mexico with the first appearance of a defining dash-dot border at 33.5° north separating the two territories. An early appearance of Colorado is shown, called *Colona*, the first provisional name for Colorado Territory. Kansas here appears in its early spelling *Kanzas*. New Mexico extends in a long rectangle across today’s northern Arizona all the way to the California border. Utah encompasses Nevada and a chunk of western Colorado as far east as Long’s Peak.



Joseph. H. Colton (1800-1893). “*Colton’s Territories of New Mexico and Utah*,” (New York: Johnson & Browning, 1859-60). Eighth State. Published in *Colton’s General Atlas*. Lithograph with bright original hand color. 12 3/4 x 15 5/8” at decorative border. Sheet size: 14 25/32 x 17 15/32.” Full margins; slightly rough upper margin. Overall, very good condition. \$1,500.

Johnson's Classic Chart
SHOWING HEIGHTS and LENGTHS of PRINCIPAL
MOUNTAINS AND RIVERS

Alvin Jewett Johnson's chart of the world's greatest mountains and rivers is a striking encapsulation of the kind of encyclopedic information that map makers of the late nineteenth century sought to include in their world atlases. Through the distortion of straightening the courses of forty-three rivers, their lengths are graphically compared. For each continent that is included, a line of highly stylized mountains is projected diagonally across the chart. Also in this section are numerous illustrated facts such as the elevations of important cities, glaciers, and tree lines. This comparative chart proved very popular in its time, and stands as an example of how the discipline of geography was then focused on the descriptive and measurable aspects of the world.



Alvin Jewett Johnson (1827-1884). "*Mountains & Rivers,*" (New York: Johnson & Ward, 1862). Published in *Johnson's New Illustrated Family Atlas, with Descriptions, Geographical, Statistical, and Historical*. Double-page lithograph with original hand color. 16 1/4 x 25 1/32" at border. Sheet: 17 7/8 x 26 1/8." A strong impression with good color; light age toning at centerfold; a few stains in left, right and bottom margin; two soil stains l.l. and l.r. corners. Overall, fine condition. **SOLD**

A Civil War Era Map of Texas and
THE FIRST EDITION to SHOW KING'S FIGHT

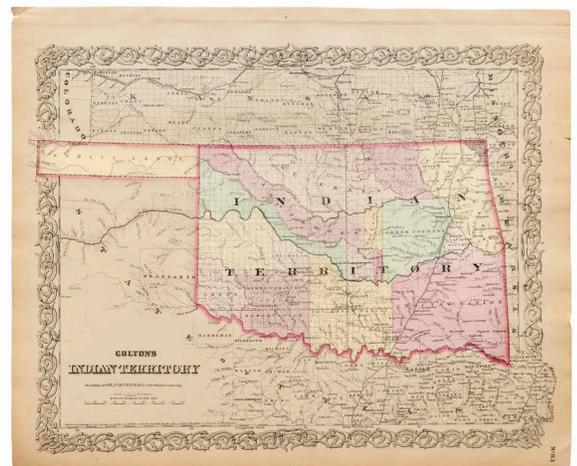


Alvin Jewett Johnson's beautiful double-page county map of Texas shows excellent period detail including Civil War era military forts, wagon roads and railroads. The huge proto-counties of El Paso, Presidio, and Bexar take up the entire, largely unsettled, area of West Texas, while the explosive settlement in the eastern and southern parts of the state is well recorded. A forest shown at the Red River is Lower Cross Timbers, which was considered in 1834 by the U.S. Government to be the "western boundary of habitable land." Marking an event from the Texas Revolution, the site of "King's Fight" appears on the Mission River in Refugio County. The three "German Settlements" located in Llano County were established in 1847 on a land grant by the German Emigration Company. The only indication of Native American occupied lands appears within the inset *Plan of the Northern Part*. Likewise, the naming of the "Goo al pah or Canadian River" reveals imminent changes in settlement as well as place names.

Alvin Jewett Johnson (1827-1884). "*Johnson's New Map of the State of Texas,*" (New York: Johnson & Browning, 1861). Published in *Johnson's New Illustrated (Steel Plate) Family Atlas, with Descriptions, Geographical, Statistical, and Historical*, pp. 39-40. Double-page lithograph with original full hand color. 16 23/32 x 23 31/32" to decorative border. Sheet: 18 x 26 1/2" Three inset maps: "Plan of Sabine Lake," "Plan of the Northern Part of Texas," and "Plan of Galveston Bay." Strong impression with fine color; marginal toning; one fox stain l.r.; some yellowing at center fold, l.r. Overall, excellent condition. \$1,200.

Colton's Superb
MAP of INDIAN TERRITORY

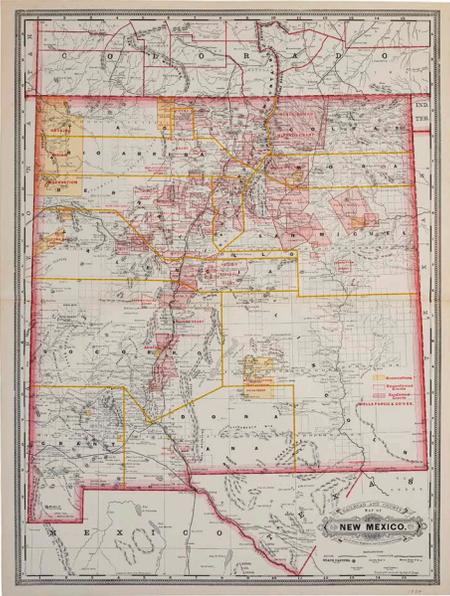
This map of Indian Territory by **G.W. Colton** shows the vast tracts of land that were assigned to the Cherokee Nation, Creek Nation, Seminole Nation, Choctaw Nation and Chickasaw Nation, known collectively as the Five Civilized Tribes. The concept of Indian Territory came out of a desire for assimilation after a policy of forced removal dislocated the five Native American tribes and others from the Southeast and Midwest United States to what is now Oklahoma in an event known as the *Trail of Tears*. The U.S. government passed the Dawes Severalty Act of 1887, which made U.S. settlement of Indian Territory a certainty. Yielding to pressure from cattlemen in the surrounding states and to railroads planning construction through unassigned lands of Indian Territory, the U.S. government designated the western portion, Oklahoma Territory and open for Anglo settlement. This was reiterated in 1890 when the U.S. government mandated the eastern half the area held by the Five Civilized Tribes and others could never be altered that is, until Oklahoma state hood in 1907.



G.W. Colton (1800-1893). "*Indian Territory,*" (New York: G.W. & C.B. Colton, 1876). Published in *Colton's General Atlas*. Lithograph with bright hand color, 12 11/16 x 16 1/4" at decorative border. Sheet size: 14 17/32 x 17 1/2." Text on verso: "Kingdom of Portugal". Full margins; two minor tears in u.l. and right margin; one chipped edge u.r. corner; age toning. Overall, excellent condition. **SOLD**.

Cram's Remarkable

MAP of NEW MEXICO'S RAILROADS AND LAND GRANTS

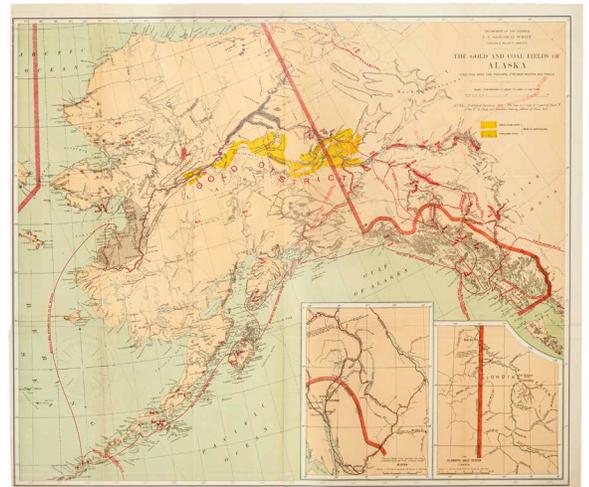


George Cram's map of New Mexico is interesting for its many railroad lines, county delineations, Native pueblos and reservations, and land grants as they appeared in 1884. The abundant railroads that intersect the region indicate the rapid progress of the territory at the time before reaching statehood. The Santa Fe Railroad reached New Mexico in 1878. Many new towns sprung up and old towns were enveloped like the establishment of *New Albuquerque*. Its rival, Southern Pacific, completed their railroads between the Rio Grande Valley and Arizona Territory in 1880 as seen in the Territory's southwest. In the northern part of the state, the Rocky Mountains are shown extending from Colorado along with their separate range names. Many rivers are mapped, including a well-detailed survey of the Rio Grande River flowing through the center of the Territory. The George F. Cram Company was an important publisher of railroad maps, and this expertise carried into his atlas maps.

George F. Cram (1842-1928). "*Railroad and County Map of New Mexico*," (Chicago: George F. Cram, Chicago, 1884). Lithograph with printed color. 22 1/4 x 16 3/8" at neat line. Sheet: 23 1/8 x 17 1/2." Published in Cram's Standard American Atlas Of The World. Author's inscription l.r.: "Copyright secured by Geo F Cram". "Index to Cram's Map of Nevada and New Mexico" on verso. Issued folded at center; minor marginal age toning; very minor tear right margin at centerfold. Excellent condition. \$875.

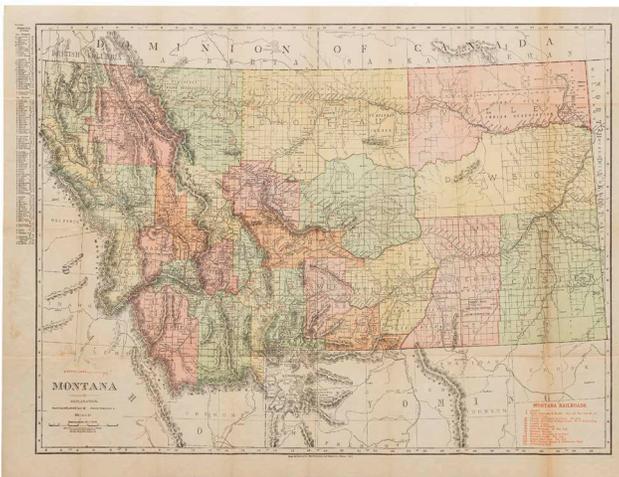
IMPORTANT ALASKA GOLD RUSH MAP

This outstanding map of Alaska's gold and coal deposits published by the **United States Geological Survey** shows Alaska, its coastal islands, and portions of Yukon and British Columbia in Canada. America purchased the Alaska colony from the Russian Empire in 1867. Though often called "Seward's Folly", the purchase of Alaska from Russia was vindicated when a very large gold deposit was discovered in Yukon in 1896—marking the beginning of the "Yukon Gold Rush". The focus of this present map is the survey of deposits gold and coal at the height of gold rush fever in 1898. The key on the right side of the map shows *Birch Creek Series* and *Fortymile Series*, both areas of a series of gold rushes that occurred before the Yukon Gold Rush. *GOLD DISTRICT* is written significantly across most of the central part of Alaska, suggesting more gold as well as coal mining were imminent. Hopeful prospectors called "Klondikers" used the ports of Dyea or Skagway to march up several different trails to the Klondike region.



Samuel Franklin Emmons (1841-1911)/U.S. Geological Survey (1879-). "*The Gold and Coal Fields of Alaska*," (Washington, D.C.: Jan, 1898). Lithograph with printed color. Shrink wrapped sheet: 24 9/16 x 29 1/2". Two inset maps l.r., "Trails from Tide Water to the Headwaters of the Yukon River, Alaska" and "The Klondike Gold Region, Canada". Some minor creases at top; uneven left edge; some minor red ink transference c.r. and u.r. Very good condition. \$595.

STRIKING MAP OF MONTANA



Rand and McNally's map of Montana is most impressive. It shows all the existing railroads that traversed the state in the early 1900s, as well as towns, villages, Native American reservations, national forests, mountain ranges shown in hachure, rivers and lakes. In addition, Montana's railroad routes are marked with red numbers that refer back to the key in the lower right portion of the map. This map was first published by Rand, McNally & Co. in 1892 with subsequent new editions to meet the needs of a rapidly changing state. Accompanying this attractive map is the original *Pocket Map and Shipper's Guide* that adds some anecdotal as well as historical context. This map illustrates early county lines; many to the north were to be redrawn later. The Big Sky state's capital, *Helena*, is mapped along with other major cities at the time like Livingston, Bozeman, Billings, Missoula and Great Falls. Seven major Native American reservations are shown, such as the Fort Belknap Reservation, Crow Reservation, Blackfeet Reservation, amongst others.

Rand, McNally & Co (1868-). "*Montana*," (Chicago: Rand, McNally & Co., 1911). Lithograph with five printed colors. Map accompanies the booklet: The Rand-McNally Indexed County and Township Pocket Map and Shipper's Guide of Montana; slight staining l.l. on cover. 19 x 25 31/32" at neat line. Sheet size: 21 1/32 x 28 1/16". Some toning at issue folds; marginal age toning; minor staining l.l and c.l. Otherwise, excellent condition. SOLD.



Arnold Rönnebeck (1885–1947). “*Rain in the Jemez Mountains, N.M.*,” 1931. Lithograph, no. 19 of 50. Sheet: 11 7/16 x 15 25/32.” Signed in pencil, l.r.: “Arnold Rönnebeck, 31.” Titled in pencil, l.l.: “Rain in the Jemez Mountains, N.M. #19/50.” Framed with custom, archival black lacquer finish by Frames 27th New York and matted: 20 1/4 x 24 3/4.” Wide margins; very small repaired tear in u.l. margin; minor handler’s crease in right margin. Excellent condition. \$10,500.

An Extraordinary and Rare View of the Spectacular Jemez Mountains
by **ARNOLD RÖNNEBECK**

Initially trained as a sculptor at the Berlin Royal Art School, the German-born lithographer **Arnold Rönnebeck** brought what can only be called a sculptural vigor to his landscape subjects in two dimensions. A robust three-dimensionality certainly underlies the dynamism in the lithograph offered here, in which the artist depicts a cloudburst over the Jemez Mountains of northern New Mexico. Rönnebeck conveys the fury of the storm through a series of interlocking diagonals by which he defines clouds and sheets of rain. He juxtaposes the agitated diagonals of the raging winds and rain against the orderly geometry of the solid landforms below—a statement on the clash of primeval forces in nature.

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 visiting Taos, 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 he met his future wife, 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 lithographs. The present work is a vigorous interpretation of the New Mexican landscape that reflects Rönnebeck’s aesthetic grounding in international modernism.

**The FINEST and EARLIEST VIEW of the
SAN FRANCISCO MISSION**



This magnificent and important print by **Ludovik Choris** is the earliest rendition of the Native people of the Mission of San Francisco. It was originally published in a set of fourteen prints in *Voyages Pittoresque...* (1822) that depict California subject matter and early views of the San Francisco area. The plates in this book offered pictorial representations of the people, landscape and artifacts of the still mysterious islands off of the Pacific, the California and the Northwest coastline. Choris' account of the Presidio of San Francisco and mission, as it relates to his prints of the region, includes the following, which mentions many of the subjects he chose to depict: "...Two leagues to the southeast of the presidio and on the southern shore of the harbor is the Mission of San Francisco, which makes a fair sized village. The mission church is large and connected with the house of the missionaries, which is plain and reasonably clean and well kept... The village is inhabited by fifteen hundred Indians; there they are given protection, clothing and an abundance of food..."

Ludovik Choris (1795-1828). "*Danse des habitans de Californie à la mission de St. Francisco [Dance of the Inhabitants of California at the Mission of San Francisco]*," (Paris:1822). Lithograph on paper. Published in *Voyage Pittoresque... autiour du Monde*, 1822. Gold tone wood frame with gold tone fillet and acid free mat, 18 1/2 x 22 3/4". Excellent condition. \$5,500.

**BIERSTADT'S ICONIC IMAGE of
MANIFEST DESTINY**

In the spring of 1859, **Albert Bierstadt** joined a government survey expedition to the Nebraska Territory. At the Wind River Range of the Rocky Mountains, he made sketches for his monumental painting, "The Rocky Mountains, Lander's Peak" (collection of the Metropolitan Museum of Art, New York), completed in 1863. This work propelled Bierstadt into the first rank of American artists with remarkable rapidity. Albert Bierstadt was more than the great recorder of the American western landscape. He possessed, according to Nancy K. Anderson, a "near-perfect combination of technical expertise, European experience, national enthusiasm, and marketing savvy—everything required to turn the western landscape into an iconic image of national definition." To capitalize on the success of his painting, Bierstadt sent the painting on tour, accompanied by promotional flyers and a subscription ledger for ordering an engraving. He engaged James Smillie, America's premier landscape engraver, to execute the print. The engraving, which took three years to complete, was hailed as the most important work of Smillie's career.



Albert Bierstadt (1830–1902). "*The Rocky Mountains*," (New York: Edward Bierstadt, 1866). Steel engraving on silk by James Smillie, black and white as issued. Image: 16 3/4 x 28". Signed in plate, and dated 1863, l.r. Period frame with gold liner, old glass and recent mat: 31 1/2 x 42 1/4". Old label on verso. Strong impression; some toning in mountains and sky. Very good condition for this beautiful print after Bierstadt's monumental painting. SOLD.

**An EXCELLENT EXAMPLE of
MORAN'S MOST FAMOUS VIEW of the
GRAND CANYON**

This famous, large-scale rendition of the Grand Canyon was produced by **Thomas Moran** as part of a promotional campaign by the struggling Santa Fe Railway after a disastrous reorganization in the 1890s. In the first of several major investments in Thomas Moran's art, the railroad commissioned the well-known landscape artist to travel at its expense to the Grand Canyon to paint the majestic scenery. Moran's initial trip for the company occurred in 1892. In 1912, twenty years after the first purchase of Moran's art, the SFRR bought another painting from which it printed 2,500 chromolithographs. This oil, *The Grand Canyon from Hermit Rim Road*, remains in the railroad's corporate collection, and the chromolithograph offered here has become a much sought-after collector's item. It is perhaps the best known of Moran's Grand Canyon images. The print above is offered in its authentic format with cut margins and its original SFRR frame. The railroad's promotional concept intended that the gilt-framed chromolithographs would give the impression of "paintings". As a result, Moran found himself more than ever linked in the public mind to the great chasm of Arizona.



Thomas Moran (1837-1926). "*Grand Canyon from Hermit Rim Road by Thomas Moran, N.A.,*" (New York: American Lithographic Company, 1913). Chromolithograph. Signed and dated in the stone, l.l.: T Moran [with conjoined TM] 1912. Original format laid down and without margins. Presented in period gilt wood frame with title plate. Frame size: 31 1/4 x 40". Some wear to frame. Overall good condition by sight. \$5,000.

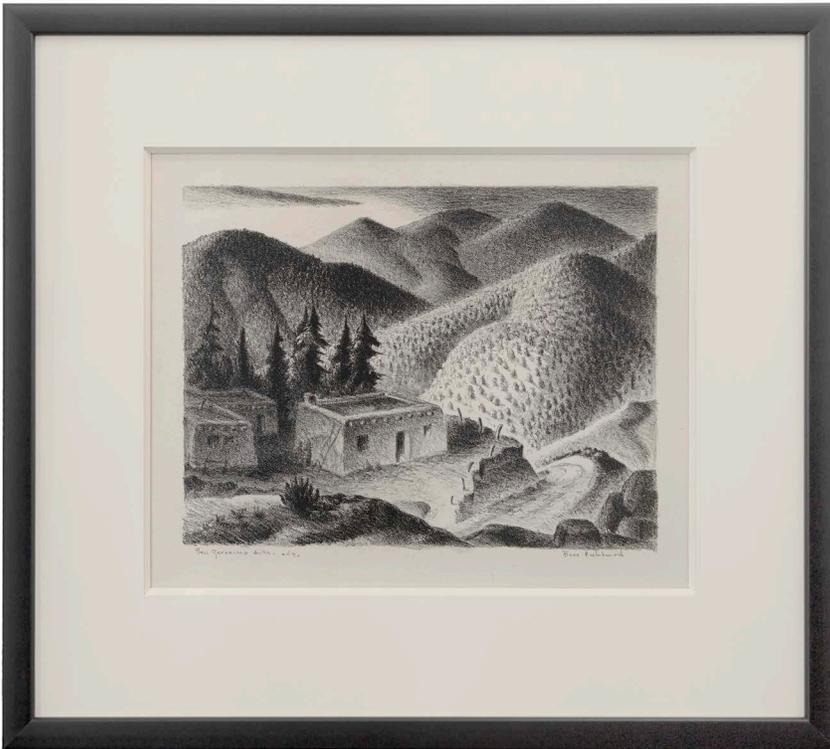


***Pearson's Iconic*
ETCHING of SAINT FRANCIS CHURCH at
RANCHOS de TAOS**

Ralph Pearson's mastery of etching is evident in "Church at Ranchos de Taos" through the economy of line with which the artist has successfully rendered the sun-baked earth, adobe structure, and figures in motion. This etching depicts the mission church of Ranchos de Taos in northern New Mexico and, as with much of his oeuvre, reveals the simplicity of a former time. The church was built between 1772 and 1816. As with all adobe structures, maintenance of the church is continual. With centuries of community hands having affected the form of the building, it is, in a poetic sense, a living entity. Pearson's depiction of the Ranchos de Taos church presages the many artists who were subsequently inspired by it. Pearson was one of the earliest modern artists to establish himself in New Mexico and is counted among its most accomplished printmakers.

Ralph M. Pearson (1883-1958) "*Church at Ranchos de Taos,*" 1919. Etching, no.109. Platemark: 4 3/8 x 6 3/4". Framed: 12 x 13". Signed by artist in pencil, l.r.; Numbered and titled in pencil, l.l. Also signed, dated, and titled in plate, l.r. Refitted utilizing original frame (Topeka, KS c. 1930-40), 8-ply mat and UV plex. Archival presentation; even toning. Very good condition. \$3,000.

*Hubbard's Charming View
of a NORTHERN NEW MEXICAN
VILLAGE*



This lithograph by **Bess Bigham Hubbard** presents a view of San Geronimo, a village in Northern New Mexico and east of Santa Fe. A cluster of adobe homes, typical of Southwest architecture, is shown near rolling hills and large mountains. The modest homes are situated on top of a rounded cliff alongside a dirt road that winds its way down into the landscape, continuing along on the right side of the print. Sunlight shines brightly on the road, illuminating the undulating hills dotted with juniper brush, and casting shadows over the larger mountains. This print is executed with tangible textures and tones that reflect Hubbard's distinctive combination of impressionist, and yet modern style.

Hubbard's passion for making art went from hobby to serious craft by 1925. It was also then that she moved away from Lubbock to study art at the University of New Mexico, Colorado College, Bradley University, and the Chicago Academy of Fine Arts. She is recognized for her impressionist style lithographs and etchings, and in particular works which featured southwestern motifs.

Bess Bigham Hubbard (1896–1977). *“San Geronimo Hills,”* c.1930. Edition of 30. Lithograph on paper, 8 7/8 x 12” to neatline. Framed and matted: 18 1/16 x 20 3/4.” Signed by artist in pencil l.r.; Titled and edition number, l.l. Bright and clean impression. Excellent condition. \$4,200.

*A Symbolic Panorama of the Mesa of Acoma
by DOROTHY KENT*

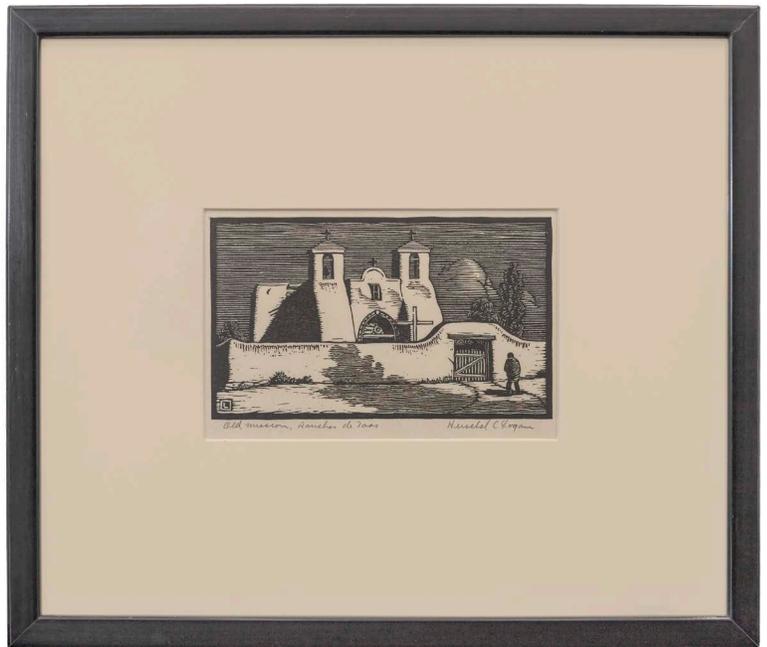
The print presented here by **Dorothy Kent** is a rendering of the sandstone butte, Enchanted Mesa, and its surrounding areas located near Acoma, New Mexico. Kent grew up on the East Coast, but spent the greater part of the late 1920s and 30s exploring New Mexico before permanently settling in the state. Kent's graphic style is evident in this print through her use of bold lines and contrasting shadows. Kent renders Enchanted Mesa in profile, in its recognizable yet stylized form. The mesa is an undeniably monumental feature in the landscape. The scene is animated by this light, giving the sense that the sun is rising and illuminating the tops of the hills with silvery-white lines one by one as it moves across the landscape. An enormous and billowing white cloud dominates the background sky colliding with the darker hillside. On many occasions, Kent familiarized herself with the landscape by traveling with close friends on horseback to remote areas like Acoma.



Dorothy Kent (1888–1981). *“Untitled [The Enchanted Mesa of Acoma, New Mexico],”* c.1930s. Lithograph on paper, 7 3/8 x 10 27/32” at neat line. Black frame: 16 3/4 x 13 19.” Signed in pencil l.r., “Dorothy Kent”. Very strong impression. Excellent condition by sight. \$3,750.

A Luminous Woodcut of the Ranchos de Taos Church
by a PRAIRIE PRINTMAKER FOUNDER

This luminous woodcut by one of the Prairie Printmaker founders, **Herschel C. Logan**, depicts the historic mission church at Ranchos de Taos, New Mexico. In striking contrasts and shadows, Logan depicts the façade of the church bathed in morning light as a shrouded visitor approaches the gate. Logan showed immense interest in art as a youth often sketching the Kansas prairie. His first drawings were cartoons of the family barn. He enrolled for a year's training at the Chicago Academy of Art. After art school, Logan returned to Wichita, Kansas where it was recommended he mentor with printmaker Coy A. Seward, who worked at Western Lithograph. With Seward's coaching, Logan was already recognized and awarded for his prints at the young age of 23. An annual exhibition of prints at the Wichita Art Association in 1929 put Logan's woodcuts in the national eye. In 1930, along with C.A. Seward and others, Herschel Logan became the youngest founding member of the *Prairie Printmakers*. Logan created 140 prints between the years 1921 and 1938 earning himself the nickname "The Prairie Woodcutter".



Herschel C. Logan (1901–1987). ***“Old Mission, Rancho de Taos,”*** 1926. Woodcut on paper. Black wood frame and archival mat: 12 9/16 x 14 3/4.” Signed by artist, “Herschel C. Logan”, l.r. Titled, l.l. Logan Monogram “L” l.l. in block. Nice clean and strong impression. Excellent condition by sight. \$2,200.

Shuster’s Beautiful
ETCHING of a NEW MEXICAN CHURCH

This etching by **William Shuster’s** shows his devotion to New Mexican subjects. In great detail, Shuster has depicted the exterior façade of an unknown New Mexican church. As with many churches in the region, the architectural style of the building that is rendered here exudes facets of the Spanish colonial style. This print shows a church that was constructed with adobe walls and *vigas* (roof beams), which protrude on the sides of the building as seen in this print. At the front of the building is a recessed fountain, a symbol that one is entering a sacred space. The suggestion of a bell hangs in the vestibule, which sits atop a small window, and below a beautiful wooden lattice door. Shuster captures the vitality of the church as it glows in a bright light, overshadowing the smaller adjacent buildings and silhouetting two poplar trees in the sky.

William “Will” Shuster (1893-1969) ***“Untitled [New Mexico Church],”*** 1928. Etching on vellum style paper. Plate: 2 x 3” Wood frame: 11 1/4 x 12 1/4.” Signed & dated “28” by artist in plate, u.r., and in pencil l.r. margin. Original toned paper. Excellent by sight. \$850.



*Shuster's Compelling Glimpse
of a CHURCH ALTAR*



William Shuster's desire to capture quiet, solitary moments is evident in this print of an elaborate altar and mantle. New Mexico churches are best known for their decorative altar panels called *reredos*. As with many altars found in the Southwest region in general, painted altar scenes are panels placed around a central sculpture, and set into an architectural frame. Shuster composes this print so that the framework is confined within the margins, allowing the viewer to reflect solely on the architecture and the accompanying furnishings. This beautiful reredo sits behind a large mantle. On top of the mantle are two pots on either side of a curve wall, which draws the eye to the candelabra at the center and the fireplace below. The combination of the reredo and the fireplace suggests this was the central part of the building, providing both warmth and comfort in addition to serving its function as an offering to religious devotion. In this compelling print, Shuster depicts an intimate and rare glimpse into ecclesiastical architecture.

William "Will" Shuster (1893-1969) "*Untitled [Interior Altar]*," 1929. Etching on vellum style paper. Plate: 5 x 4" Wood frame: 12 1/4 x 11 1/4." Signed by artist in plate, l.r., "2WS9" and in pencil l.r. Some overall, age toning. Excellent by sight. \$850.

A HISTORIC CHURCH by DOROTHY KENT

This charming scene of the Holy Cross Catholic Church in Santa Cruz (Iglesia de Santa Cruz de la Cañada) by **Dorothy Kent** captures a stunning example of early Spanish Colonial architecture found in Northern New Mexico. The tiny settlement of Santa Cruz, about twenty five miles north of Santa Fe between Chimayo and Espanola, was originally occupied by new Spanish settlers who were unable to settle in Santa Fe. In 1733, the construction of the church at Santa Cruz began, and is still one of the most impressive and well-preserved older churches in New Mexico.

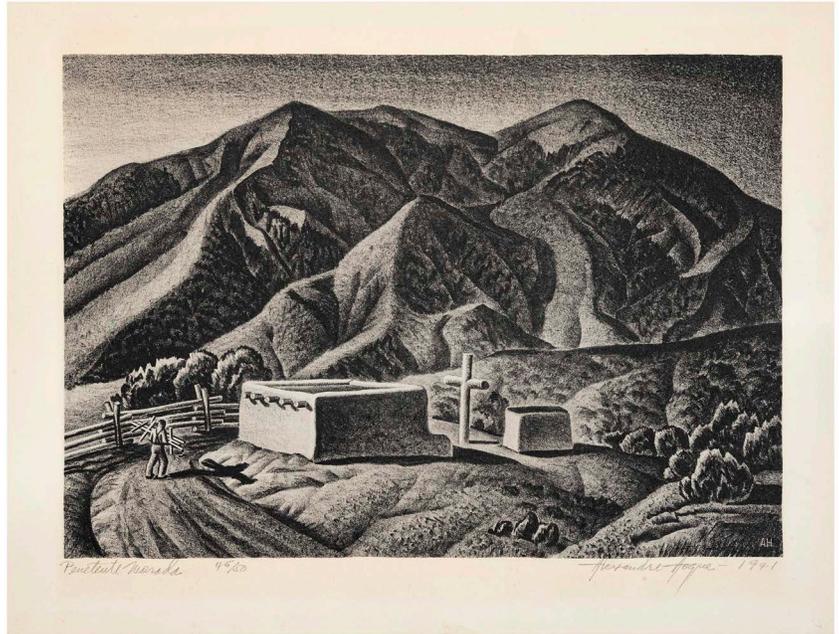
Here, Kent's lithograph shows the façade of the church, rendering its famed huge buttresses and double bell towers topped with crosses. Kent captures the church's simplistic exterior, focusing on its form. The sky above glows in atmospheric luminance while augmenting the gated gravestones and large cross near the entrance. Overall, this quiet scene of a New Mexican church nestled in the Sangre De Christo Mountains encapsulates the light and solitude that attracted many Franciscan missionaries to settle this area.



Dorothy Kent (1888-1981). "*Untitled [Santa Cruz de la Cañada, Santa Cruz]*," c.1930. Lithograph on heavy paper, 10 7/8 x 13 3/32" to neat line. Black wood frame with 8 ply acid free mat: 19 1/4 x 21." Signed in pencil by artist l.r., "Dorothy Kent". Very strong impression; bright and clean; archival presentation. Excellent condition. \$4,500.

A Dramatic View of a New Mexican Morada
 by DALLAS NINE PRINTMAKER
 ALEXANDRE HOGUE

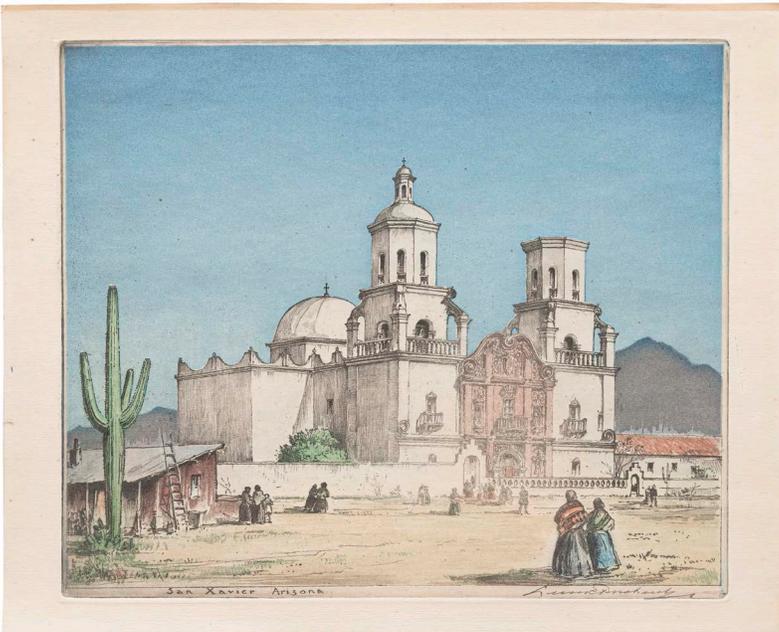
This important and very rare lithograph by **Alexandre Hogue** presents a morada in Northern New Mexico, a religious meeting place used by the Penitente Brotherhood, a confraternity of Spanish-American Roman Catholic men. Rendered in Hogue's distinctive style and texture, a lone man approaches a windowless adobe building carrying crosses. Though the mountains are rendered in palpable moody tones, the bright sun radiates towards the stark buildings and on to the man's back forming a cross shaped shadow at his feet. The man's face is hidden from our view; perhaps to show symbolically the great conviction the Penitente Brothers go to practice their religion in private. In the late nineteenth century, Archbishop Lamy in New Mexico attempted to suppress the brotherhood in hopes of assimilating the members towards an Americanized Catholicism. The Brotherhood came into conflict with the new regime ushered under Lamy and he ordered them to cease. Instead, the Penitentes went underground. Hogue is best known for his Dust Bowl paintings of Kansas, Oklahoma, and Texas, for which he received national acclaim in the 1930s. He was a leader in the Dallas Nine, and a founder of the Lone Star Printmakers. Hogue's "Penetente Morada" is a mastery in symbolism presenting a unique vision of New Mexico's enigmatic moradas.



Alexandre Hogue (1898–1994). “*Penetente Morada*,” 1941. Lithograph no. 45 of 50. Image: 9 x 13.” Matted and framed: 17 x 20 7/16.” Signed and dated, l.r.; Titled and numbered, l.l. Some minor foxing in lower margin and u.l. corner; some faint ink marks in lower margin and c.l. in print. Very good condition. \$9,500.

Pescheret's Stunning Color Etching
 of the OLDEST SPANISH COLONIAL
 BUILDING IN ARIZONA

This stunning depiction by **Leon Rene Pescheret** is of the renowned historic landmark, San Xavier de Bac, the oldest intact Spanish colonial building in Arizona constructed between 1783 and 1797. Father Eusebio Kino founded its Catholic mission in 1692. The mission is south of Tucson, in an area that became U.S. territory in 1854 with the Gadsden Purchase. Pescheret's 1945 depiction of San Xaxier reveals the hand of a trained architect, as well as some artistic license in the figures' clothing, which harkens back to an earlier period. Pescheret's subjects encompassed American and European urban and rural scenes, historical buildings, landscapes, and seascapes. The Museum of Wisconsin Art writes of his biography, “From 1926 to 1933 his interests turned to etching. In 1933 after realizing the general public's demand for color etchings, and there being no schools teaching the process of color etching in the United States, he returned to London to study...” Pescheret's multi-faceted journeys and careers began in London and ended, poignantly, in Tucson, Arizona.



Leon Rene Pescheret (1892–1971). “*San Xavier, Arizona*,” 1945. Colored etching. 9 3/4 x 11 15/16” at neckline. Sheet: 11 1/16 x 14.” Signed, l.r. “Leonard Pescheret” Titled in block, l.l. “San Xavier Arizona” Heavy paper; toning at edges; minor marginal yellowing. Very good condition. \$2,000.



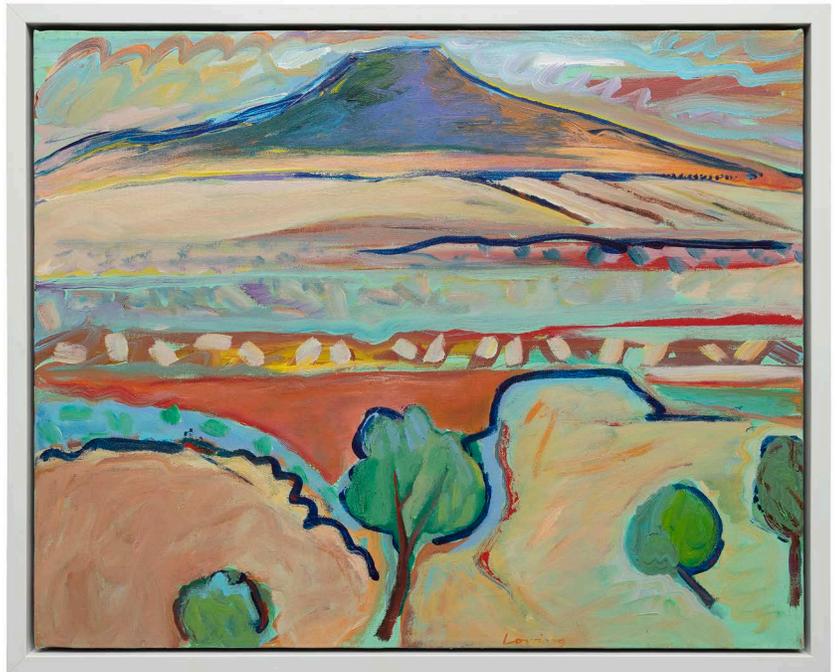
A New Mexico Ranch
by PROTÉGÉ DALLAS NINE PRINTMAKER
EDWARD BEARDEN

In this excellent example of **Ed Bearden's** lithographic works, he depicts the drama and contrasts of a New Mexico ranch. Above, wispy cirrus and building cumulus clouds dominate the background. Below, a ranch with a windmill is nestled in the valley, surrounded by lush chamisa brush, and dotted with grazing cattle. This landscape is full of grasses on gently sloping land with views of distant mesas and steep mountain peaks. Bearden's combination of strong, expressive strokes with shorter, spontaneous marks is illustrative of New Mexico's beautiful and dramatic, but unforgiving landscape. Here, Bearden has encapsulated the reality of life on a ranch in the mid twentieth century, capturing beauty in isolation and showing a life that is increasingly more unusual. Bearden was described as a protégé of Jerry Bywaters, one of the founding members of the "Dallas Nine," which he later joined. When Bywaters became director of the Dallas Museum of Fine Art (later the Dallas Museum of Art) in 1943, Bearden joined him as Assistant Director for ten years.

Edward C. Bearden (1919–1980). "New Mexico Ranch," c1950-60. Lithograph on paper. 9 3/4 x 13 1/2" to edge of stone. Framed and matted: 17 x 20 1/16." Inscribed l.l. "New Mexico Ranch". Signed by artist in pencil, l.r. and initialed "EB" l.r. in plate. Some printed ink left from the lithograph stone; one faint spot, l.l. Excellent condition. \$4,500.

A BOLD LANDSCAPE of the SOUTHWEST

This painting by contemporary artist **Reg Loving** depicts a Southwest landscape in a vibrant and rousing style. Loving has lived and worked in New Mexico as a painter and printmaker for most of his adult life. His work has been influenced by landscape mostly, which he explores with the use of space and color. This present painting is no exception. A large purple mesa glows in the distance separated by hills and a green valley, reduced to multiple layers of juxtaposed pigments and expressionist brushstrokes. A teal sky is transformed by layers of red and ochre clouds, which congregate by the elevated landform. The colors in this painting are complex, places of multiple tints swirled together contrasted by striking blue outlines. A dominant tree on a cliff overlooking a winding river mirrors the large mesa across the valley. In this painting, Loving creates a new spatial awareness by bending the landscape to abstracted shapes, which moves the eye seamlessly from one part of the painting to another.



Reg Loving (b.1943, Kentucky). "Southwest Landscape," c.1980s. Acrylic on canvas. Modern white frame: 17 1/4 x 21 1/4." Stretched Canvas: 15 3/4 x 19 3/4." Excellent condition. SOLD.

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