

The Philadelphia Print Shop

8405 GERMANTOWN AVENUE
CHESTNUT HILL
PHILADELPHIA, PENNSYLVANIA 19118
(215) 242-4750

DONALD H. CRESSWELL
RES. (215) 649-2354

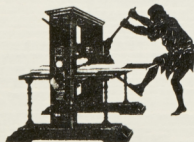
CHRISTOPHER W. LANE
RES. (215) 233-3291

Pen and Watercolor drawing attributed to John James Audubon Signed in an engraver's script, "Drawn by John J. Audubon from Nature." 1825. 10 1/2 x 14 (full sheet laid on board which is on a larger board). It was once framed, because a mat browning is evident around the edge of the sheet.

This drawing is probably John James Audubon's original drawing, which was submitted to Charles Lucien Bonaparte for his supplement to Alexander Wilson's *American Ornithology*. When Audubon sent this drawing to the publisher, it was too large for the engraver to transfer onto a copper plate. So Alexander Rider redrew the picture for engraving and, as was the custom, credit was given in the book to both men. The redrawing by Rider is in the Academy of Natural Sciences in Philadelphia. It is smaller than the present study by approximately one inch and provides the missing link between this drawing and the final version.

Also in the Academy is a translation of a letter from Bonaparte to Audubon from Saratoga, N.Y. This letter is evidently answering an angry correspondence from Audubon to Bonaparte and diplomatically explains why the plate of the "Great Crow Blackbird" appeared changed and with Ryder in the credits. Bonaparte says, "I have been very upset by your plate of the Grackles, and for the part I played in it." He explains that it was "never compared ... to nature" and that he had received "no notes from Audubon" and that the "drawing does not match the notes in Bonaparte's text." He goes on to explain that "later, when the drawing was made to conform to the text, it was too big for the binding, something that I could not believe you took the exact measurements of, but of which the engraver convinced me of by eye, and of which you can convince yourself in comparing your drawing with my plate." More is worth quoting in full:

I had to put the whole, which took the length of the plate in another position, although your 'figure' was just as big as mine, and this upset the whole composition. Mr. Lawson wanted to do it over again. But aside from the fact that he was not capable, you registered that you did not want any of your work changed. So I decided to have

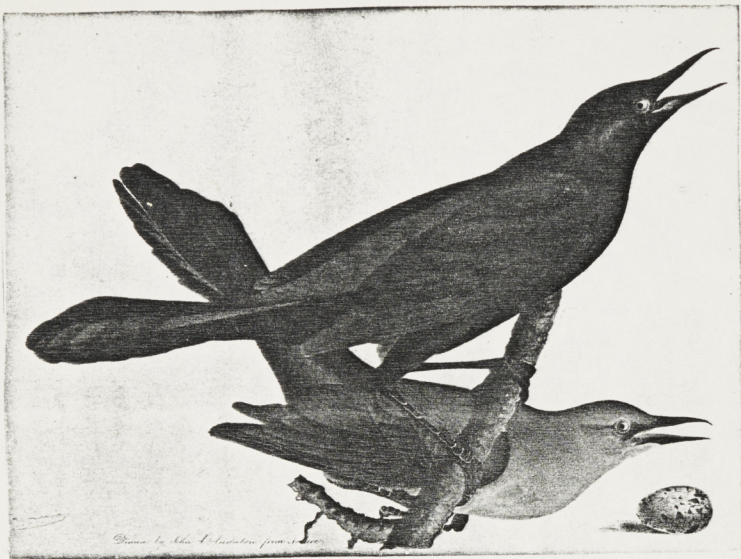


OLD PRINTS, MAPS AND BOOKS

make another drawing, and I didn't even want to engage Mr. Peale to do this. (I hope you appreciate this more). It was Mr. Rider, a well-known artist who having nature and your work before him, made the outline, after which (and Nature still) Mr. Lawson engraved the plate, which I think is one of the best plates of the work, in spite of the fact that Mr. Rider made an entirely new drawing [now in the Academy of Natural Sciences], since he took a good deal from you, having consulted your friends, particularly the good, modest LeSeur, we decided that the two names of Audubon and Rider should be together on the plate.

Here is obviously the gentleman Prince addressing the temperamental artist-naturalist. The letter tells a story that has not yet been published in such detail, although scholars have always known that something of this sort happened to Audubon's drawing. We have neither provenance nor internal evidence to conclusively prove that this drawing is the source for the first print of a bird to be published from an Audubon drawing. When asking the question of what else could it be and comparing it with other Audubon drawings in collections, we obtain a strong sense of authenticity. This drawing is reversed from the print, which is right for the source of an engraving; an artist's practice by copying an engraved plate would be evidenced by the drawing facing the same direction as the plate. The similarity of small details such as the spotting on the egg suggest careful copying that would be characteristic of an engraver copying from an artist rather than an artist copying from an engraver's work. The drawing itself is a fascinating piece, well done in its own right, and the possibilities that future research will raise about it are enticing.





APRIL—From the first natural history of American flora and fauna, this print by Mark Catesby exhibits all the qualities of natural science and illustration for which Catesby's work is cherished. Both the etching and coloring are delicate and subtle, producing a lovely aesthetic result. A rare combination of historical significance and artistic ability by one of the key figures in the development of American natural science. [Send for complete listing of Catesby prints.] **\$1,075**

MAY—A beautiful print of hyacinths from Dr. Thornton's justifiably famous *Temple of Flora*. A grand tribute to the Swedish botanist, Linnaeus, this work, with its wonderfully 'romantic' backgrounds, is considered by many to be the most magnificent floral work ever produced. Here, the drawing of the celebrated botanical artist Sydenham Edwards, is finely produced, showing a lovely burst of delicate flowers towering over a verdant landscape. [Send for complete list of Thornton prints] **\$2,600**

JUNE—A rare set of fictitious eighteenth century views showing New York during the American Revolution. Drawn from parts of other views, the prints were made for an optical machine called a *vue d'optique*. In the print illustrated, the people of New York are pulling down a statue of George III on 9 July 1776. Others in the set of four show the fire in New York, the entrance of the King's troops after the Battle of Long Island, and the arrival of Prince William Henry at New York harbor. **\$2,400**

JULY—A congenial summer-time view of 19th-century American life whose poem printed below the image tells all: "How dear to my heart are the scenes of my childhood, / When fond recollection present them to view. . . ." We enjoy the inviting main street, children prancing about and idling under trees, the modest country house, and fresh water being drawn up from the well. The perfect American summer is immortalized in this charming print. [A companion print to cover] **\$1,250**

AUGUST—Probably John James Audubon's original drawing, which was submitted to Charles Lucien Bonaparte for his supplement to Wilson's *American Ornithology*. When Audubon sent this drawing to the publisher, it was too large for the engraver to

transfer onto a copper plate. So Alexander Ryder redraw the picture for engraving and credit was given in the book to both men. **\$18,000**

SEPTEMBER—This set of elegant Hawking prints was executed by one of the leading sporting artists in England, F.C. Turner. Here he was able to capture all the lively activity of the narrative, and at the same time, the graceful figures and the surrounding landscape, brought out by the soft coloring, are a pleasure to look at. An aristocratic set of prints, befitting the grand tradition of British sporting art. **\$1,800**

OCTOBER—An elegant map by Jansson showing the east coast of America. Good detail is given for the coast line, while interior information includes a misplaced Lake Champlain and an early representation of the Great Lakes. Decorative features include two lovely cartouches, images of an Indian village and American wildlife, and an ocean filled with sea monsters and sailing ships. A marvelous artistic statement from the mid 17th-century that is at the same time an important historic artifact. [Send for listing of maps for any part of the world] **\$1,350**

NOVEMBER—This magnificent portrait of a Sioux chief is one of a series of portraits of the great chiefs commissioned by Thomas McKenney, head of the United States Bureau of Indian Affairs. This portrait of TO-KA-CON, with the dignified countenance, brilliant color, and vivid costume, is an excellent example of the resulting series of lithographic portraits, giving us a privileged glimpse into an heroic aspect of American history. [Send for complete list of McKenney & Hall prints] **\$375**

DECEMBER—These two Currier & Ives prints illustrate one of the most famed and delightful of American folk tales. The Arkansas Traveller, through the magic of his fiddling, brings energy and good humor to the hard-bitten prairie family. The story is told in lively detail, both in the visual images and in a running narrative beneath the prints. It is a rare find to have both of these prints together, allowing for the generous spinning out of this ingenious 19th-century American yarn. **\$900**