

^{Andulion}
Boat-tail Grochles

May 24, 1974

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Of any sort of measure that I can think of I
can only say that what happened to my twin
brother Scott and me on a Saturday afternoon
in late December of 1974 was an incredible coincidence.
Even now as I write this I cannot escape the
feeling that there was something almost supernatural
about the arrival of a small catalogue in that
Saturday afternoon mail. It was a small booklet
designed in the format of a calendar for the coming New
year. It was sent by a ^{Philadelphia Print Dealer} ~~great dealer~~ ^{He then} ~~to Philadelphia~~
with whom I was not familiar, and it listed for
sale ~~mostly~~ ^{mostly} ~~well mostly~~ 19th Century American
prints and drawings. Since Scott and I are ~~mostly~~
both artists and art collectors, getting such catalogues
in the mail is practically an everyday occurrence,
^{but often} ~~and usually~~ we are so busy that several days
may pass ^{after such catalogue} before we get the time to read them.
But this day was somewhat unusual, ^{because} ~~since~~ Scott
and I were enjoying a couple of hours of rest
and quiet between our work sessions ^{morning and afternoon} and the
^{unpredictable} ~~unusual~~ interruptions ^{the post} Christmas ^{celebrations} ~~celebrations~~.
And ^{our} ~~the~~ up coming ^{New Year's Eve} ~~New Year's Eve~~ which happens
to be ~~also~~ ^{on} ~~Thursday~~ ^{Friday}. In fact Scott was still
napping in his room to recharge his batteries
after a long ^{morning} ~~painting~~ ^{session} which ~~had~~ ^{had} begun
^{promptly} ~~as usual~~ at five o'clock in the ~~morning~~ ^{afternoon} and ended
at lunch time. Not wishing to disturb him
I sat down in the living room, perused the

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bills and ~~other~~ fresh mail, put them aside
and picked up the Catalogue-Calendar. Flipping
through the ^{illustrated listed} pages month by month, I glanced
over at Catesby's bird, a Thornton Temple of Flora,
a 1799 city view of Philadelphia, ^{and others} and then I
turned to the illustrated page for August. What
I saw to my great excitement was a picture that
was both familiar and yet something I knew ^{instantly} that
I had never seen before. It was ~~an~~ ^a painting ^{and}
illustration of a painting of birds, and I didn't have
to read the explanation at the bottom of the page
to guess that the work was by Audubon. For
me it was a moment of recognition that
instantly made the ^{bird} ~~bird~~ on the bird of my
nest stand up. I was almost dizzy. It was
also a moment of recognition ^{for which} that 30 years of
studying Audubon's life and work had prepared
me. ~~I~~ ^{As I} remember it,

The legend under the illustration now read
"The Great Horned Blackbird"
Pen and Watercolor drawing, attributed to John
James Audubon. Signed in an engraver's script,
"Drawn by John J. Audubon from Nature." 1825, "
There was more information at the end of the Catalogue.
It stated further that the picture was "probably
John James Audubon's original drawing, which was
submitted to Charles Henshaw Bumpus for his supplement
to Wilson's American Ornithology. When Audubon
sent this drawing to the publisher, it was too

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large for the engraver to transfer to a copper plate.
So Alexander Ryder re-drew the picture for engraving
and credit was given to both men." Though it

had never seen it before I knew something
about the picture. In fact ^{partially} every biography
about Audubon comments on the picture, and the
part it played in Audubon's first attempts to get his
^{presentation} ^{was so persistent} the first.

work published in Philadelphia in the late
Spring of 1824. One of the first in a series of things
Coincidence which have fortunately linked Audubon's
his story with our own river. ^{A drawing} had appeared about
six months before ~~this Saturday~~ ^{on the Summer of 1804} when I was writing
the introduction to our book, "Of Birds and Trees".

This book which has just been published contains 50 color plates

Mr. Sand Imperialis Folio size book with ^{coloured pages of text and} ~~pages~~ measuring 22" x 28" has just been published, completing a project ^{an effort} upon which Scott and I have labored for ^{about 10 years} ~~for~~ years. In ~~that~~ ^{my} introduction ^{to my friends and taxons} I have outlined a brief history of bird books ^{from 1743} from Europe and America. While discussing Alexander the first ^{such} ~~great~~ bird books published in America, namely Alexander Wilson's nine volumes "American Ornithology" 1808-1814 and its 4 volume supplement issued between 1825 and 1833 by Charles Lucien Bonaparte, ~~Napoleon's Napoleon~~ ^{the} I happened to mention that one of Wilson's ^{supplements} Chief Claim to fame was that it contained one picture by a then unknown artist. ^{It was a painting of a bird which looked by a then} ~~John J. Audubon~~ ^{John J. Audubon} certainly the most famous picture of birds in history. I

Get our own post explaining our travels.
of Anderson - 1st paintings we did. purchase at museum
our copies. Our first art purchase at museum.
+ mention our relationship to the museum
+ Science and History

- (1) Call dealer (2) Question (3) purchase
(4) Research which focuses back to the Anderson
Horticultural story of his Philadelphia experience.
(5) The picture arrives. to Printing and
Many troubles with our own book. The Anderson
picture dealer as art and ⁵⁴⁰²⁵ saves our project. (C) Summary
up the Correction of an old injustice

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Could never have imagined when I wrote this passage that within a few months I ^{might} see for sale in a catalogue what just might be this very picture, or a very good copy. The problem was that I couldn't tell ^{just} simply by looking at the black and white illustration. Furthermore the description of the work was executed in pen and ink and water color did not accurately describe Audubon's painting technique of the mid-1820's.

I wanted

~~The best thing to do would be to call the Philadelphia dealer and ask some questions, but since it already late Saturday afternoon in Philadelphia~~ ^{there was not much of the chance} ~~the chances of finding anyone at the dealer's shop.~~

As excited as I was, I did not want to wake Scott. ^{He had begun his work and up...} ~~But~~ ^{the painting} was indeed by Audubon, ~~and having been exposed to the P.S. public in a general mail order~~ ^{as that the chances were good} ~~it was~~ ^{may already} ~~have been spotted and purchased long ago.~~

The price of the work, ^{which not} though cheap, was certainly much lower than its value would be if it were an original Audubon painting. I went to the phone and dialed the number. To my surprise, ^{somebody} ~~the dealer~~ answered. It was the dealer. I told him that I was interested in the small bird painting attributed to Audubon. Did he still have it for sale? He did. Did he have ~~the~~ it in his shop? Yes, it was there. I could feel the tension

definitely prove to be

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grow as I talked. Could he go get the picture
and bring it to the phone? Yes, he would.

I could feel my heart pounding as I asked the
next question. Would he look closely to see
if there was any evidence of pastel work and
the birds. I knew that Audubon's ^{early} pictorial
technique ~~consisted~~ consisted mainly of pastel,
pen and ink and pencil ~~and~~ as well as watercolor.
To the best of my knowledge neither Catsey nor Abbott
nor Wilson, in fact none of the early ~~other~~ painters
of American birds employed these media ~~to~~
together. Audubon's ^{work} was unique. ^{in this respect.}

The dealer spoke with genuine surprise. "So
that's what that rubbed in color ^{is}!" he said.
I asked him to hold the picture at an angle
^{to} against the light. Were there any shiny areas
on the bird that looked like they had been
varnished. Again he was surprised. "Why there
certainly are shiny areas." I told him that it
was not varnish but egg white which Audubon
applied to keep the pastel from ~~rubbing~~ smudging
the birds outlines and also to deepen the color of
the beaks, claws and eyes of the birds and to add
luster to them. I asked him if there was any
pencil to bring out such details as the
feet and texture of the feathers. He answered
in the affirmative. By now I was certain
that this was indeed Audubon's lost painting

when
he came back
to the phone

I asked him if he the painter
was certain that only in ink and that
I was watercolor? He said certainly,
that he was fairly certain it would be
though it was to include
it since I was
currently unprepared

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of the Great Crow Blackbirds ~~also~~ known to hang
as the Great-tailed Grackles. It had to be this very
painting, presumed lost or destroyed since its
publication ^{in the Gleanings into Wildness Supplement} in 1825 — a hundred and fifty years
ago. ^{The picture (was) was either this work} ~~It~~ The painting was either this or it had
to be a very good copy — possibly by Audubon
himself. ^{the first time the specimen had been attempted} ~~It could be a forgery.~~ I knew
that old papers of this period ^{reproduced with the best of art} ~~could be~~ easily acquired.
I owned some ^{myself}. A good forger with a
knowledge of Audubon's techniques and style
might very well be able to recreate this lost
Audubon. I ^{had heard} ~~thought~~ that ^{the great bird artist} ~~Audubon~~ had painted
a picture of Great-tail ^{from} four years earlier than his
Philadelphia ^{ventured} ~~specimen~~ when he was traveling ^{in a flatboat} down
the Mississippi River to New Orleans. ^{the city of} In fact he
knew that he shot and painted this species while
was ^{on} ~~near~~ to him at ~~Barnett~~ ^{Bayou} ~~Clance~~ ^{Laurens} ~~Church~~ ^{about} ~~just~~
above the city of New Orleans in January of 1821. I also
knew that this picture was in the New York Historical
Society where almost the entire collection of Audubon
original bird paintings ^{came to} ~~was~~ housed. ~~I had~~ ^{known} ~~that~~
This first grackle ^{picture} ~~had~~ ^{had} never been reproduced.
before. The only way that I could be certain ^{could be} ~~was~~
to have a look at the painting itself or at least
a good 8" x 10" transparency of the work.

I asked the dealer if he would put a
hold on the ^{old} ~~first~~ and give me an exclusive option
to buy it ^{and I sent me} ~~he said~~ ^{of it} ~~th~~ a good transparency as soon as possible.

Dear Bob

at that time

^{publication} project. For almost ten years we had been ^{planning and} working on a book that was to be officially dedicated to John James Audubon in acknowledgment of the respect that we as artists have held for this man and his work and the pivotal role that it played in directing both ^{our} ~~forward~~ ^{careers} in art, ^{against} ~~the~~ ^{forces} in which the painting of birds was to play only a very minor role with the notable exception of our book ^{forthcoming}.

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He said ^{that} he would, We continued to talk a couple
of minutes more, but I was so excited that I
didn't pay much attention to what he was saying,
I gave ~~him~~ ^{him} my name and address and telephone
number and hung up. Our conversation had not
lasted ^{more} than 10 minutes. ~~Next~~ ^{Next} we still
napping, ~~and so~~ I decided to take a walk to calm
down. I took the Catalogue with me so that I could
~~examine the~~ ^{examine the} black and white illustrations ~~in the~~ in the
Sunlight. It certainly did look like Audubon's work.
The ~~birds~~ ^{descriptions} ~~but~~ ⁱⁿ ~~the~~ ^{intelligent} ~~of the~~ ^{of the}
birds and their sense of vitality, ~~and all the~~ ^{and all the} ~~of~~ ^{of}
the works of John James Audubon (painting style) ^{distinct} ~~to~~ ^{to}
believe that Scott and I should know. We have
been studying his work since 1856 and for the
past 30 years ~~we~~ we have made many pilgrimages
to most of the places which were important to
Audubon, To his Pennsylvania boyhood home along
the banks of the Susquehanna, to the ^{Ohio River town} ~~town~~ of Henderson
Kentucky ~~where on the Ohio River~~ where he nurtured
his interests in birds and taught how his skill
at depicting them began to show promise and
when ^{his} business failures, ~~not~~ ending in bankruptcy
and Alden's jail forced him to seek refuge in ^{his} ~~his~~ ^{own} ~~the~~ ^{own}
talents and his love of natural history studies. ^{from the young} ~~the~~
We have followed his pilgrimages down the Ohio
and the Mississippi when by 1830 still haunted
by failures ^{and was unwilling to provide for his wife, Mary and two young sons} he had already begun to formulate

Artistic

The ^{Princeton} Woods near St. Dominic's

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An ^{incredibly} ambitious project to depict and publish
all the known species of ^{North American} American
Bird life size. ^{Watching for the Fellowship} ~~at New Orleans and Philadelphia~~
figures in our own lives as well, for both Scott
and I went to College at Tulane University in New
Orleans and later attended the Pennsylvania Academy
of the fine arts though by this time we rarely
painted birds. Even the small town of Watchy has
^{an} ~~at~~ personal association with Audubon. Then
at the age of fourteen Scott and I bought our first
works of art - three Audubon Animal prints ^{from} for
\$15.00 each, a veritable fortune that left us without
money for the return trip home. Two of those prints,
The Colored Reccey and the polar bear, ^{now hang} on the
wall just above Scott's bed.

Scott listened ^{while} ~~as~~ ^{had} and told him that
the Philadelphia print dealer ^{had} confirmed the presence
of pastel, pencil work and egg white "ornish" ^{on the} ^{part}
"I think we should take a chance and buy it now"
he said. Someone else is bound to see this ^{Catalogue} and
ask the same questions that you did. Call back
now and see if you can get him to confirm the
sale to us ~~at~~ this afternoon since we will not
be able to get a check into his hands until
Monday. ^{I went back to the phone and dialed.} To ^{my} our relief the dealer answered.
Yes, he would confirm the sale this afternoon and
expect a ^{check} ~~deposit~~ ^{not} on Tuesday. He asked me if I
would give him permission to show the work

North American
University - Georgetown
University

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to an Audubon expert whom he would not name, though he did tell me that the expert lived in Connecticut. I requested that under no circumstances was he to show the picture to any one until he had shipped ^{it} the picture to ~~me~~ ^{us} when upon I would send the necessary information to the Audubon expert. ^{He agreed to do this.} He politely agreed.

Everything went smoothly. Within a few days the painting, arrived in excellent condition. It was the strongest feeling to open the package and suddenly ^{in front} ~~to see~~ that we were holding in our own hands a painting, ^{probably} by the great bird artist himself, one of our true ^{most important} cultural treasures, a painting about which we had learned ^{much} ~~great deal~~ in those few days which passed between ^{my first call to Philadelphia} ~~the purchase~~ of the work and its arrival at our front door. For one thing the dealer had shipped a guess of the print made from this painting which appeared in the ^{Wisdom - Bonaparte} ~~Atlantic~~ supplement in 1925. ^{It was going to be that} The birds had been greatly altered from Audubon's originals. ^{painting} ~~by a later~~. Both had been redrawn ^{very} with a heavier hand. The male bird had been ^{reversed in the print} ~~turned~~ completely around and it was looking over its shoulder instead of straight ahead as Audubon had originally portrayed it. There had been an egg at the bottom ^{right corner} of the original and in the print it was also ^{photo} ~~reversed~~ around and was now on lower left side of the page. But a very important element of the

of the picture

There was still the
problem of the signature and I agreed
that the dealer had written
it was not Audubon's hand writing

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original had remained intact. The speckles
the Grackle egg, ^{through the egg was returned in the printed plate of the Grackle} though reversed in the final
print ~~was~~ ^{was} exactly the same as in the original.
The print dealer had noticed this but he did
not know enough about birds to realize that
no two grackle eggs are spotted with exactly
the same pattern. There was still the problem
of the signature which my brother and I agreed
did not look like Audubon's handwriting. In
those few days before the painting arrived Scott
took down our much used American Heritage volumes
which depict all but two of Audubon's original
paintings for the Birds of America. Reading the legends
written by ^{my brother} Audubon
for any examples of Audubon's employment of the unusual
phrase "Drawn by John J. Audubon from nature."
Audubon rarely labeled his work with the term
"from nature" ^{written} at the end of the phrase. However
Scott did find six examples of such ^{phrases} ~~phrases~~
out of ^{the} 432 works ^{he} examined. Of the six, two of
paintings were executed in Philadelphia in May
of 1824 - the same month ^{and year} that ^{Audubon} he painted our
picture! And one of these two ^{Philadelphia} pictures was a painting
of 2 tree swallows with a single egg ^{in the}
lower corner of the page, the only other
example of a single egg being depicted as
a purely scientific addition to the painting and not an integral part of the composition.
An extraneous element in the picture. It was left
and of the Howell print which appeared in the Birds of America

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How
today then, if ~~Audubon's~~ "drawn by John S. Heister
from nature" was not written in Audubon's own
hand, as we believe, did the ^{photon} ~~photocopy~~ end up
on the picture in the school, neat and
professional long hand of some body else? It was
important for Scott and me to keep in mind the basic
fact that ⁱⁿ 1824 Audubon was a ^{unknown, upstart} ~~young man~~ - both
to himself and to art. This painting would have
had little value in Audubon's day even ^{after} ~~when~~
he became famous. In 1843, eleven years after
the artist's death, ^{his} ~~his~~ widow, Lucy, sold all of Audubon's
bird paintings for a huge collection comprising all
but four originals ^{from} for the Birds of America. ^{in addition to} ~~plus~~ much
earlier work etc. to the NY Historical Society for
4000. - a ^{small} ~~pretty~~ ^{sum} ~~sum~~ in terms of the inflated
currency of Civil War times. (See back of this page)

Since his paintings had little financial value
in his ^{own} day the chances of this painting being a copy
by somebody else ^{are} ~~are~~ remote, and as we examined
this wonderful piece of Audubon's history it was
obvious that the picture was indeed a 19th Century
work. In addition to this the only facts about the
painting's provenance or history that we were told by
the dealer was that the picture ^{had} ~~had~~ been in the
possession of the same family for ^{more than} 80 years.

In the course of our researches we read a
number of biographies, ^{and other} ~~some of~~ ^{the} ~~articles~~ by authors
who did not have ^{the} ~~our~~ advantage of knowing,

Coincidence: 1985 is Audubon Bicentennial and
the year that we bought the Audubon picture
Wm. Hesse wrote a page which
is displayed at the Anna Carter Museum on the Bonaparte
Audubon Relationship.

Our Book is dedicated to Audubon.

Audubon's painting birds as out and
shows the bird book people. And we correct an
old injustice by publishing the Book titled *Brooklyn*
as Audubon would have wanted.

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about the existence of our ^{ambition} painting, which ^{could have} thrown much new light on the story of Audubon's famous trip to Philadelphia in 1824 and his first attempt to get his work published.

Scott and I have for years ~~frustrated~~ ^{frustrated} the ~~difficulties~~ ^{difficulties} of interest, established institutions ~~and~~ ^{and} through Scott and I ~~have~~ ^{have} ~~been~~ ^{been} ~~little~~ ^{little} ~~in~~ ⁱⁿ ~~our~~ ^{our} ~~careers~~ ^{careers} to complain about having received recognition and

Scott and I are well aware of the problems encountered by artists in getting their work properly published. ~~It is a long and arduous task that of "artistic" work which is not~~ ^{of "artistic" work which is not} Most artists are very ~~frustrated~~ ^{frustrated} with the difficulties they face in getting their work ~~published~~ ^{published} and brought to the public and official notice. Though Scott and I have had more than our share of ~~public~~ ^{public} recognition and official acceptance, I learned a sad fact of life that producing art of sophistication and high quality is simply not ^{by itself} a guarantee of success and recognition. As it is true in the worlds of ~~writing~~ ^{writing}, music and literary publishing so it is true in the visual arts.

Official recognition most often comes through the private contacts of influential friends, ~~then~~ ^{then} and establishment museum directors, editors and publishers are usually committed to established artists and are reluctant to admit new members to the club. ~~They are always~~ ^{They are always} Though there have been changes for the better and

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Artists have more access to the public than
ever before, there ^{are so many} ~~is still much~~ of the same
kind of difficulties of ~~the~~ ⁱⁿ getting, recognized by
the ^{large} ~~established~~ ^{as} ~~public~~ ⁱⁿ in Audubon's
time. Philadelphia today ^{is} still a conservative city,
but in 1824 for an ^{introduction} ~~man~~ of great talent but with
no letter of introduction and whom ^{few} ~~all~~ ^{few} ~~all~~, though
powerful, were more acquaintances than friends, Audubon
faced a formidable Boston as he introduced himself
to Philadelphia's established men of science and
letters, in many ways it was an obstacle that
he was never able to overcome. And we shall see
that once he had antagonized it, the publishing
establishment ^{of that city} could ~~not with speed~~ ^{not easily} ~~and~~ be
ruthless in ~~eliminating~~ ^{eliminating} his influence. I am certain
that when Audubon left Philadelphia he no longer
entertained many illusions of ^{about} ~~collaboration~~ the
difficulties of collaboration with men who thought
themselves his better. And his indifferent success later
that in the summer of that year in the City of
New York must have made him realize that ~~Europe~~
Europe - not America - was the place to seek his
forum and that he alone would have to bear the
responsibility of bring^{ing} his work to the world. Those
responsibilities would entail financing the ^{entire} ~~project~~
by himself through subscriptions to his book.
And the sale of his paintings. He must also have
been determined that those with whom he ~~was~~

Jessie
Chapman

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and prove

needed to collaborate must work essentially for him and under his direction. This kind of ^{and} collaboration would be possible only if he ~~could~~ ^{had} pay money to pay for it. For a forty year old bankrupt artist, a nobody and ~~perhaps even a bit of a~~ pariah in some official American scientific circles, the prospect of ever ^{successfully} publishing his ambitious dream must have ^{seemed} completely beyond his power, a lunatic ^{fantasy} ~~vision~~.

Though the painter, of birds has been only a ^{very} small part of ^{and} artistic lines for the past 25 years, it is quite true that we might not have been artists at all were it not for our child hood interest in ^{ornithology} birds and my discovery of a book of Audubon's ^{Paintings} birds in the library of the Fort Worth Children's Museum in 1956. Scott and I were 13 years old at the time. Both of us had painted birds off and on, ^{and I was even a budding Tom. downy} We had a couple of field guides and General ^{kind} books with illustrations by Osterman, Friesz, Sutton and others. And though I had seen some of Audubon's work, I had never ^{viewed} seen a book of his paintings. It was love at first sight, an excitement that I ^{still} feel to this day. It was by making copies of the prints ^{from} in that Audubon book that we first began to focus our attention to ^{learning the way of} working in color techniques. Techniques which ~~stood us in~~ ^{eventually enabled us to} helped launch and to do birds cages, still life and portraits. I can truly say that by copying Audubon's birds and then by ^{your} original

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bird paintings of our own and then water colors
of other subjects. Scott and I became artists
without being self-conscious about it or working
under the pressures of thinking about art as a
career. In spite of the fact that our painting ^{was} ^{in general} ~~has~~ long
been focused in other areas and that neither
one of ~~us~~ ^{ever had} has any intention of becoming ^{as} wildlife
artists, ^{primarily} I have wanted to do a book in honor
of Audubon and ^{to} our love of Texas and its
~~wildlife~~ natural beauty ^{at least} ~~since~~ ^{excited} ~~the~~ 4. Though
Scott was not quite as ~~enthusiastic~~ ^{excited} as I was
about doing such a book since he ^{will} knew the
tremendous amount of painting that would be
required, he eventually embraced the idea
with enthusiasm and ~~in the end~~ and ^{book} ~~the~~ ^{bound}
~~enthusiastically~~ ^{doing} ~~did~~ most of the painting. From the
~~It was not realistic~~

very beginning, I wanted to do a big book, a very big book
by contemporary publishing standards. I wanted a
book long enough to allow us to paint ^{and publish} ~~living~~
bird life size. Eventually we chose the Great American
Folio size of 22" x 28" - the same ^{format} ~~size~~ that
Audubon used for his ^{3 volume publication} ~~book~~ on North American
Animals. Also from the beginning I wanted John
Gross, whom I ^{didn't} ~~had~~ known since 1960, to
write something ^{special} ~~important~~ for the book. All
this has come to pass, although there was an eleven
year hiatus between the first inspiration to do

(16) the book and the first ^{bird} painting, completed ^{to be} with a possible book in mind. This was Plate No. ~~the~~ a painting of ^{the} Ashwhite Quail which was a hand colored print ~~which was~~, originally ^{issued as} a reproduction of a pencil drawing which I did for the Junior League of Fort Worth to raise money for their Community activities. Between 1927 and 1931 Scott and I painted ~~a few~~ ^{several more} other bird paintings, as a more concrete idea of our publication began to take shape. I contacted five publishers who ~~expressed~~ who said that they might be interested if we would consider some changes, namely a more practical format. They also were worried that we had no credentials as ornithologists, or wildlife painters. A close friend with publishing experience warned me that few publishers would take ^{the risk} ~~a chance to do~~ of doing ~~a book~~ the kind of book that we had in mind and that if we wanted our own ideas to prevail, we had better consider ^{publishing} ~~doing~~ the book ourselves, and brace ourselves for all the labors that such a project would entail. A book of the Great Imperial Folio size ^{had} never been published ^{before} in Texas, ^{bird} before and books of such size ^{are} very rare in 20th Century American ^{or European} publishing. ^{we wanted it} If we wrote our book we would have to blaze some new publishing trails ^{of our own} to do it. Immediately I thought of Audubon and his frustrating experience in

1971 - Heron
1972 - Breunting
1973 - Spenns Hawk
1974 - Brühlhede

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Philadelphia. As events turned out it ^{was} ~~was~~ ^{now} amazing, how closely our two projects paralleled each other in their promotion and development. ^{and after we finally decided to do the book ourselves} Audubon was to play a very real part in helping us to realize the completed publication of our "Of Birds and Trees."

~~Just what did happen to John James Audubon in Philadelphia in the Spring of 1821? and Why was ^{his} elegant little painting of boat-tailed Grackles transformed in to the awkward plate that appeared in the Bonaparte Supplement to Alexander Wilson's American Ornithology. Now that we had this little volume before us along with the print from the Bonaparte Supplement some of the ^{questions} ~~answers~~ which ^{not very commonly} intrigued students of Audubon's ^{style and work} ~~history~~ ^{artwork} appear to be answered (1)~~
In 1937 Stoney Clisby Arthur - his former biographer wrote that the painting published by Bonaparte was the very picture of boat-tailed Grackles executed by Audubon at Bonnet Corne Church, Truismine in January of 1821.

See
Audubon book
P. 26
"I would like"

next page

next notebook