



Audubon Gallery Catalog

Manlius Library

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Introduction

The Audubon Gallery of Manlius Library features birds of the Central New York region as illustrated by the renowned artist John James Audubon (1785-1851), with additional works by fellow artists and naturalists included for context. On permanent display are 135 works, some unique or very rare, and 128 of which are original. Eight prints are reproductions: four illustrations representing the current state of printing, three examples of Audubon's watercolors, and a work by Salvador Dalí.

The Gallery was donated to the library and the community between 2015 and 2017 by Harold and Barbara Jones, who, in 2014, offered to give a picture of a swan or swans to the library because it shares land with the Village of Manlius' iconic swan pond. The pond is the domain of regal mute swans Manny and Faye and their progeny. A work of art by Audubon, the greatest bird illustrator the world has known, seemed to be an ideal complement in the library to the nearby site of living beauty.

The library celebrated its centennial on October 17, 2015. Renovations undertaken for the occasion made available a central interior brick wall with enough space for Harold and Barbara to imagine not just a single picture but a small gallery. Their proposal was supported by Jennifer Milligan, the library's director, and approved by the board of trustees.

The Gallery opened on the day of the centennial celebration with 18 works, including all three Audubon swans (as six prints in both large and small formats).

Since 2015 the collection has grown and the Gallery has expanded beyond the brick wall. In 2016 seven prints from the first two large-format editions of Audubon's *The Birds of America* and three prints by some of Audubon's peers were added. The Gallery's final iteration, inaugurated October 14, 2017, presents 135 works, including five more swan pictures and two illustrations of swan's eggs. With this expansion, the Gallery is now a regional attraction.

Materials in the Gallery are of artistic, historical, bibliographical, and scientific interest. A select reference collection is available for further study.

Artistic aspects are addressed in the next two sections of this catalog on Audubon and on Robert Havell, Jr. (pronounced Havéll). Havell was Audubon's first publisher, engraver and colorist. His work apart from what he did with Audubon is well represented in the Gallery.

Historical interest is found in the life of Audubon, a towering figure of nineteenth-century America. His story, of a French immigrant who overcame frequent adversity to achieve greatness, is eventful, colorful, all too human, and inspiring.

Havell's life is also noteworthy. He flourished as an engraver in London and then, at the invitation of Audubon, began a new life in America in middle age. Switching from engraving to oil painting, Havell soon became a member of the famed Hudson River School.

The changes in the editions of Audubon's work from 1827 to the present permit a survey of the bibliographical evolution in art printing and in book formatting. From hand-engraving and hand-coloring to the latest in digital imaging, Audubon's prints have been in the forefront of many developments.

Those interested in birds in nature as well as in art will find accessible and pleasurable reading in Audubon's texts (some brief examples of which are included in this catalog). There are also interesting reference works on regional birds and on topics such as ecology and the history of ornithology.

Highlights of the collection include a very rare portrait of Audubon, with his personal wax seal; an autograph signature; an original bird drawing possibly by him; a magnificent oil painting of Niagara Falls by Robert Havell, Jr.; and Havell's watercolor "Cock of the Rock," a Central American bird. Also on display is a stunning illustration by Priscilla Susan Bury of a Giant Crinum Lily, engraved and hand-colored by Havell. There are some scarce fascicles and prints removed from fascicles of the Royal Octavo first edition. Finally, there are some unusual tinted proofs, which lack hand-coloring, from the Royal Octavo second edition.

The Gallery has two other features. First, patrons can see all thirty of Central New York's regional birds listed in the Field Museum of Natural History's "Audubon's Fifty Best Birds." The museum's selection was drawn from the 435 prints of the first edition. Second, six prints from the Royal Octavo third edition of 1859 are changed bi-weekly; 500 different prints are displayed during a 40-month cycle.

The works in the Gallery are beautiful, elevating, and sometimes breathtaking. Many are classics of bird illustration. The Manlius Library is delighted to present them to you. We hope you will visit often; you will see something new every time.

As a memento of your visit we are pleased to offer you a complimentary bookmark with images of two of Audubon's swan prints. It is available at the front desk.



John James Audubon

John James Audubon was born out of wedlock in 1785 in Les Cayes, Saint-Domingue, Hispaniola (a former French colony, now Haiti). He was named Jean Rabin, the son of Jean Audubon, a wealthy naval lieutenant-privateer and plantation owner, and Jeanne Rabin, a French chambermaid.

Audubon's mother died from a tropical disease soon after his birth. Because of slave unrest, Audubon's father returned to his estate in Couëron, near Nantes, France, and arranged for his son to follow. Eventually the lieutenant and his legal wife adopted the boy and named him Jean-Jacques Audubon. He received a thorough education in the humanities, arts, and sciences. He was handsome and outgoing. He played flute and violin, and learned to ride, fence, and dance, skills he would later use and teach in America. His early fascination with birds was encouraged by his father.

In 1803, Lieutenant Audubon sent his son to America to avoid Napoleon's military conscription. Jean-Jacques anglicized his name while at sea, landing in New York City as John James Audubon and with yellow fever. He recuperated at a boarding house run by Quaker women who taught him English.

John James Audubon then managed a lead mine that his father had purchased at Mill Grove, near Philadelphia. (Today the John James Audubon Center at Mill Grove is an important Audubon historical site and museum.) In 1808 he married Lucy Bakewell and they moved to Kentucky soon after.

Audubon relinquished his French citizenship in 1812 and formally became an American citizen. He found success with several businesses but couldn't avoid bankruptcy in the financial panic of 1819. While Lucy supported the family by tutoring wealthy children, Audubon abandoned his mercantile efforts and devoted himself to painting watercolors of birds based on field observations.

Audubon encountered many setbacks, such as when his first portfolio of 200 watercolors was eaten by rats, but he persevered, and his artistic skills improved. He travelled throughout much of North America to document in drawings and texts all bird species. He wanted to publish the results in America, his beloved country, but could not find facilities that could handle such a grand project. He also met resistance from part of the scientific community, who considered him a parvenu.



John James Audubon 1826 by John Syme
From The White House Historical Association

Abroad, Audubon found the facilities and encouragement he needed. He began his venture in the mid-1820s in Edinburgh, Scotland, but soon transferred to London. Over the next eleven years, he published, with the invaluable collaboration of English engraver Robert Havell, Jr., the first complete survey of American birds. Adequate subscriptions to his book *The Birds of America* (London, 1827-1838) allowed him to publish 435 aquatinted and hand-colored engravings of 497 species, depicting well over six hundred individual specimens, all life sized and in their native habitats.

The book is often referred to as the Double Elephant Folio (DEF) because of the very large size of the paper, about 27 by 39 inches. Appearing without text to reduce costs, it was issued in parts, called fascicles. The publisher encouraged subscribers to have them bound

into four volumes, though there are sets bound into six or eight volumes.

Audubon sold 191 copies of the DEF for \$1,000 each, an enormous sum at the time. Only the very wealthy, including subscriber King George IV, and principal museums and libraries, could afford the book. Today 119 complete copies are known to exist. One in excellent condition recently sold for \$12,600,000.

While publishing *The Birds of America*, Audubon wrote and published his five-volume *Ornithological Biography*, which described the histories and features of the birds he drew and his adventures in finding and drawing them.

The success of *The Birds of America* and *Ornithological Biography* brought Audubon fame and fortune. He was elected a fellow of numerous academic and honorific societies in England, Scotland, Continental Europe, and America. Benjamin Franklin was the only American before him to receive comparable recognition.

Audubon returned to America in 1839. In 1842, he established an estate called Minniesland in upper Manhattan on the banks of the Hudson River. "Minnie," the Scottish term of endearment for "Mother," was how Audubon's two sons addressed Lucy.

After completing the DEF, Audubon published a second edition in a smaller size known as the Royal Octavo edition (1839-1844). The DEF engravings were reduced by camera lucida to lithographs one eighth the size of the original engravings.

The number of prints increased from 435 to 500 with the addition of newly-identified species and because each print was limited to one species, unlike earlier prints in the DEF, which had commingled species. Audubon meant for this Royal Octavo edition to appeal to the general public, but at \$100 it was still quite expensive. It turned out to be more lucrative for Audubon than the DEF because of reduced production expenses and greater sales volume.

About 1,150 copies of the first Royal Octavo edition were sold, containing a total of some 575,000 hand-colored prints. Six more editions followed, the last one in 1871. The work enjoyed ongoing popularity, and there would have been more editions had most of the lithographic plates not been destroyed in a warehouse fire in 1870. Today a copy of the first edition, the only one with which Audubon was personally involved, sells for only a hundredth of the price of a DEF copy. Copies from later editions go for half of that. A similar ratio is seen in the price of individual prints.

After his triumph with birds, Audubon turned to mammals. He published a folio-sized five-volume book of prints and text titled *The Viviparous Quadrupeds of North America* (New York, 1845-1848). This work is not represented in the Gallery, which focuses on birds, because it is of lower quality and consequently of less interest than Audubon's publications on birds.

At the beginning of the *Viviparous Quadrupeds* project, Audubon began to show signs of senility, so he asked a

friend and fellow nature enthusiast, Dr. John G. Bachman, an eminent American Lutheran minister, for support. Bachman was the father of the wives of Audubon's two sons John Woodhouse Audubon and Victor Gifford Audubon, both of whom also collaborated on the book. Bachman drew about half of the 150 illustrations and wrote most of the text. Many of the remaining images were done by John Woodhouse. Victor Gifford drew the backgrounds and managed the publicity and sales. John James Audubon supervised the undertaking and contributed a few drawings. An edition of this work with reduced size prints, i.e., comparable to a Royal Octavo edition, followed in 1849.

During the last five years of his life Audubon was afflicted with early-onset dementia. Havell lamented "his noble mind in ruins." Audubon died at Minniesland on January 27, 1851, at age 65. He is buried in the Trinity Church Cemetery (155th Street and Broadway) in Manhattan. A substantial monument in his honor is there.

Lucy was forced to sell Minniesland in 1863, after the early deaths of her sons in 1860 and 1862 adversely affected the family's fortune. She sold Audubon's watercolors to the New-York Historical Society, which has preserved all 474 of them. Later she sold the DEF copper plates for scrap to Phelps Dodge. Eighty of them were rescued, and are owned by the American Museum of Natural History, NYC. Lucy died in 1874 and was interred beside her husband. The mansion was demolished soon thereafter, and the property subdivided.

Audubon was known as “The American Woodsman.” He devoted much of his time to studying birds in forests, on savannas and plains, and at seashores throughout North America, often under trying conditions. He had boundless energy, stamina, and determination. Away from home for months at a time for many years, he counted on Lucy, a teacher, to provide for and raise their children.

Audubon developed his own methods. To draw birds he first shot them with small pellets, then wired them into a natural position. Ornithologists such as Audubon’s predecessor Alexander Wilson posed specimens rigidly, as if for display on a museum shelf. The birds in Audubon’s paintings are set in their natural habitat, doing their daily activities such as singing, feeding, preening, and courting. Sometimes life was more dramatic. Birds challenge and attack one another. Predators such as snakes threaten. Audubon does not hesitate to show injury and death, though positive scenes greatly outnumber negative ones. (The latter are not represented in the Gallery.)

The artist often posed smaller birds in arrangements of local fruits, berries, flowers, leaves, and branches. This lent pictorial attractiveness, botanical variety, and habitat specificity.

The combination in Audubon’s work of an artistic setting, dramatic presentation, beautiful composition, and authentic background brings to mind a diorama. The earliest dioramas appeared in Paris and London around 1823, but the

general concept had been in the air for a few years. Indeed, in 1820 Audubon was employed by the Western Museum in Cincinnati, one of the nation’s first natural history museums, to paint the background of what we would now call a diorama. This was just a few months before he conceived of his magnum opus. Could Audubon have approached his work in terms of a diorama, influenced by his work at the museum?

Audubon painted from nature in the field, and gained thereby a special sense of perspective and immediacy that most other artists of the time did not possess. The latter tended to copy other paintings or to rely on their imagination or memory, rather than on direct observation. Edward Rothstein evoked the diorama in a review of a recent Audubon exhibit. He writes of Audubon’s vision: “What an amazing ambition that was, too: to show birds not as specimens but as life-size creatures in their habitats. There would be no hint of an imposed system (they were not presented according to any categorical order), yet at the same time there would be encyclopedic compass. It is as if the birds of America were being put on display in a living diorama” (“Finding Painterly Drama in Life’s Delicate Perch: ‘Audubon’s Aviary’ at the New-York Historical Society,” *New York Times*, March 7, 2013).

A visitor to the Gallery may find this concept of “a living diorama” helpful for appreciating Audubon’s work, since the Gallery provides that “encyclopedic compass” that one cannot experience as fully when paging through a book of prints.

Audubon worked primarily with watercolor, adding pastel to soften the representation of feathers. All species were drawn life size. This led to mildly contorted poses of the larger birds, so they could be fitted to the dimensions of the DEF sheet. This can be seen in the swan pictures. With smaller birds he usually illustrated both males and females, often with their young. This showed sex and age differences, and allowed for multiple poses, such as flying, perching, and sitting, and various views of anatomy, feathering, and positioning of wings, tail, head, and feet. Bird's nests and were occasionally part of the scene.

The mature Audubon lived in what is known as the Romantic period, which exalted the value of emotion in human life. In his images he sought emotional impact through anthropomorphic situations. But his background was the culture of the French Enlightenment, devoted to reason, scientific exploration, and precise documentation. As a result, Audubon's art harmoniously conjoins affect and accuracy.

John James Audubon's magnificent achievement is unmatched by that of any other bird illustrator. Many admirers go so far as to assert that Audubon is, quite simply, the greatest American artist of all time.

Robert Havell, Jr.

Robert Havell, Jr. (1793-1878) was born in Reading, Berkshire, England and died in Tarrytown, New York.

Working with his father at first, he soon became the publisher, engraver, printer, and colorist of Audubon's monumental *The Birds of America* (London, 1827-1838). His contributions to the project were inestimable; his engravings improved on Audubon's excellent watercolors in detail, clarity, vivacity, and color.

Having completed this endeavor, and independently wealthy after selling his business, Havell moved to America in 1839 at Audubon's invitation. After spending some time in Brooklyn, he settled in Sing Sing (now Ossining) in 1842 and moved to Tarrytown in 1858. He died there at the age of 85 and is buried in Sleepy Hollow Cemetery, along with other luminaries, including his friend Washington Irving. Havell was a member of the Hudson River School of artists, focusing on oil paintings of landscapes.

The results of the collaboration of Havell with Audubon can be seen throughout the Gallery. He engraved and, with Audubon, established and oversaw the hand-coloring by more than 50 colorists of almost all the 435 prints in the Double Elephant Folio edition (nearly 83,000 copies altogether). His work in that edition was the basis for the Bien Edition, the Alecto Restrike edition, and the seven Royal Octavo editions.

Havell was an artist in his own right. He published many engravings of his own drawings, documenting town and country life (such as London sights and hunting scenes), and major events (e.g., royal activities) during the 1820s and 1830s. His principal work is the very rare *A Collection of the Birds of Paradise* ([London: R. Havell, n.d. but attributed to 1835]).

He lent his formidable skills to other publications, such as Margaret Roscoe's *Floral Illustrations of the Seasons*, London, Thomas Richardson, 1829. His best work in this area is for Priscilla Susan Bury's *A Selection of Hexandrian Plants, Belonging to the Natural Orders Amaryllidæ and Liliacæ, from Drawings by Mrs. Edward Bury, Liverpool*, London, Robert Havell, 1831-1834. This is one of the finest English botanical books of the nineteenth century.

Havell engraved and hand-colored the prints for the books of Roscoe and Bury while working on *The Birds of America*. Critics agree that his engravings for these books, like those he did for Audubon's Double Elephant Folio edition, improve the quality of the original drawings, which ranges from fine (Roscoe) to outstanding (Bury).

The following prints from the above books are in the Gallery:

- 64. *Crinum Declinatum*. Plate 43. Priscilla Susan Bury.
- 65. *Crinum Cruentum*. Plate 22. Bury.
- 105. *Amaryllis Formosissima*. Plate 6. Bury.
- 107. *Aster Amellus*. Plate 40. Margaret Roscoe.
- 108. *Tigridia Conchiflora*. Plate 41. Roscoe.
- 109. *Coreopsis Grandiflora*. Plate. 35. Roscoe.
- 110. *Sternbergia Lutea*. Plate 48. Roscoe.
- 111. *Lobelia Fulgens*. Plate 39. Roscoe.
- 112. Superb White Chrysanthemum [and] Early Crimson. Plate 50. Roscoe.
- 113. *Geum Quellyon*. Plate 30. Roscoe.
- 114. *Georgina Coccinea*. Plate 36. Roscoe.

When Havell moved to America, he continued to produce some engravings based on his own drawings, often wide city panoramas (New York City, Boston, Baltimore) for the popular trade. But his preferred form of art in the years after he immigrated was the oil painting, for him a new medium. He travelled throughout the Hudson River Valley and beyond in a horse-drawn wagon, sketching and painting. His total output was about 150 paintings. He painted for pleasure, not profit, and rarely sold his creations.



The following original works by him are in the Gallery:

- 60. London Landscape. Watercolor.
- 61. Kaaterskill Falls. Oil on cardboard painting.
- 62. "Resting Cattle and Eastern Scene." Oil on canvas.
- 63. Niagara Falls. Oil painting.
- 97. The L'Oriol of Paradise. [Oriole, Papua-New Guinea]. Uncolored proof aquatint engraving, possibly for his *A Collection of the Birds of Paradise*.
- 98. Cock of the Rock. Central American bird. Watercolor, gouache, and pencil, 1830s.

Editions

For a long time cheap reproductions of Audubon prints were ubiquitous, having been published as inexpensive illustrations since the end of the nineteenth century, especially as illustrations of free wall calendars with advertising. Collectible copies, on the other hand, are few. The editions in the Gallery are the primary ones to merit preservation, in terms of artistic achievement, historical interest, and quality production.

John James Audubon, *The Birds of America, From Original Drawings*, London, Published by the Author, 1827-1838.

435 hand-colored aquatint plates by W. H. Lizars, Robert Havell, Sr., and Robert Havell, Jr. The work is known as the Double Elephant Folio edition (the DEF), because of the extra large size of the sheets, measuring about 27 by 39 inches. This allowed the birds to be presented in full size, a first in bird artistry.

Plates 1 to 5 were engraved, printed, and colored by W. H. Lizars of Edinburgh. Audubon soon realized that the engravings by the Havells were as good as those of Lizars, and superior in terms of coloring. It was also more convenient and less expensive to publish in London. So Audubon shifted the project to the Havells. Plates 6 to 10 were still engraved by Lizars, but they were printed and colored by Robert Havell, Sr. in London. Plates 11 to 75 were engraved

by Robert Havell, Jr., and printed and colored by his father, who then handed over responsibility for the rest of the edition to his son, who was seven years younger than Audubon. Plates 76 to 435 were engraved, colored, printed, and published by Robert Havell, Jr. 497 bird species were included, and well over 600 birds. This publication established Audubon's reputation, which continues unabated, as the greatest bird illustrator of all time. It also made him and Robert Havell, Jr. wealthy.

191 copies were originally printed; 119 complete copies are known to exist today. The Syracuse University Library owns one of them. It is available to the public in the Special Collections Research Department. Another regional copy is in the Division of Rare and Manuscript Collections of Cornell University Library.

The book sold for \$1,000. It was purchased by royalty, aristocrats, the very rich, and cultural institutions. A copy sold at auction in 2010 for \$12,600,000. The prints were based on 435 original watercolors, which have been preserved in the New-York Historical Society, which bought them from Lucy Audubon in 1863. Audubon considered the watercolors to be working sketches, and the prints to be the final artwork, with added backgrounds and other details to best represent the birds in their natural states.

Audubon complemented *The Birds of America* with a sequel, *Ornithological Biographies* (1831-1849), written with Scottish ornithologist William Macgillivray. A modern edition is in the Gallery's reference section and presents detailed descriptions of each species.

The two books were printed separately because of a British law requiring copies of all publications with text to be deposited in Crown libraries. *The Birds of America* had no text, which saved Audubon a fortune in donated copies.

The following prints from the DEF are in the Gallery. Note: the 31 prints in the Gallery that appear on the Field Museum of Natural History's list of the "Fifty Best Audubon Birds" are indicated in this catalog with an asterisk. See the list of items section for more information.

- 30. Redwinged Starling or Marsh Blackbird. Plate 67.
- 35. * Baltimore Oriole. Plate 12.
- 37. Cuvier's Wren. Plate 55.
- 38. Roscoe's Yellow Throat. Plate 24.
- 39. Rice Bird. Plate 54.
- 41. Red-eyed Vireo. Plate 150.
- 42. Bonaparte Flycatcher. Plate 5.
Engraved, colored and published by W. H. Lizars, Edinburgh.
- 43. White-breasted Black capped Nuthatch. Plate 152.
- 50. Azure Warbler. Plate 48.
- 59. * Passenger Pigeon. Plate 62.

—-. *The Birds of America, from Drawings Made in the United States and Their Territories*. Published by the Author. Philadelphia, J. T. Bowen, 1839-1844. 500 lithographs, sheet size approximately 6.5 x 10 inches.

This edition in a smaller format, called the Royal Octavo edition (Royal Octavo, like DEF, being an indication of page size), was completed under the direct supervision of Audubon. A camera lucida was used to reduce the images. About 1150 copies were sold. The total number of hand-colored prints in the edition: c. 575,000. Audubon published this edition to make his work accessible to those who could not afford the DEF (the first edition of which was no longer available, and a second edition was not viable). The new edition was still quite expensive. At \$100, it cost a tenth of what the DEF had sold for. It was so highly regarded that the U.S. Congress provided funds for the purchase of sets to be presented to foreign governments. A good copy today might sell for from \$80,000 to \$120,000.

Six more Royal Octavo editions followed, between 1856 and 1871. In 1870 a warehouse fire destroyed most of the lithographic stones, so the seventh edition of 1871 was limited to the remaining inventory. The editions after the first were not supervised by Audubon, who died in 1851.

The distinguishing feature between the first edition and the subsequent ones is a mechanically applied background tint that J. T. Bowen added (and later publishers continued to use), at the request of Audubon's sons, before the

hand-coloring was done. Also, in many instances, an image was modified to a greater or lesser extent (see the comment in number 19 about the Belted Kingfisher, numbers 18 and 19).

Most of the 47 smaller format prints displayed in the Gallery are from the first edition, so they are not listed here; see the general list later in this catalog. The exceptions are described in the next two paragraphs.

Display Table 3 presents the seven-volume third edition of 1859, featuring six prints with the customary hand coloring, as well as the tint typical from the second edition on. These six prints are changed regularly in order to cycle through all 500 plates. One volume is closed to show the publisher's binding.

Six tinted but not hand-colored proof prints from the second edition are also on display, five of them on columns to the right and left of the display tables. The sixth is the Belted Kingfisher, number 19. These proofs are displayed alongside corresponding first edition prints to show how the tinting process was introduced. The third-edition prints in Display Table 3 show the final result, with both tint and hand-coloring.



———. *The Birds of America*. New York, Julius Bien, 1858-1860.

This is the second edition in the large-scale DEF format. It is referred to as the Bien (pronounced “Bean”) Edition, to distinguish it from the original DEF edition. John Woodhouse Audubon supervised this edition.

Instead of engraving, it utilized the new, more affordable and efficient technique of chromolithography, and is a historical landmark of this procedure. The prints were made by pulling a large sheet of paper by hand over as many as six lithographic stones, each one inked with a different color. Use of this technique has continued to the present day. Prints were often hand finished with watercolor.

The edition, intended to appear in 44 fascicles over time, with all 435 images of the DEF edition, was disrupted by the outbreak of the Civil War. The publishers struggled on, but the unexpected death of John Woodhouse Audubon in 1862 ended the effort. The lithographic stones and undistributed prints went to his creditors.

Only 105 sheets with 150 images were issued and most sheets were limited to between 50 and 100 copies. Apart from their historical importance, Bien prints are beautiful and highly collectible. Their scarcity relative to the DEF adds to their value; as few as 20 copies of each print may be in circulation. The images sometimes differ from those of the DEF, as in the case of the Fish Hawk or Osprey, which eliminates the DEF background of seascape with sailboat.

The following prints from the Bien Edition are in the Gallery:

- 10. * Pileated Woodpecker. Plate 257.
- 12. * Fish Hawk or Osprey. Plate 288.
- 15. Yellow breasted Chat. Plate 244.
- 17. * Summer or Wood Duck. Plate 391.
- 31. Yellow Shank. Plate 344
- 32. Greenshank. Plate 346. On same sheet as number 30.
- 33. * Rubythroated Humming Bird. Plate 253.
- 40. Purple Grackle or Common Crow Blackbird. Plate 221.

—-. Alecto Restrike edition of six prints of the DEF edition.

The original copper plates were sold by Lucy Audubon for scrap in the early 1870s. An alert boy witnessed the disposal, told his mother, and they managed to retrieve 80 of the 435 plates, now in the American Museum of Natural History in New York City. In 1985, the bicentennial of Audubon's birth, the Museum used six of the plates to issue a restrike edition of the best preserved and most artistic prints, employing the services of Alecto Historical Editions of London.

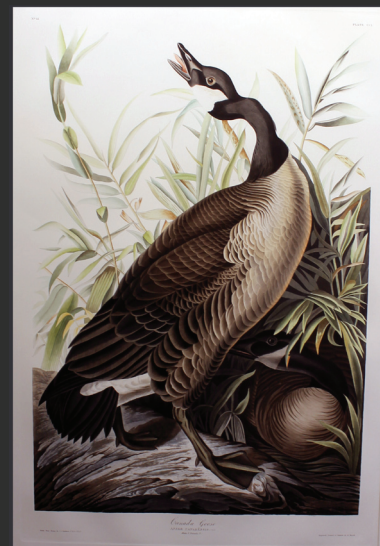
The goal was to produce prints with Audubon's highest standards of coloring, something he was unable to achieve in the original DEF edition because of labor cost constraints. For example, the use of stencilling produced a more subtle coloring of the background.

The Museum and Alecto reviewed Audubon's original watercolors, notes, letters, and bird specimens to produce this edition, limited to 125 hand-colored sets. British naturalist Sir David Attenborough wrote: "These new impressions of the 150-year-old plates could well be judged to be a finer representation of Audubon's intentions than any produced during the artist's lifetime."

As of 2017, some individual images are sold out and the complete set is almost sold out. Most sets have gone to important collections in North America, such as the Library of Congress, the Boston Public Library, and the National Library of Canada. Major corporations including Dow Jones and the Southland Corporation have also acquired sets.

The following prints from this edition are in the Gallery:

- 9. * Wild Turkey. Plate 1.
- 14. * Wild Turkey. Plate 6.
- 34. * Mallard Duck. Plate 221.
- 36. * Canada Goose. Plate 201.



From the 1970s to the mid-2000s, a number of major and minor projects were undertaken, in part inspired by the 200th anniversary of the birth of Audubon in 1785, and in part by advances in higher-quality printing made possible by computers and digital imaging. Some of these projects are: the Amsterdam Edition, the Abbeville Edition, the Leipzig Edition, the Loates Edition, the Field Museum Edition, the Essex Edition, and the Princeton Edition.

These editions had their virtues and were collectible, but today, with more refined technology producing even better prints, demand for the prints of the editions just mentioned is steadily dropping.

To represent these editions, which together published more than 400,000 copies, the Gallery includes one print by Martino Publishing (Mansfield, CT). In the early 2000s Martino announced a series of 12 Audubon prints, but this is the only one to appear (as of 2017), evidence that the market for this kind of reproduction is no longer viable. The prints of Martino Publishing were to be in a limited edition of 500 using 10 color offset lithography on a 200 line. The Great Blue Heron is printed on a 175 gsm (grams per square meter) watermarked BFK Rives 100% cotton rag paper. It is an excellent print but is not competitive with the current prints of Heritage Editions and its peers.

106. Great Blue Heron. Plate 211. DEF offset lithography by Martino Publishing, 2005.

The latest advances in giclée printing produce superior archival-quality prints on demand at much lower cost than the printing of a few years ago. To the human eye these prints are indistinguishable from the originals. The process can also remove age spots and other imperfections from the historical print, and reproduce exactly the color of the original paper. Currently, the best facsimiles and reproductions are being produced by companies such as Heritage Editions, in collaboration with Re-Art Printing, Fine Art & Editions of the Netherlands. Heritage collaborates with Teylers Museum (Haarlem, Netherlands), one of the first subscribers to the DEF in the early nineteenth century.

To copy a work of art, Heritage Editions uses a Table Synchronous Cruise Scanner, with a resolution of more than 60 million megapixels. This is the process now used by most major International museums.

After rigorous quality control, the final giclées are printed with a resolution of 2880 dpi (dots per square inch). In addition, the paper used is matched to the original in quality and color. The papers chosen by Heritage Prints are acid free and pigment inks are used. The combination of the finest paper and ink provides a storage life of 80 to 300 years. A print is exactly the same size as the original. The following prints from this edition are in the Gallery:

11. * Trumpeter Swan. Plate 406.

13. * Common American Swan. Plate 411.

16. Trumpeter Swan. Plate 376.

Other Artists

Mark Catesby (1682(?)-1749) was an English artist and naturalist. Catesby published his *Natural History of Carolina, Florida, and the Bahama Islands* in London between 1729 and 1747, the first account of the flora and fauna of North America. It included 220 plates of birds, reptiles and amphibians, fish, insects, mammals, and plants. Catesby pioneered the use folio-sized colored plates in natural history books. He etched the plates himself. He is recognized as one of the first scientists to describe bird migration. The preparatory drawings for the book are in the Royal Library, Windsor Castle.

48. Anser Canadensis [and] Chrysanthemum. Plate T 92.

49. Parus [and] Acer. Plate T 64.

Alexander Wilson (Paisley, Scotland, 1766-Philadelphia, 1814) was a Scottish ornithologist, illustrator, and poet. A poor weaver, he protested work conditions in many poems. In trouble with the law, he immigrated to America in 1794, where he developed an interest in birds. He is considered to be the greatest ornithologist focused on America before Audubon. His book, the nine-volume *American Ornithology; or, the Natural History of the Birds of the United States: Illustrated with Plates Engraved and Colored from Original Drawings taken from Nature* (Philadelphia, 1808-1814), was the first attempt to illustrate all

the birds of America. It presented 258 species, including descriptions of 26 newly discovered ones. Wilson conducted the first breeding bird census. He died before completing his magnum opus. His 1810 meeting with Audubon may have influenced the latter to write his own bird book. Wilson has been called the “Father of American Ornithology.” As he was not an American citizen, the honor of being the “First Major American Ornithologist” fell to Audubon.

46. Black-bellied Darter, Female D., Great Northern Diver, Black-headed Gull, [and] Little Auk. Plate 74.

Prideaux John Selby (1788-1867) was an English ornithologist, botanist, and natural history artist. He was a member of the Selby family, English gentry. He used his wealth to accumulate an important collection of bird and animal specimens, which he utilized for his illustrations. The collection was dispersed twenty years after his death. Selby is best known for producing *British Ornithology* (Edinburgh, 1821-1834), the first compilation of life-sized illustrations of British birds.

44. Bewick’s Swan. *British Ornithology* (Edinburgh, 1821-1834).

Margaret (Mrs. Edward) Roscoe contributed illustrations to *Monandrian Plants of the Order Scitamae* (1824-29), written by her father-in-law William Roscoe, a botanist and patron of the arts and sciences in Liverpool. Audubon named what he thought was a new species after Mr. Roscoe (see number 38, Roscoe's Yellow Throat. Plate 24).

Her major work was *Floral Illustrations of the Seasons* (London, 1829), with 55 engraved hand-colored plates by Robert Havell, Jr. Havell was publishing Audubon's *The Birds of America* (1827-1838) at the same time. Roscoe wrote in her introduction: "There is no pursuit which fills the mind with more noble and exalted sentiments than the study of these works of Nature. To her own sex, to whose particular notice she offers it, she trusts it may prove a useful and correct guide to their tastes, both in their selection for a flower garden, and as objects for their pencil."

107. Aster Amellus. Plate 40.

108. Tigridia Conchiflora. Plate 41.

109. Coreopsis Grandiflora. Plate. 35.

110. Sternbergia Lutea. Plate 48.

111. Lobelia Fulgens. Plate 39.

112. Superb White Chrysanthemum [and] Early Crimson. Plate 50.

113. Geum Quellyon. Plate 30.

114. Georgina Coccinea. Plate 36.

Priscilla Susan (Mrs. Edward) Bury painted botanical watercolors at the Liverpool Botanic Garden and in the greenhouses of her nearby family estate. Unlike her contemporaries, Pierre-Joseph Redouté or Pierre-Antoine Poiteau, Bury was not trained as a botanist or artist, yet she occupies a singular position in botanical art. Of elephant folio size, her book, *A Selection of Hexandrian Plants, Belonging to the Natural Orders Amaryllidæ and Liliacæ, from Drawings by Mrs. Edward Bury, Liverpool*, (London, 1831-1834) is the largest scale and rarest of all nineteenth-century botanicals.

There are 51 aquatints engraved and hand colored by Robert Havell, Jr. after her drawings. The work had seventy-nine subscribers, one of whom was Audubon. Today it is very scarce.

Lucia Tongiorgi Tomasi (*An Oak Spring Flora*, 1997, p. 86) notes that Havell translated "the artist's fine watercolors into aquatints of even more striking beauty." She adds that the publication is one "of the most splendid botanical books to be published in England in the nineteenth century." The watercolors are now at Dumbarton Oaks, Washington, D.C.

64. Crinum Declinatum. Plate 43.

65. Crinum Cruentum. Plate 22.

105. Amaryllis Formosissima. Plate 6.

John Gould (1804-1881) was an English ornithologist and bird artist. He was born in Lyme Regis, Dorset. He published many monographs on birds from around the world, illustrated by plates that he produced, prepared by other artists guided by his rough sketches. Principal among the many artists who worked for him were his wife Elizabeth Gould, Edward Lear, and Joseph Wolf. Below see entries on these three illustrators, whose works are represented in the Gallery.

Gould is considered the father of bird study in Australia. His identification of the finches of the Galapagos Islands influenced Charles Darwin's theory of evolution by natural selection. Darwin refers to Gould's work in his book *On the Origin of Species*. Gould's first major work was *The Birds of Europe* in five volumes (London, [1832]-1837). This was eventually expanded to 41 volumes with over 3000 double folio size hand-colored illustrations. His second and artistically most mature achievement was the five-volume *The Birds of Great Britain* (London, 1862-1873).

Elizabeth Gould (1804-1841) was a British artist and illustrator, married to naturalist John Gould. She was born in Ramsgate, England. When she married John Gould in 1829, he encouraged her to learn lithography and asked his collaborator Edward Lear to teach her. Once she was proficient in the art form, she drew her own illustrations and others based on John's drawings. She produced more than 650 lithographs over the next

eight years, which appeared alongside the illustrations of Edward Lear in *The Birds of Europe* and in many other works published by her husband.

47. Northern Diver. Plate 393. John Gould, *The Birds of Europe*.



Edward Lear (1812-1888) was an English artist, illustrator, musician, poet and author. He was born in Holloway, Middlesex. Today he is known mostly for his literary nonsense in poetry (e.g., “The Owl and the Pussycat”), and especially for his proper, quaint limericks.

As an artist he illustrated birds and animals, mainly for John Gould. He was the first major nature artist to base his drawings on direct observation of live birds, instead of stuffed or, as in the case of Audubon, recently killed specimens. He was highly respected as a illustrator, but he gave up this career, which demanded visual mastery of fine detail, when midlife he began to suffer from partial blindness. He was still able to produce many noteworthy colored landscape drawings during frequent journeys through Southern Europe, the Middle East, India and Ceylon, incorporating some of them into travel books. He illustrated poems by his friend Alfred Tennyson and also composed and published twelve musical settings of Tennyson’s poetry. Lear died in Sanremo, Liguria, Italy, at age 75.

102. Bewick’s Swan. John Gould, *The Birds of Europe*.

104. Study of Trees. Original watercolor. N.d.

Original *A Book of Nonsense* title page. This book was published anonymously in London in 1846; it remained anonymous until the third London edition, 1861. This title page may be from the first American edition, circa 1863.

Joseph Wolf (1821-1899) was a German artist who specialized in natural history illustration. He moved to the British Museum in 1848 and became the preferred illustrator for explorers and naturalists when they returned from their adventures, such as David Livingstone (African explorer), Alfred Russel Wallace (theory of evolution), and Henry Walter Bates (Amazon explorer).

Wolf depicted animals accurately in lifelike postures and was one of the trailblazers of wildlife art. Sir Edwin Landseer (1820-1899), the unrivaled animal painter of the time and sculptor of the lions in Trafalgar Square, generously considered Wolf to be “...without exception, the best all-round animal artist who ever lived.” Landseer also said of Wolf, renowned even as a teenager for his depictions of birds of prey, that he must have been a bird before he became a man.

99. Cygnus Minor. John Gould, *The Birds of Great Britain*.

100. Cygnus Olor. John Gould, *The Birds of Great Britain*.

101. Cygnus Ferus. John Gould, *The Birds of Great Britain*.



List of Items on Display, by Number

Which prints are considered to be Audubon's best? Opinions vary, of course. In 2002, Oppenheimer Editions published fifty prints from the Double Elephant Folio copy in the Field Museum of Natural History in Chicago. This edition was titled "Audubon's Fifty Best Birds."

The Gallery displays (from early large and small format and restrike editions) the thirty-one illustrations that depict Swans or regional birds of Central New York on the Field Museum list,

including the extinct Passenger Pigeon.

The nineteen not in the Gallery are non-regional birds, such as the Flamingo.

In the listing below, these thirty-one featured illustrations are indicated with an asterisk.

The exhibit begins at the left side of the brick wall in the main room of the Library.



White-headed Sea Eagle, or Bald Eagle

Plate 14. Royal Octavo, first edition.

All prints in this edition are colored by hand. "The figure of this noble bird is well known through the civilized world, emblazoned as it is on our national standard, which waves in the breeze of every clime, bearing to distant lands the remembrance of a great people living in a state of peaceful freedom. May that peaceful freedom last for ever!"

"The great strength, daring, and cool courage of the White-headed Eagle, joined to his unequalled power of flight, render him highly conspicuous among his brethren... (D)id he add a generous disposition towards others, he might be looked up to as a model of nobility. The ferocious, overbearing, and tyrannical temper which is ever and anon displaying itself in his actions, is, nevertheless, best adapted to his state, and was wisely given him by the Creator to enable him to perform the office assigned to him." (Audubon.)

2



* Washington Sea Eagle

Plate 13. Royal Octavo, first edition.

Despite the name assigned by Audubon, this is an immature Bald Eagle.

3



* Red-shouldered Buzzard

[Red-shouldered Hawk].

Plate 9. Royal Octavo, first edition.

4



Red-headed Turkey Vulture

[Turkey Vulture].

Plate 2. Royal Octavo, first edition.

5



* Snowy Owl

Plate 28. Royal Octavo, first edition.



6

* Barn Owl

Plate 34. Royal Octavo, first edition.



7

* Great Horned Owl

Plate 39. Royal Octavo, first edition.



8

Barred Owl

Plate 36. Royal Octavo, first edition.



9

* Wild Turkey

Plate 1. Alecto Restrike edition.

“The great size and beauty of the Wild Turkey, its value as a delicate and highly prized article of food, and the circumstance of its being the origin of the domestic race now generally dispersed over both continents, render it one of the most interesting of the birds indigenous to the United States of America... In the course of my rambles through Long Island, the State of New York, and the country around the Lakes, I did not meet with a single individual.” (Audubon.) Since the time of Audubon, this species has reestablished itself in Central New York.

10



✦ Pileated Woodpecker

Plate 257. Bien Edition.

“It would be difficult for me to say in what part of our extensive country I have not met with this hardy inhabitant of the forest. Even now, when several species of our birds are becoming rare, destroyed as they are, either to gratify the palate of the epicure, or to adorn the cabinet of the naturalist, the Pileated Woodpecker is every where to be found in the wild woods, although scarce and shy in the peopled districts. Wherever it occurs it is a permanent resident.” (Audubon.)

✦ Trumpeter Swan

Plate 406. Heritage.

In the original watercolor, the swan’s head was turned back, so the full-size bird could fit the paper. The engraving adds a floating moth, which, as a potential tidbit, explains the swan’s twisted pose, making it more natural.

“To form a perfect conception of the beauty and elegance of these Swans, you must observe them when they are not aware of your proximity, and as they glide over the waters of some secluded inland pond. On such occasions, the neck, which at other times is held stiffly upright, moves in graceful curves, now bent forward, now inclined backwards over the body. Now with an extended scooping movement the head becomes immersed for a moment, and with a sudden effort a flood of water is thrown over the back and wings, when it is seen rolling off in sparkling globules, like so many large pearls. The bird then shakes its wings, beats the water, and as if giddy with delight shoots away, gliding over and beneath the surface of the liquid element with surprising agility and grace. Imagine, reader, that a flock of fifty Swans are thus sporting before you, as they have more than once been in my sight, and you will feel, as I have felt, more happy and void of care than I can describe.” (Audubon)

11



✦ Fish Hawk or Osprey

Plate 288. Bien Edition.

The background of sea and sailboat in the Double Elephant Folio print has been eliminated. Many viewers think the starker image surpasses the original in highlighting the eternal drama between predator and prey.

“The Fish Hawk may be said to be of a mild disposition. Not only do these birds live in perfect harmony together, but they even allow other birds of very different characters to approach so near to them as to build their nests of the very materials of which the outer parts of their own are constructed. I have never observed a Fish Hawk chasing any other bird whatever. So pacific and timorous is it, that, rather than encounter a foe but little more powerful than itself, it abandons its prey to the White-headed Eagle, which, next to man, is its greatest enemy. It never forces its young from the nest, as some other Hawks do, but, on the contrary, is seen to feed them even when they have begun to procure food for themselves.” (Audubon)

12



✦ Common American Swan

[Tundra Swan].

Plate 409. Heritage.

The two types of swans depicted by Audubon, this one and the Trumpeter Swan (see numbers 11 and 16), are native species. The Mute Swans of the Swan Pond (established in the early 1950s), are not native, and consequently were never painted by Audubon. For an 1860s European rendition of Mute Swans, see number 100, by Joseph Wolf for John Gould.

Native to Europe, Mute Swans have been declared an invasive species by the State of New York. Recently, to exempt Manny and Faye from deportation, the Village made an agreement with the state to send the Swans' annual offspring to Great Britain or Continental Europe every fall. This allows the confined and carefully supervised parents and their namesakes to remain at the Swan Pond, thereby ensuring the continuation of this popular Village attraction and symbol.

Regarding the Trumpeter Swan, Audubon quotes his friend Dr. Sharpless of Philadelphia, who is familiar with them in Chesapeake Bay: "About the first of September, the Swans leave the shores of the Polar Sea, according to FRANKLIN, and resort to the lakes and rivers in about the latitude of Hudson's Bay (60 degrees), where they remain preparing for a departure for the winter until October, when they collect in flocks of twenty or thirty, and seizing favourable weather, with the wind not opposed to the direction of their flight, they mount high in the air, form a prolonged wedge, and with loud screams depart for more genial climes. When making either their semi-annual migration, or on shorter expeditions, an occasional scream equal to "how do you all come on behind?" issues from the leader, which is almost immediately replied to by some posterior Swan with an "all's well" vociferation. When the leader of the party becomes fatigued with his extra duty of cutting the air, he falls in the rear, and his neighbour takes his place. When mounted, as they sometimes are, several thousand feet above the earth, with their diminished and delicate outline hardly perceptible against the clear blue of heaven, this harsh sound softened and modulated by distance, and issuing from the immense void above, assumes a supernatural character of tone and impression, that excites, the first time heard, a strangely peculiar feeling."



13

✦ Wild Turkey

Plate 6. Alecto Restrike edition.

Audubon often added what I call "critters" (insects, reptiles, snails, crustaceans, lizards, etc.) to a scene, sometimes as an element essential to the implied narrative or to evoke the specific habitat, or sometimes just to delight or challenge the viewer with a game of hide-and-seek. In this whimsical print, the chick between the mother's legs is focused on a tiny yet detailed tick under its wing, while to the right two siblings have discovered, despite its camouflage, a potential treat in the form of a ground snail. Above, another chick is considering a hapless ladybug perched on a daisy. The vigilant, harried mother, with eight chicks to supervise and protect, has little time for these childish diversions.

Other critters throughout the exhibit won't be cited in detail here. See how many you can spot. Don't miss the fly that, although part of the image, looks like it was squashed onto the paper by the glass when the print was framed. And if you're an arachnophile or arachnophobe, watch (or watch out) for some spiders.



14

15



Yellow breasted Chat

Plate 244. Bien Edition.

The watercolor (see reference books) has one of Audubon's most controversial poses. The male on the upper left, one of four, engages in what many viewers thought was an unnatural, albeit striking, mating dance for the single female. Audubon knew the image was true to nature, but he asked Havell to omit it from the Double Elephant Folio plate, in deference to the incredulity or sensitivities of some of his subscribers.

16



Trumpeter Swan

Plate 376. Heritage.

Audubon: "This Swan feeds principally by partially immersing the body and extending the neck under water, in the manner of fresh-water Ducks and some species of Geese, when the feet are often seen working in the air, as if to aid in preserving the balance. Often however it resorts to the land, and then picks at the herbage, not sidewise, as Geese do, but more in the manner of Ducks and poultry. Its food consists of roots of different vegetables, leaves, seeds, various aquatic insects, land snails, small reptiles and quadrupeds. The flesh of a cygnet is pretty good eating, but that of an old bird is dry and tough."

17



★ Summer or Wood Duck

Plate 391. Bien Edition.

"I have always experienced a peculiar pleasure while endeavouring to study the habits of this most beautiful bird in its favourite places of resort. Never on such occasions have I been without numberless companions, who, although most of them were insensible of my presence, have afforded me hours of the never-failing delight resulting from the contemplation of their character. Methinks I am now seated by the trunk of a gigantic sycamore, whose bleached branches stretch up towards the heavens, as if with a desire to overlook the dense woods spread all around. A dark-watered bayou winds tortuously beneath the maples that margin its muddy shores, a deep thicket of canes spreading along its side. The mysterious silence is scarcely broken by the hum of myriads of insects. The blood-sucking mosquito essays to alight on my hand, and I willingly allow him to draw his fill, that I may observe how dexterously he pierces my skin with his delicate proboscis, and pumps the red fluid into his body, which is quickly filled, when with difficulty he extends his tiny wings and flies off, never to return. Over the withered leaves many a tick is seen scrambling, as if anxious to elude the searching eye of that beautiful lizard. A squirrel spread flat against a tree, with its head directed downwards, is watching me; the warblers too, are peeping from among the twigs. On the water, the large bull-frogs are endeavouring to obtain a peep of the sun; suddenly there emerges the head of an otter, with a fish in its jaws, and in an instant my faithful dog plunges after him, but is speedily recalled. At this moment, when my heart is filled with delight, the rustling of wings comes sweeping through the woods, and anon there shoots overhead a flock of Wood Ducks. Once, twice, three times, have they rapidly swept over the stream, and now, having failed to discover any object of alarm, they all alight on its bosom, and sound a note of invitation to others yet distant." (Audubon).



18

Belted Kingfisher

Plate 255. Royal Octavo, first edition.



19

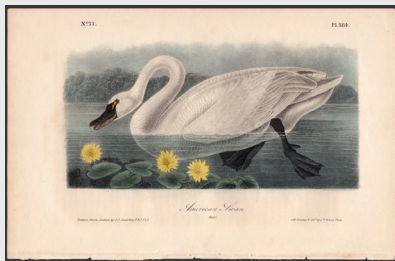
Belted Kingfisher

Plate 255. Royal Octavo, second edition.

Rare proof after tinting but without hand coloring. See numbers 66 to 69, as well as 92 to 96.

Note differences with 18. The orientation changes from vertical to horizontal. The two birds on the left are larger. The background, although similar to the previous one, has been completely redrawn. Such modifications are not infrequent between the first and second Royal Octavo editions.

As noted in EDITIONS above, John James Audubon was actively involved in the preparation of the first Royal Octavo edition (1839-1844), but his sons John Woodhouse and Victor Gifford were responsible for the next edition (1856). They asked the publisher Bowen to add the tinting, and they frequently altered the images. The Belted Kingfisher prints offer a clear example of these differences between the editions.



20

* American Swan

Plate 354. Royal Octavo, first edition.

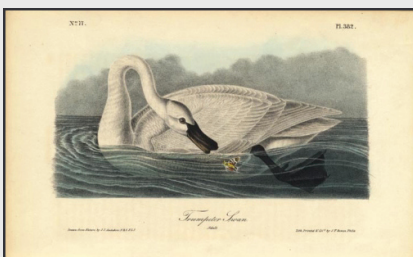
This print, and the two following ones, are the Royal Octavo, first edition versions of the larger versions to the left (numbers 13, 16, and 11). The backgrounds have been simplified to better suit the smaller size.



21

Trumpeter Swan

Plate 383. Royal Octavo, first edition.



22

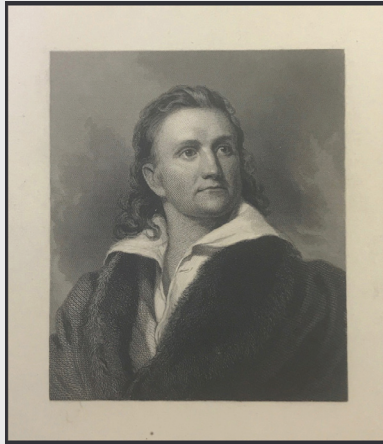
* Trumpeter Swan

Plate 382. Royal Octavo, first edition.



Pencil drawing of an unidentified bird

Original pencil drawing of an unidentified bird, possibly by John James Audubon, on the verso of uncolored proof plate 9, Red-shouldered Buzzard, Royal Octavo first edition. (See number 3 for the standard print from this edition). Audubon contributed guidance drawings (but not new images to be published) for the preparation of this edition. Thirteen of these drawings are in the Rare Book Collection of Louisiana State University. This drawing is unsigned and without provenance. If by Audubon, it is very rare, and if not, it is still of interest, since the likely other creator would have been his son John Woodhouse Audubon, an illustrator who worked with his father on the edition, and a worthy artist in his own right.



Audubon, the Naturalist

Numbers 24 and 25 present the four earliest Audubon portrait prints, of which two were his favorites.

The first (upper left) was engraved by Charles Wands in Edinburgh. It was commissioned by W.H. Lizars in 1826, based on the oil portrait by John Syme of the same year, also sponsored by Lizars. Audubon was 41 years old at the time. Syme's painting is now in the art collection of the White House.

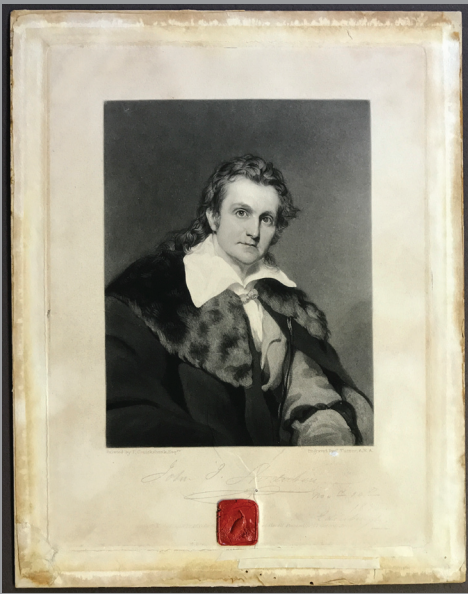
Both the painting and the print were to serve as publicity for Audubon's *The Birds of America*, which Lizars planned to publish in Edinburgh. Audubon soon replaced Lizars as his engraver and publisher with London-based Robert Havell, Jr. Consequently, Lizars had no use for the print and did not publish it until seven years later. Then he allowed it to be used at the beginning of *The Miscellany of Natural History, Volume I, Parrots*, written by Sir Thomas Dick Lauder and Captain Thomas Brown, published by Fraser & Co, Edinburgh, Smith, Elder & Co, London and W. F. Wakeman, Dublin. This book was illustrated by Joseph Bartholomew Kidd, a collaborator of Audubon's.

Of the oil portrait Audubon wrote on November 27, 1826: "At twelve I went to stand up for my picture, and sick enough I was of it by two; at the request of Mr. Lizars I wear my wolf-skin coat, and if the head is not a strong likeness, perhaps the coat may be." Audubon was especially displeased with how Syme had depicted his eyes: "more those of an enraged eagle than mine." As you can see, this quality carries over to the engraving. In writing to his son, Victor, seven years later, Audubon noted of the engraving: "I am glad to hear of Kidd and Co.'s publication of Parrots, but I regret that my face should have been there from Syme's picture, which in my estimation is none of the best."

The second print (upper right) is based on an 1833 oil portrait by Henry Inman (1801-1846). Audubon poses a la Byron. Audubon wrote: "Mr. Inman has painted my Portrait in Oil, and I say that it is a truer portrait of me than even the Miniature [upon which number 25 is based]." The print was engraved some twenty years later by H. B. Hall for the second Royal Octavo edition of *The Birds of America*, published in 1856. This is a rare printer's proof for that edition, with no printing.

The same engraving later appeared in several editions of *The Life of John James Audubon, the Naturalist*, edited by Lucy Audubon. Along with number 25 below, this portrait is one of the best two likenesses of Audubon.

The third print, "Audubon, the Naturalist," comes from an original copy of *Gleason's Pictorial*, Boston, September 25, 1852. It is an anonymous interpretation of John Syme's portrait of Audubon, simplified, with an added border of birds, a bird's nest with eggs, animals, and flora.



Portrait of Audubon

Mezzotint on paper from 1834 based on a miniature painting of 1831 by Frederick Cruickshank (1800-1878).

It was engraved by Robert Turner (1774-1857) and published by Robert Havell, Jr., as promotional material for *The Birds of America*. This copy bears Audubon's personal wax seal, which has an outline of the male Wild Turkey (Audubon's favorite bird, plate 1 of the Double Elephant Folio) and the words "America, My Country."

This was Audubon's favorite portrait of himself, of seven authentic versions that survive. This portrait, without the seal, was described by a specialist as rare in 1917. A copy with the seal, comparable to an autograph signature, seems to be almost unknown. A copy sans seal is featured on the first page of the internet site of the Stark Museum of Art, Orange, Texas, which has a major Audubon collection.

25



* Great American White Egret

Plate 370. Royal Octavo, first edition.

26



* Canvas Back Duck

Plate 395. View of Baltimore. Royal Octavo, first edition.

27



Black-Crowned Night Heron, or Qua Bird

Plate 363. Royal Octavo, first edition.

28



American Woodcock

Plate 352. Royal Octavo, first edition.

29



Redwinged Starling or Marsh Blackbird

Plate 67. Double Elephant Folio (the first edition of *The Birds of America*).

As noted by Leslie Kostrich (see ACKNOWLEDGMENTS), Audubon makes the case that this bird, from an ecological point of view, is more a boon to agriculture than a detriment.

He writes: “The Marsh Blackbird is so well known as being a bird of the most nefarious propensities [that it seems to have] been created for the purpose of annoying the farmer. That it destroys an astonishing quantity of corn, rice, and other kinds of grain, cannot be denied; but that before it commences its ravages, it has proved highly serviceable to the crops, is equally certain. Their food [in spring] is almost exclusively composed of grubs, worms, caterpillars, and different sorts of coleopterous insects, which they procure... in the newly ploughed fields, walking with a graceful step. The millions of insects which the Redwings destroy at this early season, are, in my opinion, a full equivalent for the corn which they eat at another period; and for this reason, farmers do not molest them in spring, when they resort to the fields in immense numbers. They then follow the ploughman... and as if aware of the benefit which they are conferring, do not seem to regard him with apprehension.”

30



Yellow Shank

[Lesser Yellowlegs].

Plate 344. Bien Edition.

31



Greenshank

Plate 346. View of Saint Augustine, Florida. Bien Edition.

32



33

* Rubythroated Humming Bird

Plate 253. Bien Edition.

“[Humming birds] are extremely abundant in Louisiana..., and whenever a fine plant of the trumpet-flower is met with in the woods, one or more Humming-birds are generally seen about it, and now and then so many as ten or twelve at a time. They are quarrelsome, and have frequent battles in the air, especially the male birds. Should one be feeding on a flower, and another approach it, they are both immediately seen to rise in the air, twittering and twirling in a spiral manner until out of sight. The conflict over, the victor immediately returns to the flower.” (Audubon.)

* Mallard Duck

Plate 221. Alecto Restrike edition.

“Look at that Mallard as he floats on the lake; see his elevated head glittering with emerald-green, his amber eyes glancing in the light! Even at this distance, he has marked you, and suspects that you bear no good will towards him, for he sees that you have a gun, and he has many a time been frightened by its report, or that of some other. The wary bird draws his feet under his body, springs upon them, opens his wings, and with loud quacks bids you farewell.

Now another is before you, on the margin of that purling streamlet. How brisk are all his motions compared with those of his brethren that waddle across your poultry-yard! how much more graceful in form and neat in apparel! The Duck at home is the descendant of a race of slaves, and has lost his native spirit: his wings have been so little used that they can hardly raise him from the ground. But the free-born, the untamed Duck of the swamps,--see how he springs on wing, and hies away over the woods.” (Audubon).



34

* Baltimore Oriole

Plate 12. Double Elephant Folio.

This copy was acquired from minniesland.com. Of it the owner Leslie Kostrich writes in part: “This edition was published in 87 numbers of five plates each from 1827 to 1838. Each number included a large image (one that took up most of the sheet of paper), a medium-sized image (with moderate margins beyond the plate mark (as is the case here), and three small images (with very large margins). This plate was first issued to subscribers in 1827 as the second plate of the third number. The plates of this edition have the number on the left and the unique plate number on the right. Subsequent printings of this plate during the publication period involved minor changes, including the use of Roman rather than Arabic numerals for the plate number [as here]. [This copy] is a trimmed sheet measuring around 22-1/2 inches high by 24-3/4 inches wide and is countermarked J WHATMAN TURKEY MILL 1836.”



35

* Canada Goose

Plate 201. Alecto Restrike edition.

“It is extremely amusing to witness the courtship of the Canada Goose in all its stages; and let me assure you, reader, that although a Gander does not strut before his beloved with the pomposity of a Turkey, or the grace of a Dove, his ways are quite as agreeable to the female of his choice. I can imagine before me one who has just accomplished the defeat of another male after a struggle of half an hour or more. He advances gallantly towards the object of contention, his head scarcely raised an inch from the ground, his bill open to its full stretch, his fleshy tongue elevated, his eyes darting fiery glances, and as he moves he hisses loudly, while the emotion which he experiences, causes his quills to shake, and his feathers to rustle. Now he is close to her who in his eyes is all loveliness; his neck bending gracefully in all directions, passes all round her, and occasionally touches her body; and as she congratulates him on his victory, and acknowledges his affection, they move their necks in a hundred curious ways. At this moment fierce jealousy urges the defeated gander to renew his efforts to obtain his love; he advances apace, his eye-lowing with the fire of rage; he shakes his broad wings, ruffles up his whole plumage, and as he rushes on the foe, hisses with the intensity of anger. The whole flock seems to stand amazed, and opening up a space, the birds gather round to view the combat. The bold bird who has been caressing his mate, scarcely deigns to take notice of his foe, but seems to send a scornful glance towards him. He of the mortified feelings, however, raises his body, half opens his sinewy wings, and with a powerful blow, sends forth his defiance. The affront cannot be borne in the presence of so large a company, nor indeed is there much disposition to bear it in any circumstances; the blow is returned with vigour, the aggressor reels for a moment, but he soon recovers, and now the combat rages. Were the weapons more deadly, feats of chivalry would now be performed; as it is, thrust and blow succeed each other like the strokes of hammers driven by sturdy forgers. But now, the mated gander has caught hold of his antagonist’s head with his bill; no bull-dog could cling faster to his victim; he squeezes him with all the energy of rage, lashes him with his powerful wings, and at length drives him away, spreads out his pinions, runs with joy to his mate, and fills the air with cries of exultation.” (Audubon.)



36



Cuvier's Wren

Plate 55. Double Elephant Folio.

One of Audubon’s five mystery bird “species.” They remain unidentified as such. They are probably hybrids between species. What Audubon called Cuvier’s Wren could be a hybrid between a Ruby-crowned Kinglet and a Golden-crowned Kinglet. If you want to know more, you can read about these five interesting birds, and how Audubon perceived them, in the reference works, or online (search for “Audubon mystery birds”).

37



38

Roscoe's Yellow Throat

Plate 24. Double Elephant Folio.

For Audubon, this bird was a new species, which he named Roscoe's Yellow Throat in honor of William Roscoe, a Member of Parliament and well-known poet, historian, and naturalist. Some years later, it was determined that the bird was not a new species but the Common Yellow Throat, which Audubon had already illustrated in an earlier plate.

Roscoe was one of Audubon's early champions in England. As the president of the Liverpool Royal Institution, he provided valuable contacts to Audubon as the latter sought support for his book. Roscoe was also the father of Margaret Roscoe, a floral illustrator connected to Robert Havell, Jr. Her work is represented in this Gallery (numbers 107-114). See the entry under her name in OTHER ARTISTS above.



39

Rice Bird

[Bob-O-Link].

Plate 54. Double Elephant Folio.

Audubon painted this bird in Natchez, Mississippi in 1822. The elegant botanical element in this plate was added by Joseph Mason, a gifted young student of Audubon's who became his apprentice.



40

Purple Grakle or Common Crow Blackbird

Plate 221. Bien Edition.

"I could not think of any better mode of representing these birds than that which I have adopted, as it exhibits them in the exercise of their nefarious propensities. Look at them: The male, as if full of delight at the sight of the havoc which he has already committed on the tender, juicy, unripe corn on which he stands, has swelled his throat, and is calling in exultation to his companions to come and assist him in demolishing it. The female has fed herself, and is about to fly off with a well-loaded bill to her hungry and expectant brood, that, from the nest, look on their plundering parents, joyously anticipating the pleasures of which they shall ere long be allowed to participate. See how torn the husk is from the ear, and how nearly devoured the grains of corn already are! This is the tithe our Blackbirds take from our planters and farmers; but it was so appointed, and such is the will of the beneficent Creator." (Audubon.)



41

Red-eyed Vireo

Plate 150. Double Elephant Folio.



42

Bonaparte Flycatcher

Plate 5. Double Elephant Folio.

One of the earliest Double Elephant Folio plates, published in 1827. One of five engraved, colored, and printed by W. H. Lizars of Edinburgh, before Audubon changed publishers and moved his operation to London.

Audubon thought this was a new species, naming it Bonaparte Fly Catcher, but it is now recognized as an immature Canada Warbler.

The magnificent botanical is the ripe seed pod and leaves of *Magnolia grandiflora*. It is attributed to Joseph Mason. Audubon hired his talented young student to accompany him on a flatboat from Cincinnati to Louisiana, arriving in New Orleans on New Year's Day of 1821. Mason worked for Audubon for the next two years.



43

White breasted Black-capped Nuthatch

Plate 152. Double Elephant Folio.



44

Bewick's Swan

Plate 47.

Prideaux John Selby, *British Ornithology* (1821-1834). Drawn and engraved by Selby. Hand colored.



45

★ Great Northern Diver, Loon

Plate 476. Royal Octavo, first edition.

“The Loon, as this interesting species of Diver is generally called in the United States, is a strong, active, and vigilant bird. When it has acquired its perfect plumage, which is not altered in colour at any successive moult, it is really a beautiful creature; and the student of Nature who has opportunities of observing its habits, cannot fail to derive much pleasure from watching it as it pursues its avocations. View it as it buoyantly swims over the heaving billows of the Atlantic, or as it glides along deeply immersed, when apprehensive of danger, on the placid lake, on the grassy islet of which its nest is placed; calculate, if you can, the speed of its flight, as it shoots across the sky; mark the many plunges it performs in quest of its finny food, or in eluding its enemies; list to the loud and plaintive notes which it issues, either to announce its safety to its mate, or to invite some traveller of its race to alight, and find repose and food; follow the anxious and careful mother-bird, as she leads about her precious charge; and you will not count your labour lost, for you will have watched the ways of one of the wondrous creations of unlimited Power and unerring Wisdom. You will find pleasure too in admiring the glossy tints of its head and neck, and the singular regularity of the unnumbered spots by which its dusky back and wings are checkered.” (Audubon).



46

Black-bellied Darter, Female D., Great Northern Diver, Black-headed Gull, [and] Little Auk

Plate 74.

Alexander Wilson, *American Ornithology* (Philadelphia, 1808-1814). Drawn and engraved by Wilson. Hand colored.



47

Northern Diver

[Loon]. Plate 393.

John Gould, *The Birds of Europe* (1832-1837). Drawn and lithographed by John and Elizabeth Gould. The latter was mainly responsible for this superb work. Printed by C. Hullmandel and colored by Gabriel Bayfield in London.



48

Anser Canadensis [and] Chrysanthemum

Canada Goose. Plate T 92.

Mark Catesby, *Natural History of Carolina, Florida and the Bahama Islands* (London, 1747). Drawn, engraved, and colored by Catesby.



49

Parus [and] Acer

Parula Warbler. Plate T 64.

Mark Catesby, *Natural History of Carolina, Florida and the Bahama Islands* (London, 1754; posthumous second edition). Drawn and engraved by Catesby. Hand colored.

50



Azure Warbler

Plate 48. Double Elephant Folio.

51



* Common Blue Bird

Plate 134. Royal Octavo, first edition.

This bird was one of Audubon's favorites: "This lovely bird is found in all parts of our country, and is generally a permanent resident of the Southern States. It adds to the delight imported by spring, and enlivens the dull days of winter. Full of innocent vivacity, warbling its ever pleasing notes, and familiar as any bird can be in its natural freedom, it is one of the most agreeable of our feathered favorites. The pure azure of its mantle, and the beautiful glow of its breast, render it conspicuous, as it flits through the orchards and gardens, crosses the field or meadows, or hops along by the road-side. Recollecting the little box made for it, as it sits on the roof of the house, the barn, or the fence-stake, it returns to it even during the winter, and its visits are always welcomed by those who know it best."

52



* Carolina Turtle Dove

Plate 286. Royal Octavo, first edition.

53



* Blue Jay

Plate 231. Royal Octavo, first edition.

This print, and the nearby 55, 56, and 57, are prime examples of how Audubon can add drama, suspense, and emotion to his illustrations.



54

✦ Meadow Starling or Meadow Lark

Plate 223. Royal Octavo, first edition.



55

✦ Raven

Plate 224. Royal Octavo, first edition.

“There, amid the tall grass of the far-extended prairies of the West, in the solemn forests of the North, on the heights of the midland mountains, by the shores of the boundless ocean, and on the bosom of the vast lakes and magnificent rivers, have I sought to search out the things which have been hidden since the creation of this wondrous world, or seen only by the naked Indian, who has, for unknown ages, dwelt in the gorgeous but melancholy wilderness. Who is the stranger to my own dear country that can form an adequate conception of the extent of its primeval woods,--of the glory of those columnar trunks, that for centuries have waved in the breeze, and resisted the shock of the tempest,--of the vast bays of our Atlantic coasts, replenished by thousands of streams, differing in magnitude, as differ the stars that sparkle in the expanse of the pure heavens,--of the diversity of aspect in our western plains, our sandy southern shores interspersed with reedy swamps, and the cliffs that protect our eastern coasts,--of the rapid currents of the Mexican Gulf, and the rushing tide streams of the Bay of Fundy,--of our ocean-lakes, our mighty rivers, our thundering cataracts, our majestic mountains, rearing their snowy heads into the calm regions of the clear cold sky?” (Audubon.)



56

✦ Common Mocking Bird

Plate 138. Royal Octavo, first edition.

“[Y]ou should listen to the love-song of the Mocking-bird, as I at this moment do. See how he flies round his mate, with motions as light as those of the butterfly! His tail is widely expanded, he mounts in the air to a small distance, describes a circle, and, again alighting, approaches his beloved one, his eyes gleaming with delight, for she has already promised to be his and his only. His beautiful wings are gently raised, he bows to his love, and again bouncing upwards, opens his bill, and pours forth his melody, full of exultation at the conquest which he has made.

They are not the soft sounds of the flute or of the hautboy that I hear, but the sweeter notes of Nature’s own music. The mellowness of the song, the varied modulations and gradations, the extent of its compass, the great brilliancy of execution, are unrivalled. There is probably no bird in the world that possesses all the musical qualifications of this king of song, who has derived all from Nature’s self. Yes, reader, all!”

“No sooner has he again alighted, and the conjugal contract has been sealed, than, as if his breast was about to be rent with delight, he again pours forth his notes with more softness and richness than before. He now soars higher, glancing around with a vigilant eye, to assure himself that none has witnessed his bliss. When these love-scenes, visible only to the ardent lover of nature, are over, he dances through the air, full of animation and delight, and, as if to convince his lovely mate that to enrich her hopes he has much more love in store, he that moment begins anew, and imitates all the notes which nature has imparted to the other songsters of the grove.” (Audubon.)



57

✧ American Redstart

Plate 68. Royal Octavo, first edition.



58

✧ American Robin, or Migratory Thrush

Plate 142. Royal Octavo, first edition.

“The first land-bird seen by me, when I stepped upon the rugged shores of Labrador, was the Robin, and its joyful notes were the first that saluted my ear. Large patches of unmelted snow still dappled the surface of that wild country; and although vegetation was partially renewed, the chillness of the air was so peculiarly penetrating, that it brought to the mind a fearful anxiety for the future. The absence of trees, properly so called, the barren aspect of all around, the sombre mantle of the mountainous distance that hung along the horizon, excited the most melancholy feelings; and I could scarcely refrain from shedding tears when I heard the song of the Thrush, sent there as if to reconcile me to my situation. That song brought with it a thousand pleasing associations referring to the beloved land of my youth, and soon inspired me with resolution to persevere in my hazardous enterprise.” (Audubon.)



59

✧ Passenger Pigeon

Plate 62. Double Elephant Folio.

When Audubon arrived in America, the passenger pigeon had a population of three to five billion birds. Predation by man and deforestation of their habitat in the nineteenth century was devastating. The last wild pigeon was shot in 1901; the last in captivity died in 1914.

In 1813 Audubon described a flock: “The air was literally filled with Pigeons; the light of noon-day was obscured as by an eclipse; the dung fell in spots, not unlike melting flakes of snow, and the continued buzz of wings had a tendency to lull my senses to repose... I cannot describe to you the extreme beauty of their aerial evolutions, when a hawk chanced to press upon the rear of the flock. At once, like a torrent, and with a noise like thunder, they rushed into a compact mass, pressing upon each other towards the center. In these almost solid masses, they darted forward in undulating and angular lines, descended and swept close over the earth with inconceivable velocity, mounted perpendicularly so as to resemble a vast column, and, when high, were seen wheeling and twisting within their continued lines, which then resembled the coils of a gigantic serpent... Before sunset I reached Louisville, distant from Hardensburgh fifty-five miles. The Pigeons were still passing in undiminished numbers and continued to do so for three days in succession.”

Audubon’s illustration is the most reproduced image of the extinct species and is known for its attractiveness, but was criticized by twentieth century ornithologists like Wallace Craig and R. W. Shufeldt for an unusual or unnatural pose.

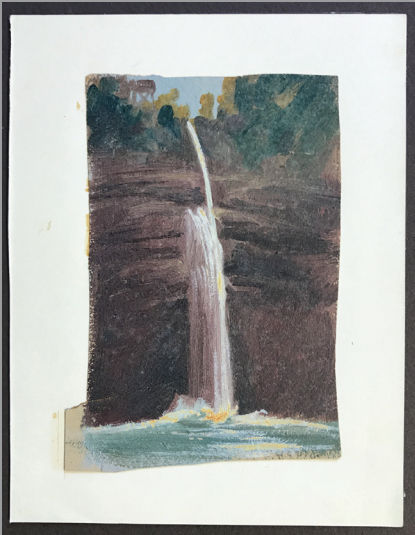
London Landscape



Watercolor by Robert Havell, Jr.

This is his first painting, done at the age of twelve in 1805. His artistic talent was already apparent.

60



Kaaterskill Falls

(North wall of library, west end.)

Oil on cardboard painting by Robert Havell, Jr.

No date, but probably 1840s or 1850s. This sketch could have served as the source of a larger oil painting.

Kaaterskill Falls is a two-stage waterfall of Kaaterskill Creek, located in the eastern Catskill Mountains of New York, on the north side of Kaaterskill Clove, between the hamlets of Haines Falls and Palenville in Greene County's Town of Hunter.

61

Resting Cattle and Eastern Scene



Oil on canvas painting by Robert Havell, c. 1858.

By this time Havell was an established member of the Hudson River School. Typical of many of the works of the artists of this school, the scene is an evocation of an earlier age in Southern Europe, but the landscape is in New York state. Signed on the back by the artist, with the semi-legible title (possible version above), and the place "Tarry Town."

62

Niagara Falls

Oil on canvas painting by Robert Havell, Jr., circa 1845.

Havell came late to oil painting. One can see a master engraver's attention to detail in the waves and gravel of this picture, but the grandeur of the site has inspired him to confront its magnificence. Just as one may sometimes imagine hearing birds singing when looking at an Audubon print, one may experience the roar of the falls and the cool of the mist when looking at this wonderful painting, with its ethereal rainbow.



63

Crinum Declinatum

[Poison Bulb, Giant Crinum Lily, Grand Crinum Lily, or Spider Lily.]

Plate 43.

Priscilla Susan Bury, *A Selection of Hexandrian Plants, Belonging to the Natural Orders Amaryllidaceae and Liliaceae, from Drawings by Mrs. Edward Bury, Liverpool* (London, Robert Havell, [Jr.], 1831-1834).

Print engraved and colored by Robert Havell, Jr.

It is described by Bury thus: "Another stately Emperor of the Eastern Dynasty, sent by Dr. Carey [William Carey (1761 - 1834)] in 1819 from Serampore [West Bengal, India] to the Liverpool Botanic Garden; where it rears its lofty head, and mass of fine leaves, nearly the height of one of the conservatories."

This particular engraving is one of the finest botanical prints of the nineteenth century. See also numbers 65 and 105, two other excellent prints by Bury/Havell, though not equivalent to this one.



64

Crinum Cruentum

Plate 22.

Priscilla Susan Bury, *A Selection of Hexandrian Plants, Belonging to the Natural Orders Amaryllidaceae and Liliaceae, from Drawings by Mrs. Edward Bury, Liverpool* (London, Robert Havell, [Jr.], 1831-1834).

Print engraved and colored by Robert Havell, Jr.

Bury writes: "This Crinum was first flowered by Mr. Herbert [British botanist William Herbert, 1778-1847], who imported it from the East Indies, and it is still a scarce plant—the present specimen flowered in the Liverpool Botanic Garden; the bulb is very much elongated at the neck, and so scaly as almost to lose the character of a true bulb, dark brown, raising itself almost entirely above the soil, and throwing out thick, tuberous, fleshy roots on every side." See also numbers 64 and 105.



65



66

Lazuli Finch

(On the column to the right of Display Table 3.)

Plate 171. Royal Octavo, first edition.



67

Lazuli Finch

Plate 171. Royal Octavo, second edition (1856).

Rare test print before hand coloring, with background tint not in the first edition. The Audubon sons introduced mechanically applied background tints to enhance the color of the images, believing this would make the prints more appealing while adding only minimally to the cost of production.

This is one of the rare proofs that helped them decide on the viability of the process, as well as on the appropriate color for a specific print. See also numbers 69, 93, 94, and 96. The subtle coloration of the background tints must have pleased the public, because they continued to be used in the five subsequent editions, until 1871.

Today, first edition Royal Octavo prints without tint, like the original Double Elephant Folio and Bien images, are preferred. Tinted prints appear smaller because the image is set off from the paper, usually in a rectangle. Prints without tint look larger because there is no distinction between the background and the overall page, giving the effect that the entire page is the background.

The Royal Octavo prints in the Gallery are chiefly from the first edition. Prints from later editions are attractive, but serve primarily as historical examples of later editions here (see Display Table 3, below, for the third edition), or as contrasts to the first edition (i.e., these proof prints from the second edition). Compare this number 67 with number 66.



68

Brown Finch

Plate 187. Royal Octavo, first edition.



69

Brown Finch

Plate 187. Royal Octavo, second edition.

Rare test print, with background tint, before hand coloring.

Compare with number 68.



70



71



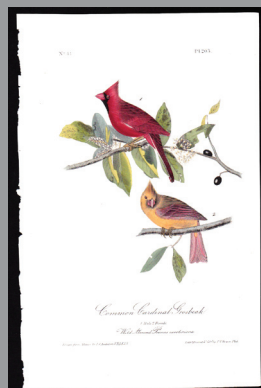
72



73



74



75



76

Royal Octavo First Edition Lithographs

In Display Table 1

Twenty-two lithographs from the Royal Octavo first edition, most removed from some of the 100 original fascicles, each of which contained five prints and accompanying text. All prints are hand colored, without the background tint of subsequent editions.

Eighteen of the twenty-two prints are from fascicles. Fascicles are scarce, because nearly all of them were eventually rebound into larger leather-bound volumes suitable for status display in a parlor or home library, or as elegant gifts. The fascicles are collectible because of their rarity and their larger pages, never having been trimmed for rebinding.

The four lithographs on the right side of the top row are not from fascicles, but were removed from bound volumes for resale, like most of those on exhibit elsewhere in the Gallery. Display numbers in this table run from top to bottom, right to left.

70. Common American Gull, Ring-billed Gull. Plate 446.

71. White-winged Crossbill. Plate 201.

72. Black-headed Song-Grosbeak. Plate 206.

73. Shoveller Duck. Plate 394.

74. Arkansaw Goldfinch. Plate 183.

75. * Common Cardinal Grosbeak. Plate 203.

76. Summer Red-bird. Plate 208.

77. American Goldfinch. Plate 181.

78. Little Sandpiper. Plate 337.

79. Louisiana Tanager. Plate 210.

80. Song Finch. Plate 189.

81. Fascicle 41, front cover visible.

82. Fascicle 42, back cover visible.

83. Willow Ptarmigan. Plate 299.

84. Bachman's Pinewood Finch. Plate 176.

85. Pine Linnet. Plate 180.

86. Arctic Ground Finch. Plate 194.

87. Macgillivray's Shore-Finch. Plate 173.

88. Lincoln's Pinewood Finch. Plate 177.

89. Fox-colored Finch. Plate 186.

90. Towhe Ground Finch. Plate 195.

91. Scarlet Tanager. Plate 209.



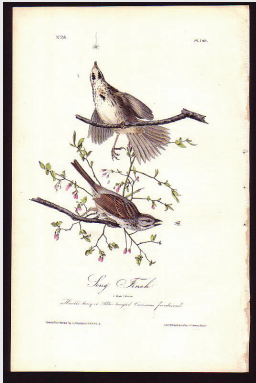
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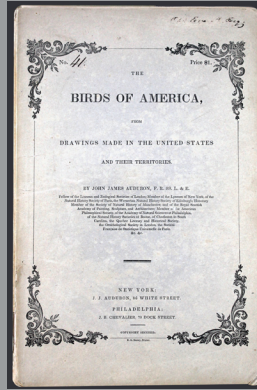
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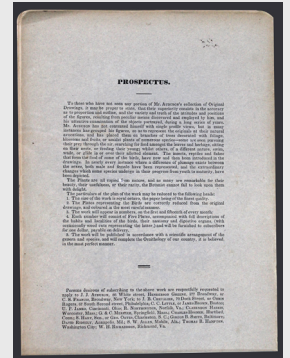
79



80



81



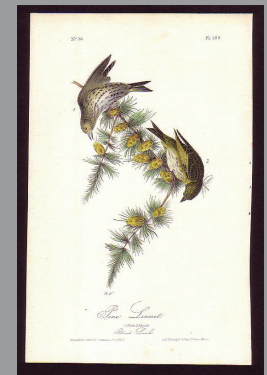
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83



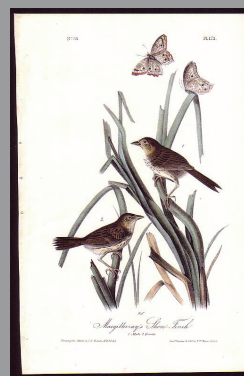
84



85



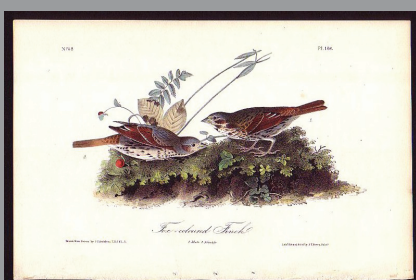
86



87



88



89



90



91

92



Marsh Wren

Plate 123. Royal Octavo, first edition.

93



Marsh Wren

Plate 123. Royal Octavo, second edition.

Rare test print, with background tint (not in first edition), before hand coloring. Compare with number 92.

94

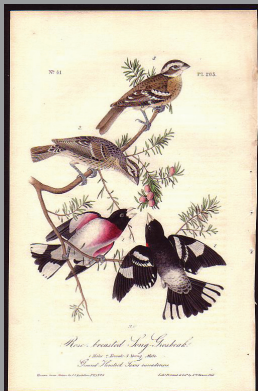


Rose-breasted Song Grosbeak

Plate 205. Royal Octavo, second edition.

Rare test print, with background tint, before hand coloring. Though the test proofs as seen in numbers 66-67, 68-69, and 92-93 show only one tint, 94 and 96 have two different tints for the same print, 95. This shows that more than one tint was considered in at least this case. Multiple tint tests were probably the norm, since presumably one of the reasons for testing was to determine the best option from among different colors for a particular image or type of image. Compare with numbers 95 and 96.

95



Rose-breasted Song Grosbeak

Plate 205. Royal Octavo, first edition.

Compare with numbers 94 and 96.

96

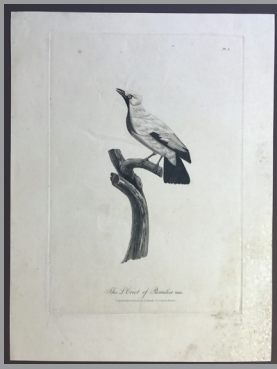


Rose-breasted Song Grosbeak

Plate 205. Royal Octavo, second edition.

Rare test print, with background tint, before hand coloring.

Compare also with numbers 94 and 95.



97

The L'Oriol of Paradise

Rare uncolored proof aquatint engraving by Robert Havell, Jr., possibly from or related to his *A Collection of the Birds of Paradise* [1835].



98

Cock of the Rock

Central American bird.

Watercolor, gouache, pencil, by Robert Havell, Jr., 1830s.



99

Cygnus Minor

John Gould, *The Birds of Great Britain*, London, 1862-1873.

Drawn and lithographed by Joseph Wolf. Hand colored.



100

Cygnus Olor

[Mute Swan].

John Gould, *The Birds of Great Britain*.

Drawn and lithographed by Joseph Wolf. Hand colored.



101

Cygnus Ferus

[The Whistling or Wild Swan].

John Gould, *The Birds of Great Britain*.

Drawn and lithographed by Joseph Wolf. Hand colored.



102

Bewick's Swan

John Gould, *The Birds of Europe*, [1832]-1837.

Drawn and lithographed by Edward Lear. Hand colored.

Printed by C. Hullmandel.

See number 104.



103

Plate 7 & Plate 11 [Swan and Goose eggs]

Two chromolithographed prints from *Coloured Figures of the Eggs of British Birds* by Henry Seebohm, published in 1896, including that of the Mute Swan.

These prints contain some of the finest groupings of bird's eggs found in natural history illustration. Henry Seebohm was born in Bradford, Yorkshire in 1832, and died in 1895.

Study of Trees & A Book of Nonsense

(Above) *Study of Trees*. Original watercolor on paper by Edward Lear. Signed with monogram, lower left. Not dated.

Lear, working with John Gould, published three volumes of bird and animal drawings (see number 102). After his vision deteriorated, he supported himself as a landscape painter beginning in 1836. He produced many individual watercolor and oil paintings, and published seven illustrated travel books. The best known is *Journals of a Landscape Painter in Albania*, 1851.

Lear is one of England's most important nineteenth century watercolorists. His artwork is on display in numerous art museums, especially in Great Britain and the United States.

(Below) Title page for *A Book of Nonsense*.

As well as being an innovative and highly respected nature illustrator, was a beloved writer and poet, known especially for his limericks. The first edition of his *A Book of Nonsense* was published anonymously in London in 1846. His name did not appear as author until fifteen years later, in the third edition (London, Routledge, Warne & Routledge, 1861).

This is the original title page of what may be the first edition, and certainly is one of the earliest editions (there are other undated editions done in New York City) of this book published in America, based on the 10th London edition. It was published in Philadelphia circa 1863.

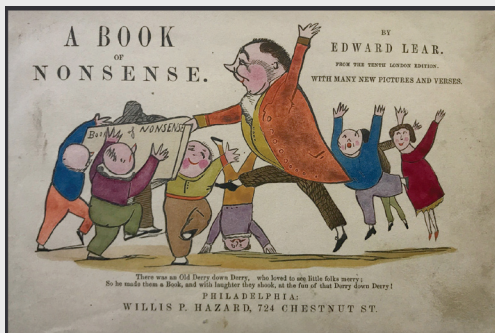
The illustration by Lear with his self-portrait is the same as that of the first edition, which was in black and white. It may be hand colored (you decide). Below the image is one of his limericks. This edition contains 112 limericks.

Here are two more of Lear's limericks, with bird-related themes:

*There was an Old Man with a beard,
Who said, 'It is just as I feared!
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!*

*There was a Young Lady whose bonnet
Came untied when the birds sate upon it;
But she said: 'I don't care!
All the birds in the air
Are welcome to sit on my bonnet!*

104





105

Amaryllis Formosissima

Plate 6.

Priscilla Susan Bury, *A Selection of Hexandrian Plants, Belonging to the Natural Orders Amaryllidæ and Liliacæ, from Drawings by Mrs. Edward Bury, Liverpool* (London, Robert Havell, 1831-1834).

Engraved and hand colored by Robert Havell, Jr.

See numbers 64 and 65, and the entry on Bury in OTHER ARTISTS.



106

Great Blue Heron

Plate 211. Double Elephant Folio offset lithograph reproduction (Mansfield, CT, Martino Publishing, 2005).



107

Aster Amellus

Plate 40. Margaret Roscoe. *Floral Illustrations of the Seasons* (London, Thomas Richardson, 1829).

Engraved and hand colored by Robert Havell, Jr.

See entry on Roscoe in OTHER ARTISTS.



108

Tigridia Conchiflora

Plate 41. Roscoe.

Engraved and hand colored by Robert Havell, Jr.

See entry on Roscoe in OTHER ARTISTS.



109

Coreopsis Grandiflora

Plate. 35. Roscoe.

Engraved and hand colored by Robert Havell, Jr.

See entry on Roscoe in OTHER ARTISTS.

110



Sternbergia Lutea

Plate 48. Roscoe.

Engraved and hand colored by Robert Havell, Jr.
See entry on Roscoe in OTHER ARTISTS.

111



Lobelia Fulgens

Plate 39. Roscoe.

Engraved and hand colored by Robert Havell, Jr.
See entry on Roscoe in OTHER ARTISTS.

112



Superb White Chrysanthemum [and] Early Crimson

Plate 50. Roscoe.

Engraved and hand colored by Robert Havell, Jr.
See entry on Roscoe in OTHER ARTISTS.

113



Geum Quellyon

Plate 30. Roscoe.

Engraved and hand colored by Robert Havell, Jr.
See entry on Roscoe in OTHER ARTISTS.

114



Georgina Coccinea

Plate 39. Roscoe.

Engraved and hand colored by Robert Havell, Jr.
See entry on Roscoe in OTHER ARTISTS.



Reproduction of Watercolors

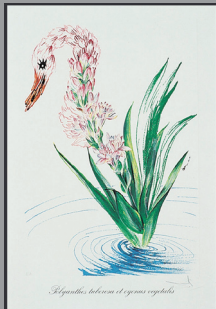
Reproductions of Audubon's 474 watercolors preserved in the The New-York Historical Society, published by them in 1966. 435 of them were sources for the Double Elephant Folio prints. Two to three prints (depending on size) are displayed at a time, changing periodically. Those looking for specific, several, or all of the watercolors will find them more readily in some books in the reference section.

Bound Royal Octavo, Third Edition

Display Table 3 holds a complete set of the Royal Octavo third edition (1859), in seven volumes. Six volumes are open to display one print each. The prints are changed periodically. A seventh volume is displayed closed, to exhibit the publisher's binding. Since these prints and bound volume change over time, no numbers in this catalog are assigned to items in this table.

The first edition (1839-1844) did not have a publisher's binding, since the work was sold over time as 100 paperback fascicles (see examples in Display Table 1 to the left). Subscribers were encouraged to have them bound into seven volumes.

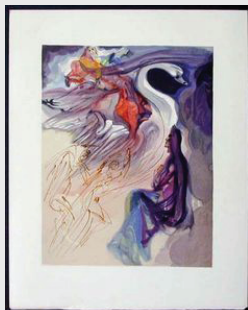
From the second edition (1856) through the seventh and last (1871), the various publishers sold not fascicles but hard-bound sets, with varying covers, such as the deluxe leather one on view. Besides the cover, the main difference between this third edition and the first edition is that this one (like the second and later editions) has a background tint in the images (see numbers 69-72 and 93-99).



Polyanthes Tuberosa Et Cygnus Vegetalis

Salvador Dali. 1972.

From Surrealistic Flowers I.



In The Heaven of Jupiter

Salvador Dali. Created between 1951 and 1960.

From the Divine Comedy.



Swans Reflecting Elephants

Salvador Dali.

Reproduction of an oil painting.

Appendix: Swans by Salvador Dalí

Swans are featured in three other prints donated to the Library by Harold and Barbara Jones. The works differ enough from the focus of the Audubon Gallery to not be included in it, but they are an interesting adjunct on the theme of swans. Two are original prints by Salvador Dalí (1904-1989), hand signed by the artist as well as signed in the plate. The third is a commercial reproduction of a well-known oil painting by Dalí.

The first is located above the world globe, on the left as one enters the main entrance of the Library. Its original title by Dalí is in Latin, *Polyanthes tiburosa et cignus vegetalis*. The use of Latin suggests a print from the Renaissance, when Latin rather than the vernacular was the norm for scholarly publications. Dalí thereby signals his debt to and admiration for painters like Leonardo da Vinci, Raphael, Michelangelo, and for the early artists of botanicals, particularly of interest after the discovery of the “New World” and its wealth of new flora. In practice the print is referred to as “Swan-Water Hibiscus.”

The subject matter is a typical Dalinean subconscious dream scene. An ambiguous image shows a water plant changing to a swan or vice versa. The print was published in 1972 as part of a series called *Surrealistic Flowers*, consisting of fifteen

drypoint etchings on heliogravures in an edition of 350 copies. The heliogravures were based on watercolors Dalí painted during the late 1960s, which lacked the drypoint etching images, added for this edition. This print is considered to be one of the three best of the series.

The second print is from an edition of Dante’s *Divine Comedy* with illustrations by Dalí, published in Paris over several years in the middle of the 1960s. The woodblock prints are based on 100 watercolors done by Dalí in the 1950s. The 3500+ woodblocks took two master artisans nearly five years to carve; each print required between 20 and 37 separate blocks, one for each color. The result is spectacular, and considering its high price it sold a surprising number of copies: over 5000, each consisting of between six or twelve large volumes).

The book, written in Italian tercet rhyme, though this edition uses a French prose translation, is a long narrative poem from the fourteenth century in three parts: *Inferno* (Hell), *Purgatory*, and *Paradise* (Heaven): the three worlds of the dead. It depicts the author Dante, in mid life, searching for his beloved Beatrice, recently passed away. It is a satire of contemporary Florentine society, but the larger theme is the soul’s journey toward God, moving from sin to redemption.

In the first two parts, Dante is guided by Virgil, the long-dead Roman epic poet, author of the Aeneid. As a pagan, Virgil cannot accompany Dante into Heaven, and the latter is eventually reunited with Beatrice in Paradise, where she becomes his second guide.

There are 100 Cantos, divided evenly among the three parts after a one-canto introduction. Dalí provided a watercolor for each Canto. The nineteenth illustration for Paradise is titled “In the Heaven of Jupiter” (in medieval cosmography, Paradise, like Hell and Purgatory, was divided into many levels, each with its own qualities). Dante is shown at lower right watching St. Peter fly by on the back of a celestial swan. The swan is the central figure of the scene (St. Peter is barely visible).

As noted, the work is signed by hand by Dalí. Only 2 percent of the Divine Comedy prints are thus signed. This Divine Comedy swan print is in the library director’s office.

The third picture is in the Teen Room. It is a reproduction of a 1937 oil painting, featuring one of Dalí’s favorite techniques, optical illusion; in this case, double image. Three swans are seen on shore at the edge of a pond. The viewer soon notices that their reflections in the water reveal not inverse swans but elephants (e.g., the necks of the swans become the trunks of elephants). Are the swans becoming elephants? Or are the swans really elephants, and the elephants swans? What could be more different than swans and elephants? Or is everything ultimately one and the same? What happens when “reality” is viewed upside down? What do you think your opposite might be, if you

have one? Is it you? Any consequences?

In 2016 the author of this catalog curated a half-year exhibit in the Special Collections Research Center of the Syracuse University Library titled “Avida Dollars: Salvador Dalí, Joseph Forêt [publisher], and the Three Most Expensive Books in the World.” The Divine Comedy was one of the three featured books. A copy with unique features sold in 1963 for what would be about \$4,000,000 today.

“Avida Dollars” is an anagram for “Salvador Dalí.” André Breton, founder of the Surrealism Movement in the 1920s, expelled Dalí in 1934. In 1939 Breton gave Dalí the “Avida Dollars” sobriquet (in English, “Eager for Dollars”) for being more concerned with money than art. Dalí responded by embracing the idea of the anagram and highlighting the importance of money as a sign of one’s (that is, HIS) prestige. After all, during his career he may have earned more money than any of his contemporaries, with the possible exception of his rival, erstwhile friend, nemesis, and fellow Spaniard Pablo Picasso.

When Breton informed Dalí that he had been expelled from the Surrealist Movement, he riposted scornfully “Surréalisme, c’est moi:” “I AM Surrealism.”

In closing, we recall the words of the Spanish monk Gonzalo de Berceo from La Rioja, the first Spanish poet whose name is known. About 900 years ago, on finishing a long narrative poem, he said of his arduous achievement: “Bien valdrá, como creo, un vaso de bon vino:” “Methinks it merits a cup of good wine.”

Our Thanks

Manlius Library would like to express our sincere gratitude to Harold and Barbara Jones for their extraordinary generosity in making this collection possible.

Harold has become a happy fixture at the library, frequently visiting to scope out empty wall space and working with the talented Doug St. Laurent to get these beautiful pieces of art framed and ready for the public.

This world-class gallery is well beyond anything we could have imagined. Harold has turned our lovely library into a truly remarkable gem, and we are humbled by his philanthropy.

His enthusiasm is indefatigable and infectious; we hope you experience the same fascination and appreciation for the works of art in this gallery that we have thanks to the efforts of Dr. Harold Jones.



