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Mrs. Francis H. Low
 (Susanne M. Low)
 Miles River Road
 Rte. 1 Box 210
 Easton, Maryland 21601
 U.S.A.
 Tel: (301) 822 3666

In reference to research into the location
 and provenance of all known copies of
 Audubon's "Birds of America", the Double
 Elephant Folio, under the aegis of the
 American Museum of Natural History,
 New York.

The problem concerns British editions of American
 works in the early 19th C.

Example:

"American Ornithology" by Alexander Wilson.

- a work of 9 volumes that appeared between
 1808 and 1814. Wilson died in 1813 and the 9th
 volume was issued by George Ord. 78 (?) engravings
 by Lawson, Murray, and Tanner from paintings
 by Wilson. Published in Philadelphia

"American Ornithology - The Natural History of Birds inhabiting
 the United States not given by Wilson" by Charles Lucian
 Bonaparte. Appeared between 1825 and 1833. 27
 engravings by Lawson from 26 paintings by Titian
 Peale and 1 painting attributed to Audubon and Ridg.
 4 Volumes published in Philadelphia.

The great popularity of these books caused there to be
 many future editions in different formats, many
 combining the two works into one edition.

more

In 1832 Sir William Jardine, an eminent ornithologist of Edinburgh, Scotland, arranged for the following publication:

"American Ornithology or, the Natural History of the Birds of the United States" by Alexander Wilson and Charles Lucian Boscawen. 97 engravings by W.H. Lizars, eminent Edinburgh engraver 76 of which were from Wilson's paintings, 20 plates after Titian Peale's painting, and 1 from the painting by Audubon and Rider. 3 volumes. Published by Whitaker, Treacher, ~~Thos~~ & Annot and Stirling & Kenney - London and Edinburgh. This edition contained all 9 volumes of Wilson's work and the first 3 volumes of Boscawen's work. Boscawen's Vol. IV did not appear until the following year.

The British volumes were greatly reduced in size:

original edition Wilson: $13\frac{3}{4} \times 10\frac{3}{8}$

original edition Boscawen: $14\frac{3}{4} \times 11\frac{1}{4}$ AND $15\frac{1}{2} \times 12$

Jardine combined edition: $8\frac{3}{8} \times 5\frac{1}{8}$

Questions: Were there copyrights in those days?

Did Jardine have to get permission to publish from the American publishers

OR

Did Tardine just acquire the American editions and just go ahead and copy?

The matter of Lizar's engravings is particularly interesting. Could Tardine possibly have arranged to have the original paintings shipped over from America to Lizar's to work from or did Lizar's engrave by just copying the engravings in the original edition?

You will remember that in the illustration in Alice's original book (not the new revised) - the writing under the print reads (with a magnifying glass) "Engraved by Lizar" (not Larsson.)