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AN
AUDUBON ANTHOLOGY
of
Drawings, Prints, Plates
Books, & Manuscripts.

An Exhibition

Princeton University Library

Main Exhibition Gallery

November 9-December 9, 1950

[Notes on the Exhibit, by H. C. Rice, Jr.]

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Introduction

JOHN JAMES AUDUBON (1785-1851)

Jean-Jacques -- or John James -- Audubon was born April 26, 1785 at Les Cayes, Santo Domingo [now Haiti -- then the French colony of Saint-Domingue]. His father, a French naval officer, merchant-trader and plantation owner, took his son back to France in 1789. Jean-Jacques spent the rest of his childhood and adolescence at the family estate of La Gerbetière, near Nantes, and then, in 1802-1803, studied drawing for a brief period under J.-L. David in Paris.

In 1803, J. J. Audubon was sent to America (possibly to avoid conscription) where he first lived at "Mill Grove" farm near Philadelphia. In 1805 he went back to France for a short period, then returned to "Mill Grove" in 1806. Audubon married Lucy Bakewell, who lived with her English parents on a nearby farm, in 1808.

Audubon then moved to Louisville, Kentucky, where he engaged in business with Ferdinand Rozier; later he had a mill in Henderson, Kentucky; and still later earned his living by teaching and drawing in the vicinity of New Orleans. During all this period, extending from 1808 to 1824, Audubon observed and drew the birds which were later to make him famous.

In 1826 Audubon went to Europe in an attempt to find a publisher for his drawings. Exhibits, notably at Edinburgh, attracted wide attention, and resulted in arrangements -- first, with William Lizars of Edinburgh and then with the Havells, Robert Sr. and Jr., of London -- for the publication of The Birds of America.

The publication of The Birds occupied eleven years -- from 1827 to 1838. Audubon made several sojourns in Europe to oversee the publication and to obtain subscribers; he also made several "field trips" in America -- notably to Florida in 1832 and to Labrador in 1833 -- to study and draw new birds. He was aided throughout, in both the business and artistic aspects of the enterprise, by his wife and by his two sons, Victor Audubon and John Woodhouse Audubon.

After the completion of The Birds, Audubon, in collaboration with his friend John Bachman of Charleston, embarked upon the publication of The Viviparous Quadrupeds of North America (1845-1846).

Audubon died at "Minnie's Land," his home in New York, on January 27, 1851.

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The drawings, oil paintings, plates, prints, books and manuscripts -- grouped in the exhibit -- represent all periods of Audubon's active life.

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Bibliographical Note

In preparing this exhibit the following works -- in addition to those actually exhibited and mentioned in the appropriate places below -- were particularly useful:

HERRICK, Francis Hobart, Audubon the Naturalist. A History of His Life and Time, 2 vols., New York, 1917. [8604.134.45]

The authoritative life of Audubon, an indispensable compendium, which includes a Bibliography, Iconography, list of Audubon plates, etc. For a recapitulation of the facts of Audubon's birth and early life see Herrick's article, "Audubon and the Dauphin", in The Auk: a quarterly journal of ornithology, vol. 54 (October 1937), pp. 476-491. (Herrick's article was prompted by the publication of books about Audubon by Constance Rourke and Alice Jaynes Tyler, which revived the fantastic legends about Audubon's "royal birth.") [8879.224]

ARTHUR, Stanley Clisby, Audubon. An Intimate Life of the American Woodsman, New Orleans, 1937. [8604.134.13]

Arthur's biography supplements Herrick and presents considerable new material concerning Audubon's years in Kentucky and Louisiana. It includes, Appendix E, p. 500 ff, a useful check-list; "List of Plates comprising the Original Issue of Audubon's 'The Birds of America', with notes showing where and when the original drawings were made."

AUDUBON, Maria R., Audubon and His Journals...with zoölogical and other notes by Elliott Coues, 2 vols., N. Y., 1897. [Rollins]

CORNING, Howard, editor, Journal of John James Audubon made during his trip to New Orleans in 1820-21; and Journal of John James Audubon made while obtaining subscriptions to his "Birds of America" 1840-1843, 2 vols., Boston, Club of Odd Volumes, 1929. [Ex8604.134.13]

CORNING, Howard, editor, Letters of John James Audubon, 1826-1840, 2 vols., Boston, Club of Odd Volumes, 1930. [Ex8604.134.13.2]

SAVAGE, Henry L., "John James Audubon: A Backwoodsman in the Salon," in Princeton University Library Chronicle, vol. V (June 1944), pp. 129-136.

SHELLY, D. A., "Audubon to Date", in New York Historical Society Quarterly, vol. XXX (1946), pp. 168-173.

TEALE, Edwin Way, "Audubon's Insects", in Audubon Magazine, vol. 49 (Nov. - Dec. 1947), pp. 323-331.

Catalogue of Audubon Exhibit at Academy of Natural Sciences, Philadelphia, 1938. [Important - among other

things - for listing of many original drawings lent by Harvard College Library].

II

Original Drawings by J. J. Audubon

1. "Le Wip-poor-Will, de Mr. Buffon; même nom en Pensylvanie, Mill Grove Pensylvanie the 21 of July 1806. J.J.A."

An early original drawing. Gift of Mr. John S. Williams '24. [E7210].

gift 1945

A few early drawings made by Audubon in France, near Nantes, in 1805, have been preserved; and a few others -- of which this is one -- made near Mill Grove in Pennsylvania at the time of Audubon's establishment there in 1806.

Such drawings form the remote beginnings of the work which was to flower in the Birds of America.

The pencilled inscription refers to the nomenclature used by Buffon, the great 18th century naturalist, in his Histoire Naturelle. Audubon and the men of his generation were the continuers of Buffon -- ever seeking to add new species to the existing census of the "Kingdoms" of nature.

Audubon's notes of this early period are often a mixture of French and English, as here. Later on, his notes, correspondence and writings were chiefly in English, his adopted language.

[no. 23 in Catalogue, Audubon Exhibition, Phila. Acad. Sci, 1938. --
"lent by Goodspeed's Bookshop, Boston.]

Lent to Reading, Penn. Museum
for Exhibit - April - June 1951,
no. 23.

2. COMMON AMERICAN SCAUP DUCK, ca. 1842.

A late original drawing. Gift of Mr. John S. Williams '24. [E7211].

This drawing was lithographed by Bowen of Philadelphia as plate no. 498 of the octavo edition of the Birds of America (1840-44), but did not appear in the original elephant folio edition.

In the text accompanying the plate Audubon states: "Until about two years since, I thought that I had given the history of the Common Scaup Duck, but find now I have been mistaken.... My attention was called to notice the typical Scaup Duck by Mr. John G. Bell.... Mr. Bell has kindly sent me specimens in the flesh, and fresh, from which I have figured the male and female, and taken very exact measurements, weight, etc...."

A pencilled date in the lower right-hand corner is incomplete; presumably this was about 1842. On the back of the sheet are notes on the dimensions and weight of the birds.

Lent to Reading, Penn. Museum
for Exhibit - April - June 1951,
no. 25

3. YELLOW-THROATED VIREO.

Lent by Mr. John S. Williams '24. [Deposit 9251/4].

Signed and dated, 1827. This does not appear to be the same figure used by Audubon in his plate of the species (no. 119) in the elephant folio.

[no. 121 in Cat. Aud. Et. Acad. Nat. Sci., Phila., 1938 - "lent by Charles Scribner's Sons, N.Y."]

4. WINTER WREN.

Lent by Mr. John S. Williams '24. [Deposit 9251/3].

Signed and dated, 1827. This bird did not appear in the elephant folio, but was included in the octavo edition, volume II, as figure 1 of Plate no. 121.

5. FOX-COLOURED FINCH.

Lent by Mr. John S. Williams '24. [Deposit 9251/5].

Dated 1837. The plant here depicted, Gordonia pubescens, also appears in Plate no. 185, with Bachman's Warbler. [See below, IV, 8]. In connection with the latter plate, Audubon states that the plant was drawn by Miss Martin, the sister of his friend Dr. Bachman of Charleston.

The "Franklinia" [Gordonia pubescens, or Gordonia Altamaha]. depicted here, has never been found growing as a wild plant since 1790, and is today known only as a garden shrub, which flourishes as far north as Philadelphia.

This shrub was discovered by John Bartram in 1765 growing near Fort Barrington on the Altamaha River in Georgia. John Bartram's son, William, revisited the locality again in 1773 and in 1778 to collect roots and seeds. The Bartrams named the plant in honor of Benjamin Franklin, and introduced it into gardens. It was seen again in its natural locality by Dr. Moses Marshall in 1790.

The branch used for this drawing (and in Audubon's Plate no. 185) was a cultivated specimen growing in a Charleston garden, and not a wild plant.

III

Copper-plates Engraved by Havell, and Havell's Pattern Prints.

1. RED-SHOULDERED HAWK. "Birds of America", Plate no. 56.

Lent by the Museum of the Department of Biology, Guyot Hall.

This is the original plate, engraved by Robert Havell, Jr. of London, after Audubon's drawing.

An uncolored print, struck from this plate was shown in the exhibit.

Another specimen of the print, colored, as it was issued in the first "double-elephant folio" edition of Birds of America was shown in the exhibit. All prints for the Birds were colored by hand by Havell and his assistants, with Audubon's advice and approval.

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The engraving, printing and coloring of the 435 plates comprising the Birds of America extended over a period of eleven years, from 1827 to 1838. Havell pulled the last print on June 20, 1838. Soon after this, Havell emigrated to America, where he resided for the rest of his life. He brought with him to New York the copper-plates used for the Birds.

A few of the plates were damaged in a warehouse fire in 1845, but they were not destroyed, as it was rumored at the time. They remained the property of the Audubon family.

After the death of Audubon's son, John Woodhouse Audubon, in 1862, his mother sold the copper-plates to a New York firm, Messrs. Phelps, Dodge & Co., in whose warehouse they were stored. A few of the plates were given away, and the remainder were eventually sent to the Ansonia Brass and Copper Co., of Ansonia, Connecticut.

About 1873, a young boy named Charles A. Cowles, who was interested in birds, happened to be at the Ansonia refinery, and noticed there pictures of birds on plates that were being loaded into one of the furnaces. Young Cowles finally succeeded in having some of the plates saved. Roughly forty of the plates are known to survive today.

[For a census of existing copper-plates of: DEANE, Ruthven, "The Copper-plates of the folio edition of Audubon's 'Birds of

America', with a brief sketch of the Engravers." The Auk, vol. XXV (Oct. 1908), pp. 401-413.]

Princeton University owns ^{5 with GA plate} four of these surviving plates: "Red-shouldered Hawk" (no. 56); "Woodpeckers" (no. 417); "Raven" (no. 101); and "Rough-legged Falcon" (no. 422). -- The first two were shown in the exhibit.

These plates were presented to Princeton University by William E. Dodge, class of 1879.

[Drawn, "Louisiana, 1825"]

2. "MARIA'S WOODPECKER, THREE-TOED WOODPECKER, PHILLIP'S WOODPECKER, CANADIAN WOODPECKER, HARRIS'S WOODPECKER, AUDUBON'S WOODPECKER". "Birds of America", Plate no. 417. Executed by Robert Havell, Jr. in 1838 in London. One of the four original plates owned by Princeton University.

Lent by the Museum of the Department of Biology, Guyot Hall.

The intaglio design is worked into the copper with a combination of engraving and aquatint. The engraving is confined to the lines which completely picture the birds, while the aquatint is used to present the tree trunk, branches and leaves.

Havell not only did the work of getting the subjects on to the metal plates, but also did the printing which required special and most careful inking for each impression made from a plate.

The workmanship shown in this work has been highly regarded from the time of its publication. In her authoritative work on Aquatint (London, 1909) Sarah Treverbian Prideaux states:

"...the most sumptuous work to which aquatint was ever applied in illustration is undoubtedly the Birds of America.... a more delicate use of aquatint can never have been made than on some of the exquisite renderings of flowering shrubs of which the work is full...."

3. 4 engraver's proofs for "Birds of America". PINE FINCH, Plate no. 180; WHITE IBIS, Plate no. 222; TUFTED DUCK, Plate no. 234; COMMON GORMORANT, Plate no. 266.

Lent by Mr. John S. Williams '24. [Deposit nos. 9251/6, 9259, 9251/7, 9261].

After the plates were engraved, it was necessary to set up a master-file of colored proofs to serve as a pattern for the colorists who worked on the elephant folio illustrations.

The four "proof" or "pattern" plates shown once belonged to Robert Havell, Jr., in whose establishment in London the work was done. [Until 1832 Havell worked in association with his father, who died that year.]

Note that the proof of the "Tufted Duck" is initialled by Havell. On the proof of the "Pine Finch", trial color smears can be seen on the background.

It is said that the proofs were cut in odd sizes to prevent the clerks from stealing them.

IV

Separate Prints from "The Birds of America" with Audubon's
Descriptions of Them.

1. YELLOW-BILLED CUCKOO. "The Birds of America". Plate no. 2.

Lent by Mr. & Mrs. Henry L. Savage.

Engraved after Audubon's drawing by William Home Lizars of Edinburgh.

The first ten plates of the "elephant" first edition of "The Birds of America" were executed by W. H. Lizars, of Edinburgh in 1826-1827. Lizars later gave up the job, which Audubon then turned over to Havell of London. The plates already prepared by Lizars were retouched or re-engraved by Robert Havell, Jr., who produced all the rest of the series.

The plate shown in the exhibit is of particular interest inasmuch as it bears the legend, in the lower right-hand corner: "Engraved by W. H. Lizars Edin^r.". The same plate in the Princeton bound copy of the elephant folio has the legend: "Engraved by W. H. Lizars Edin^r. / Retouched by R. Havell. Jun^r. London 1829." This separate plate is therefore the earlier state of the two. In the retouched version the name of the bird has been relocated on the plate, and following Audubon's name the initials "F.R.S.E." [Fellow of the Royal Society of Edinburgh] have been substituted for "M.W.S." [Member of the Wernerian Society].

[Drawn: "Beech Woods," Feliciana Parish, Louisiana, 1825]

2. WHITE-THROATED SPARROW. "Birds of America", Plate no. 8.

Lent by Mr. & Mrs. Henry L. Savage.

"This pretty little bird is a visitor of Louisiana and all the southern districts, where it remains only a very short time. Its arrival in Louisiana may be stated to take place in the beginning of November, and its departure in the first days of March. In all the Middle States it remains longer. How it comes and how it departs are to me quite unknown. I can only say, that, all of a sudden, the hedges of the fields bordering on creeks or swampy places, and overgrown with different species of vines, sumach bushes, briars, and the taller kinds of grasses, appear covered with these birds. They form groups, sometimes containing from thirty to fifty individuals, and live together in harmony. They are constantly moving up and down among these

recesses, with frequent jerkings of the tail, and uttering a note common to the tribe. From the hedges and thickets they issue one by one in quick succession, and ramble to the distance of eight or ten yards, hopping and scratching, in quest of small seeds, and preserving the utmost silence. When the least noise is heard, or alarm given, and frequently, as I thought, without any alarm at all, they all fly back to their covert, pushing directly into the very thickest part of it. A moment elapses, when they become reassured, and ascending to the highest branches and twigs, open a little concert, which, although of short duration, is extremely sweet...."

"No sooner does spring return, when our woods are covered with white blossoms, in gay mimicry of the now melted snows, and the delighted eye is attracted by the beautiful flowers of the Dogwood tree, than the White-throated Sparrow bids farewell to these parts, not to return till winter. Where it spends the summer I know not, but I should think not within the States..."

"The Dog-wood, of which I have represented a twig in early spring, is a small tree found nearly throughout the Union, but generally preferring such lands as with us are called of second quality, although it occasionally makes its appearance in the richest alluvial deposits...." -- J.J. Audubon, Ornithological Biography, I, 42-45.

[Drawn: "Louisiana, March 25."]

3. BALTIMORE ORIOLE. "The Birds of America", Plate no. 12.

Lent by Mr. & Mrs. Henry L. Savage.

"Now we have ascended the mighty river, have left it, and entered the still more enchanting Ohio, and yet never for a day have we been without the company of the Oriole. Here, amongst the pendulous branches of the lofty Tulip-trees, it moves gracefully up and down, seeking in the expanding leaves and opening blossoms the caterpillar and green beetle, which generally contribute to its food. Well, reader, it was one of these pendulous twigs which I took when I made the drawing before you. But instead of having cut it on the banks of the Ohio, I found it in the State of Louisiana, to which we shall return...."

"The Baltimore Oriole arrives from the south, perhaps from Mexico, or perhaps from a more distant region, and enters Louisiana as soon as spring commences there. It approaches the planter's house, and searches amongst the surrounding trees for a suitable place in which to settle for the season. It prefers, I believe, the trees that grow on the sides of a gently declivity. The choice of a twig being made, the male Oriole becomes extremely conspicuous. He flies to the ground, searches for the longest and driest filaments of the moss, which in that State is known by the name of Spanish Beard, and whenever he finds one fit for

his purpose, ascends to the favourite spot where the nest is to be, uttering all the while a continued chirrup, which seems to imply that he knows no fear, but on the contrary fancies himself the acknowledged king of the woods...." -- J.J. Audubon, Ornithological Biography, I, 66-71.

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When Audubon visited Paris in 1828, in the interests of his Birds, he showed the then completed numbers to the Duke of Orleans. The latter -- who had visited America in the 1790's as an émigré and who two years later was to become King Louis-Philippe -- was then living in the Palais-Royal. When the plate of the Baltimore Orioles was held up to view, the Duke exclaimed: "This surpasses all I have seen, and I am not astonished now at the eulogiums of M. Redouté...." The Duke then wrote his name in Audubon's subscription book.

[*Orion*; Concordia Parish, Louisiana, 1822]

4. SONG SPARROW. "Birds of America", Plate no. 25.

Lent by Mr. & Mrs. Henry L. Savage.

"I have at all times been very partial to the Song Sparrow; for although its attire is exceedingly plain, it is pleasing to hear it, in the Middle States, singing earlier in spring, and later in autumn, than almost any other bird. Its song is sweet, of considerable duration, and performed at all hours of the day. It nestles sometimes on trees, and sometimes the ground. I have imagined that the old birds, finding by experience the insecurity of their ordinary practice of nestling on the ground, where the eggs are often devoured by Crows, betake themselves to the bushes to conceal their nests from their enemies. But whatever may be the reason, the fact certainly exists, and the nests of the Song Sparrow occur in both kinds of situation...."

"The flight of the Song Sparrow is short, and much undulated, when the bird is high in the air, but swifter and more level when it is near the ground. They migrate by night, singly or in straggling troops. Some of them remain the whole winter in the Middle Districts, where they are not unfrequently heard to sing, if the weather prove at all pleasant. The greater part, however, seek the Southern States, where myriads of Sparrows of different kinds are everywhere to be seen in low swampy situations, such as they at all periods prefer. It is a fine plump bird, and becomes very fat and juicy...."

"I have placed a pair of them on a twig of the Huckleberry Bush in blossom. This species sometimes grows to the height of six or seven feet, and produces a fine berry in great abundance.

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"I have placed a pair of them on a twig of the Huckleberry Bush in blossom. This species sometimes grows to the height of six or seven feet, and produces a fine berry in great abundance.

Huckleberries of every sort are picked by women and children, and sold in the eastern markets in great profusion. They are used for tarts, but in my opinion are better when eaten fresh...." -- J.J.Audubon, Ornithological Biography, I, 126-129.

[Drawn: "Montgomery County, Penn., 1812"]

5. BLACK AND YELLOW WARBLER. "Birds of America", Plate no. 50.

Lent by the Art Museum, Princeton University [no. 46. 110].

Audubon explains in his Ornithological Biography that during an absence from London this figure was engraved by mistake as a separate species. The bird was in fact only the young of the Black & Yellow Warbler. In a later plate, no. 123, the family is reunited, and this same bird there appears again in the company of his parents.

[This Warbler is now known as the Magnolia Warbler].

6. AMERICAN ROBIN. "Birds of America", Plate no. 131.

Lent by Mr. Elmer Adler, Graphic Arts Division.

"The first land-bird seen by me, when I stepped upon the rugged shores of Labrador, was the Robin; its joyful notes were the first that saluted my ear. Large patches of unmelting 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...."

"But our business at present is with the Robin, who greeted our arrival...."

"By the 10th of April, the Robins have reached the Middle Districts; the blossoms of the dogwood are then peeping forth in every part of the budding woods; the fragrant sassafras,

the red flowers of the maple, and hundreds of other plants, have already banished the dismal appearance of winter. The snows are all melting away, and nature again, in all the beauty of spring, promises happiness and abundance to the whole animal creation...."

"The young are fed with anxious care by their tender parents, who, should one intrude upon them, boldly remonstrate, pass and repass by rapid divings, or, if moving along the branches, jerk their wings and tail violently, and sound a peculiar shrill note, evincing their anxiety and displeasure. Should you carry off their young, they follow you to a considerable distance, and are joined by other individuals of the species. The young, before they are fully fledged, often leave the nest to meet their parents, when coming home with a supply of food. The family of Robins which I have grouped in the plate exhibits such an occurrence...." -- J.J. Audubon, Ornithological Biography, II, 190-196.

7. WHITE-BREASTED NUTHATCH. "Birds of America", Plate no. 152.

Lent by Mr. & Mrs. Henry L. Savage

"The Nuthatch is an inhabitant of the forest and the orchard, frequently approaching to the very doors of the farmhouses during winter, when it is not unusually seen tapping at the eaves beneath the roof, thrusting itself into barns and houses, or searching for food among the poultry on the ground, where it moves prettily by short hops. During summer it gives a preference to the interior of the forest, and lives in a retired and secluded manner, especially during the breeding season. Although a lively bird, its actions are less animated, and it exhibits less petulance and restlessness than the other species. It moves alertly, however, when searching for food, climbing or retrograding downwards or sideways, with cheerfulness and a degree of liveliness, which distinguish it at once from other birds. Now and then it has a quaint look, if I may so speak, while watching the observer, clinging to the bark head downward, and perhaps only a few feet distant from him whom it well knows to be its enemy, or at least not its friend, for many farmers, not distinguishing between it and the Sap-sucker (Picus pubescens), shoot at it, as if assured that they are doing a commendable action...."

"When the young come from the egg, they are fed with unrelenting care. They now issue from their wooden cave, and gently creep around its aperture. There, while the genial rays of the summer's sun give vigour to their tender bodies, and enrich their expanding plumage, the parents, faithful

JOHN JAMES AUDUBON

"Bachman's Warbler"

Engraved by R.Havell, Jr., after drawing by Audubon. Plate 185 of "The Birds of America"

This bird was named for Audubon's friend, the Reverend John Bachman of Charleston, South Carolina. In the text accompanying the plate Audubon writes :

"My friend Bachman has the merit of having discovered this pretty little species of Warbler, and to him I have the pleasure of acknowledging my obligations for the pair which you will find represented in the plate, accompanied with a figure of one of the most beautiful of our southern flowers, originally drawn by my friend's sister, Miss Martin..."

The flower shown is the "Franklinia" [Gordonia pubescens, or Gordonia Altamaha] -- a shrub discovered by John Bartram in 1765 growing near Fort Barrington on the Altamaha River in Georgia. Bartram named it in honor of Benjamin Franklin. It has never been found growing as a wild plant since 1790, and is known today only as a cultivated garden shrub.

[Lent by John S. Williams '24]

guardians to the last, teach them how to fly, to ascend the tree with care, and at length to provide for their own wants. Ah! where are the moments which I have passed, in the fullness of ecstasy, contemplating the progress of these amiable creatures! Alas! they are gone, those summer days of hope and joy are fled, and the clouds of life's winter are mustering in their gloomy array...." -- J.J. Audubon, Ornithological Biography, II, 299-302.

An original oil painting, by Audubon, of the White-breasted Nuthatch, was also shown, in the exhibition. See below, V, 1.

[Drawn: Feliciana, La.]

9. BACHMAN'S WARBLER. "The Birds of America", Plate no. 185.

Lent by Mr. John S. Williams '24. [Deposit no. 9262].

This bird was named by Audubon -- who often took this method of honoring his friends & benefactors -- for the Reverend John Bachman, of Charleston, South Carolina.

Audubon met Bachman during a trip to the South in 1831. The two men became close friends, and later collaborated in the publication of The Viviparous Quadrupeds of North America (1845-1846). [This work, and one of Audubon's letters to Bachman, were shown in the exhibit. See below, XI, 2.].

Bachman's warbler is described by Audubon as follows in his Ornithological Biography, II, 483-484:

"My friend Bachman has the merit of having discovered this pretty little species of Warbler, and to him I have the pleasure of acknowledging my obligations for the pair which you will find represented in the plate, accompanied with a figure of one of the most beautiful of our southern flowers, [Gordonia pubescens] originally drawn by my friend's sister, Miss Martin. I myself have never had the good fortune to meet with any individuals of this interesting Sylvia, respecting which little is as yet known, its discoverer having only procured a few specimens of both sexes, without being able to find a nest. The first obtained was found by him a few miles from Charleston, in South Carolina, in July 1833, while I was rambling over the crags of Labrador. According to my amiable friend, it was 'a lively active bird, gliding among the branches of thick bushes, occasionally mounting on the wing and seizing insects in the air in the manner of a Fly-catcher. It was an old female that had to all appearance just reared a brood of young.' Shortly after, several were seen in the same neighbourhood; so that we may yet expect an account of its manners, migration, and breeding, which may find a place in a subsequent volume of my work."

3. TREE SPARROW. "Birds of America", Plate no. 188.

Lent by Mr. & Mrs. Henry L. Savage.

"In the beginning of October, if the weather be cold, the Tree Sparrow is seen among the magnificent elm trees that ornament the beautiful city of Boston and its neighbouring villages; and, like the hardy, industrious, and enterprising people among whom it seems to spend the severe season by choice, it makes strenuous efforts to supply itself with the means of subsistence. Many remove as far south as Pennsylvania, and even Maryland; but I never observed one in either of the Carolinas. Their return to the north is marked by a lingering disposition to wait each day for a finer and warmer mornng. They appear, indeed, so perfectly aware of the danger to be encountered during a forced march in the early spring, that on the least change from mild weather to cold, they immediately return to their loved winter quarters. By the middle of May, however, they have begun to move regularly, and their songs announce the milder season at every resting place at which they tarry...."

"I followed them as far as the Magdeleine Isles, saw some in Newfoundland, and all the countries between it and France, but did not find a single individual in Labrador...."

"When we returned to the United States late in August, the Tree Sparrows with their young were already moving southward. A mere intimation of the rich chestnut colour of the head of the adult in summer was seen. They had already tuned their pipes, which sounded in my ear as their affectionate farewell to a country, where these sweet little creatures had met with all of happiness that their nature could desire."

"The pair represented in the plate, and which have been placed on a twig of the Barberry bush, were procured at Boston. The drawing from which it has been copied was made by my youngest son [John Woodhouse Audubon]." -- J.J. Audubon, Ornithological Biography, II, 511-514.

Oil Paintings by J. J. Audubon

After about 1820 Audubon often worked in oil, as well as in his more usual medium of crayon and water-color; and throughout his career he executed and sold many works to private individuals as a means of eking out his income. This work included occasional portraits and landscapes, as well as replicas of his birds and animals.

1. WHITE-BREASTED BLACK CAPPED NUTHATCH. Variant version in oils of Plate no. 152 of "The Birds" [see above, IV, 7]. Undated and unsigned.

Gift of Mr. John S. Williams '24. [E7264].

Lent to Reading, Penn. Museum for exhibit, April-June 1951. no. 60.

[No. 120 in Cat. Aud. & Aud. Nat. Sci. Phila. 1938 - "Lent by Mr. Frankina Hewitt, New York"]

2. SONG SPARROW. Variant version in oils of Plate no. 25 of "The Birds" [see above, IV, 4]. On the back is pasted a manuscript note reading: "Painted by J.J. Audubon, certified by his elder granddaughter, Lucy Audubon Williams."

Gift of Mr. John S. Williams '24. [E7209].

[No. 115 in Cat. Aud. & Aud. Nat. Sci. Philadelphia, 1938 - "Lent by Mr. S. Prescott Fay, Frammingham, Mass."]

3. NINE-BANDED ARMADILLO.

Lent by Mr. & Mrs. Henry L. Savage.

On the back of the canvas has been pasted the fragment of a letter, reading: "Now my Dear Harlan believe me your sincere [friend?] John J. Audubon." Harlan is probably the Philadelphia naturalist, Dr. Richard Harlan, a friend of Audubon's and the author of a Fauna Americana (1825). Although this "Audubon autograph" does not necessarily have any connection with the painting, it was undoubtedly affixed thereon by a former owner who believed it to be Audubon's work.

This oil painting formerly hung in the house of Mrs. Haddock, at 8th and Spruce Streets, Philadelphia, Pennsylvania.

This is by John Woodhouse Audubon - G. plate 146 of the Quadrupeds.

VI

The Quadrupeds of North America

After completing The Birds of America, Audubon, in collaboration with his friend Dr. John Bachman of Charleston, South Carolina, set to work on the series of animals known as The Viviparous Quadrupeds of North America.

The text of The Quadrupeds was written by J.J. Audubon and John Bachman. The drawings were executed by J.J. Audubon and by his son John Woodhouse Audubon. Lithography and coloring of plates by J. T. Bowen of Philadelphia.

Three imperial

1. ~~Two~~ folio volumes, comprising 150 plates only, were published in New York in 1845-46-48 [One of these plates was lent by Mr. John S. Williams '24].

The text to accompany the plates appeared in three "royal octavo" volumes, New York 1846-1854. [One volume of this set, lent by Mr. & Mrs. Henry L. Savage, was shown in the exhibit.

An octavo edition in three volumes, combining plates and text was published in New York, ¹⁸⁵¹ 1854. [Shown in the exhibit; Ex88861.134, gift of Mr. Morris E. Kinnan '13].

2. STRIPED GROUND SQUIRRELS.

Lent by Mr. John S. Williams '24. [Dep. no. 9251/2].

Two original drawings for Plate no. 24 of The Viviparous Quadrupeds of North America (1845-1846).

Signed and dated, lower left-hand corners: "J.J.A. May 20th 1841, N.Y." & "J.J.A. May 17th 1841, New York." *

These drawings were lithographed and colored by J. T. Bowen of Philadelphia for the first folio edition of the Quadrupeds [plate from this work shown in exhibit; Dep. no. 9260]; and appeared in reduced size in the octavo edition of the Quadrupeds.

* [no. 129 in Cat. Aud. & Bachman. Acad. Nat. Sci., Phila., 1938 -
"lent by Charles Scribner's Sons, N. Y."

VII

Audubon's Published Works

1. Audubon's first published scientific paper.

"Facts and Observations connected with the permanent residence of Swallows in the United States", printed in Annals of the Lyceum of Natural History of New York, volume I, 1824. [8001.604].

Preceding this communication, in the same volume, is other information supplied by Audubon respecting the Hirundo fulva [a species of swallow described by Vieillot].

2. The first Audubon drawing to be published. GREAT CROW BLACKBIRD.

Plate IV of volume I of Charles Lucien Bonaparte's American Ornithology; or The Natural History of the Birds Inhabiting the United States, Not Given by Wilson (Philadelphia, 1825). [Ex8880.195f].

In the lower left-hand corner of the plate are the words: "Drawn from Nature by John J. Audubon & A. Rider." In the accompanying text Bonaparte remarks: "...we now give a faithful representation of both sexes of the Great Crow-Blackbird, drawn by that zealous observer of nature and skilful artist Mr. John J. Audubon."

When Audubon, in 1824, visited Philadelphia, after his long residence in Kentucky and Louisiana, he was still generally unknown to the scientific world. Among those who were impressed by Audubon's portfolio of bird drawings was Charles Lucien Bonaparte [Napoleon's nephew, then resident in America] who was engaged in preparing his American Ornithology. Bonaparte hoped to secure Audubon's services for his work, but the jealousies aroused among the draftsmen and engravers already employed prevented this. Nevertheless, this single drawing of Audubon's was engraved by Alexander Lawson for Bonaparte's work.

It was not until 1826 that further Audubon drawings were engraved in Edinburgh by Liters, and The Birds of America series commenced.

The first volume of Bonaparte's Ornithology was presented to the Princeton Library by the author. It has his mss. inscription: "To the library of the College of New Jersey from the author."

3. An Audubon manuscript.

Lent by Mr. John S. Williams '24. [Dep. no. 9251].

Audubon's description of the "Purple Gallinule." This first appeared in his Ornithological Biography (IV, 37), the text designed to accompany the elephant folio, and later in the octavo edition of his Birds of America (V, 128). (Plate no. 30~~4~~).

It should be emphasized that Audubon was not only a hunter and a painter of birds, but also a writer about them.

4. The Birds of America from original drawings by John James Audubon. 4 volumes. Double elephant folio. Published by the author. London, 1827-1838. [Ex8880.134.11e].

Issued to subscribers in 87 "numbers" of 5 plates each, or 435 copper-plate engravings, colored by hand and representing 1,065 life-size figures of 489 supposedly distinct species of birds.

The first 10 plates were executed by William Horne Lizars in Edinburgh, 1826-7, but these were later retouched or re-engraved by Robert Havell, Jr., who produced all the rest in London.

The original subscribers' price for the complete set was £182/14s. in Europe, and \$1000 in America.

The total number of original sets was about 200. Many of these have since been broken up -- a fact which explains the presence of the separate prints shown elsewhere in the exhibit.

The Princeton copy of The Birds of America is complete in four volumes, with no plates missing. It was presented to Princeton University in 1927 by Alexander Van Rensselaer (Princeton, class of 1871), a charter trustee of the University. It had formerly belonged to Stephen Van Rensselaer (Princeton, class of 1808) of Albany, New York, one of the original subscribers to the work. The latter's name appears as no. 32 on Audubon's list of subscribers.

5. J.J. Audubon, Ornithological Biography. 5 volumes. Edinburgh. 1831-1839. [Ex8880.134].

The Ornithological Biography prints Audubon's descriptions of the plates of the elephant folio, together with episodes or

interludes on his experiences in America.

In a letter written in 1830, Audubon thus describes his plans for the "Biography":

"My first volume will comprise an introduction and one hundred letters addressed to the Reader referring to the 100 plates forming the first volume of my illustrations. -- I will enter even on local descriptions of the country. -- Adventures and anecdotes, speak of the trees & the flowers the reptiles or the fishes or insects as far as I know -- I wish if possible to make a pleasing book as well as an instruction one...."

In the preparation of the Ornithological Biography Audubon had the editorial assistance of a young Scotch naturalist, William MacGillivray.

The set of the Ornithological Biography now owned by Princeton University Library was originally presented by Audubon to Dr. S. G. Morton, a Philadelphia physician who was secretary of the Philadelphia Academy of Natural Sciences. Audubon's presentation inscription is on the half-title of volume I.

6. J.J. Audubon, The Birds of America from drawings made in the United States and their territories. 7 volumes. New York & Philadelphia. 1840-1844.

Lent by Mr. & Mrs. Henry L. Savage.

This work is generally referred to as the "octavo edition" of the Birds of America. It combines for the first time illustrations and text. The plates -- 500 in number -- after Audubon's drawings, were lithographed and colored by J. T. Bowen of Philadelphia. To the series of birds illustrated in the elephant folio, Audubon has here added new species -- so that plates 436-500 of this "octavo" edition have no prototype in the larger edition.

The text here published is taken from the Ornithological Biography, with the "delineations of American scenery and manners" omitted, and some new material added.

7. J.J. Audubon, The Birds of America. 7 volumes. New York, 1856. [Ex8830.134.13 -- incomplete set].

This is generally referred to as the "second octavo edition." It reproduces the earlier octavo edition, with changes only in

agination.

The first reprinting of The Birds after Audubon's death -- this edition inaugurates a long series of reprints, editions, selections and adaptations, which has continued down to the present day. [Several recent publications were shown in one of the table-cases in the middle of the gallery].



VIII

Modern Reproductions of Audubon's "Birds," and Editions of his Writings.

1. Some modern photo-mechanical reproductions of Audubon's "Birds."

- (a) The Birds of America, With an Introduction and Descriptive Text by William Vogt. New York. The Macmillan Company. 1937. [Ex8880.134.12q].

The 435 plates from the elephant-folio edition, and the 65 additional plates which first appeared in the octavo edition -- a total of 500 -- are herein reproduced.

Neither Audubon's captions or his descriptive text is used.

- (b) Audubon's American Birds from plates by J.J. Audubon. With an introduction and notes on the plates by Sacheverell Sitwell. B. T. Batsford Ltd. London: New York: Toronto: Sydney 1949. [8880.134.14].

16 plates are reproduced. Printed in the Netherlands by L. van Leer & Co. for the publishers.

"The natural world of Audubon is, therefore, mainly pleasure. His Birds of America is a work of art and a record of adventure. It is in praise of a new continent and this is the message and the beauty of his paintings...." -- from Sacheverell Sitwell's introduction.

- (c) Audubon's Birds of America. Introduction and descriptive captions by Ludlow Griscom. Popular edition. The Macmillan Company. New York. 1950. [8880.134.13].

A selection of 288 plates. The introduction and captions are by an eminent Harvard ornithologist, the Chairman of the Board of the National Audubon Society.

2. Selections from Audubon's writings.

- (a) Delineations of American Character and Scenery by J.J. Audubon, Introduction by Francis Hobart Herrick. G. A. Baker Co., New York, 1926. [Ex1053.134].

This volume reprints the "episodes" which first appeared in Audubon's Ornithological Biography (1831-39).

The editor is also the author of the excellent standard biography of Audubon: F. H. Herrick, Audubon the Naturalist (2 volumes, Appleton, New York & London, 1917).

- (b) Audubon's America. The Narratives and Experiences of John James Audubon. Edited by Donald Culross Peattie. Illustrated with facsimiles of Audubon's prints and paintings. Houghton Mifflin. Boston, 1940. [8604.134.02g].

Selections from Audubon's extant journals, and from his descriptive text written to accompany the Birds and the Quadrupeds. 16 reproductions.

"As editor I have preferred to bring Audubon forward less as the naturalist than as one who knew river captains and roustabouts, pioneers and men of letters, Indians and scientists. This, without, of course, slighting his natural history writings, but reducing them to some reasonable proportion to the whole...." (from Peattie's introduction).

Open to frontispiece: "J.J. Audubon, self-portrait in oils, made at Beechwoods, Feliciana Parish, Louisiana, 1822, aged 37."

IX

Audubon in Search of Birds

1. A group of original Audubon letters, written during his field-trips.

From Eastport, Maine, May 14, 1833 -- "Our voyage up Fundy has been fruitful in as much as I have obtained most valuable information, and 4 Rare Birds...."

From Bras d'or, Coast of Labrador, Latitude 51, August 5, 1833 -- "21 drawings is all I have made although I have labored hard and all hands have ransacked this wonderful rocky and mossy desert...."

From St. Louis, April 2, 1843 -- "Our Capn. gave me yesterday a live Prairie Dog. It has been in confinement for 12 months and is not fit to draw...."

[First two of above letters lent by Mr. John S. Williams; the third, P.U.L. gift of Mr. John S. Williams].

2. Audubon's own copy of Thomas Nuttall's A Manual of the Ornithology of the United States and of Canada (Cambridge, Mass., 1832-1834) with his signature & marginal notes.

Gift of Mr. John S. Williams '24. [Ex8880.683].

Audubon met Nuttall in Boston in 1836; and in his own field trips made much use of Nuttall's Manual.

With this copy is a letter from Caroline Audubon [Mrs. John Woodhouse Audubon, Audubon's daughter-in-law], written in 1879, presenting the book to Mr. Joseph M. Wade of Rockville, Connecticut.

3. A gun which once belonged to Audubon.

Lent by Mr. John S. Williams '24.

Engraved on the gun (a muzzle-loading percussion cap shot-gun) are the words:

"John James Audubon. Citizen of the United States. F.L.S.L.
[Fellow of the Linnean Society of London]."

Maker's name: "Conway."

4. John J. Audubon [with gun and dog], engraved from painting by Chappel. Johnson, Fry & Co., Publishers, New York, 1861.

[Lent by Mr. John S. Williams '24].

5. "Audubon in Indian Dress." Pencil sketch drawn by himself for Miss Rathbone, 1826. -- Reproduction of this drawing shown: Audubon and His Journals, vol. I, opp. p. 132.

X

Audubon's Travels: In Search of Subscribers

1. A group of original letters written by Audubon, concerning subscribers to his works:

From London, November 2, 1828 -- "I returned from Paris yesterday and hasten to write to inform thee of my success as fully as I can in a single letter. On my arrival at Paris I called on Baron Cuvier....and although I was unknown to him he received me with great kindness and subsequently has treated me with all the friendly treatment I could have wished.... I have obtained the following names as subscribers. --

1. The King of France Charles X....[etc.]"

From Washington, April 3, 1840 -- "My coat reached me this evening, along with one volume 5th Orn[ithological] Biog[raphy] and one Synopsis for the Library of Congress, where I will deliver them tomorrow & settle for the same...."

From Boston, September 14, 1840 -- "When I arrived here I found Boston already crowded with strangers that were increasing at every moment, and who were intent only upon attending the great Bunker Hill convention. My friends all told me that there was no chance for me under such aspects to do anything in the way of procuring subscribers....I however have managed to procure the following names, to wit.

1. Wm. Blake....[etc.]"

[Above letters belong to a group given to P.U.L. by Mr. John S. Williams '24 in 1943: MS 8604.134f].

2. A letter in French written by Audubon during his trip to Paris, 13 September 1828.

It is written from the Hôtel de France, rue St. Thomas du Louvre, no. 32 -- and addressed to Baron de la Bouillerie, Intendant de la Maison du Roi. Audubon sends a prospectus of his "Birds" in hope that he may obtain subscriptions from the Royal libraries under De la Bouillerie's jurisdiction.

In a postscript Audubon excuses his mistakes in French: "Etant Créole de la Louisiane par naissance j'ose espérer, Monsieur, que vous excuserez les fautes de français dont cette lettre peut être remplie."

[Letter photographed from the original through the courtesy of the Archives Nationales, Paris, O³ 2214/671].

XI

Audubon and His Family

1. A group of Audubon's letters to his wife (née Lucy Blakewell). [MS 8604.134f].

From Liverpool, September 3, 1826, upon his arrival in England -- "Do write often...."

From Edinburgh, December 9, 1826, -- "If I can procure in the whole of a year 300 subscriptions, we will be rich indeed...."

From Liverpool, November 25, 1827 -- "I now sit down to write a long letter to thee in which I wish to give thee all the accounts I can of my situation and expectations, but previously I will give thee a partial one of my journey...."

2. A letter from J.J. Audubon to John Bachman, Baltimore, March 13, 1834. [MS 8604.134f].

Audubon and Bachman were closely linked -- professionally and personally. Audubon's two sons, Victor Gifford A. and John Woodhouse A. married Bachman's two daughters, May-Eliza and Maria. Both wives died while still very young, not long after their marriage. Victor's second wife was Georgiana Mallory, and John W.'s second wife was Caroline Hall.

3. John Woodhouse Audubon (1812-1862).

In 1849 Audubon's younger son, John Woodhouse Audubon, made a journey to the California gold fields.

Continuing the family's publication activities he planned to issue a large descriptive work on this journey. A single "part" of 48 pages was printed, but as sufficient support was not forthcoming, the work was abandoned. A copy of this rare incomplete work is shown. It once belonged to the son of J. W. Audubon's travelling companion, R. L. Browning, who was drowned in Trinidad Bay, California, in 1850, and now forms part of the Rollins Collection of Western Americana given to the Princeton University Library by the late Philip Ashton Rollins '89.

J. W. Audubon's journal was later published completely, in 1906, by his daughter. [Rollins].

4. 4 original drawings by John Woodhouse Audubon: Red-backed Shrike; "Lanius excubitor"; Yellow Wagtail; Green Linnet.

Gift of Mr. John S. Williams '24. [E7769; E7771; E7772; E7770].

These drawings were executed by Audubon's younger son in London in 1834. John Woodhouse Audubon (1812-1862), like his elder brother, Victor, inherited marked artistic abilities, and from his youth was his father's assistant, field companion and friend. He painted nearly one-half of the large plates for the Quadrupeds, besides reducing all the drawings for the smaller editions of the Birds and the Quadrupeds.

5. Audubon's seal.

Soon after his arrival in England in 1826, Audubon was warmly received by the Rathbone family, at whose house, Green Bank, near Liverpool, he often resided.

In his journal -- Oct. 2, 1826 -- Audubon writes:

"This morning Mrs. Rathbone asked me if I would draw her a sketch of the Wild Turkey, about the size of my thumb-nail. I assured her I would with pleasure, but that I could perhaps do better did I know for what purpose. She colored slightly, and replied after a moment that it was for something she desired to have made; so after I reached the Institution and finished my business there, I sat opposite my twenty-three hours' picture and made the diminutive sketch in less than twenty-three minutes...."

Several weeks later, in Edinburgh, Audubon writes under date of November 19:

"I have received many letters from my dear Liverpool friends, and one, most precious of all, from the wonderful 'Queen Bee' of Green Bank, with a most beautiful seal of the Wild Turkey and the motto 'America, my country'...."

A fine impression of the seal in red sealing-wax was shown (letter from J.J.A. to his sons, June 30, 1839).

[The seal as reproduced on the cover of Audubon and His Journals, was also shown.]

6. "Minnie's Land".

The Audubon family home in New York built on land acquired in 1841. It was located on the banks of the Hudson, on a site corresponding to the present Riverside Drive at 155-159th Streets.

The engraving shown is in Parke Godwin's Homes of American Authors (New York, 1853), page 3. Engraved by Richardson & Cox. [3570.475].

XII

Audubon and His Contemporaries

1. 1811.

Vincent Nolte meets an "odd fish" at a small inn, close by the Falls of the Juniata River, in central Pennsylvania.

Nolte -- who has recorded this meeting with Audubon in his Fifty Years in Both Hemispheres (translation, New York, 1854) -- was the source of inspiration for Hervey Allen's Anthony Adverse. [1003.682, P. 177ff].

2. 1827.

In Edinburgh, Sir Walter Scott makes the acquaintance of "Mr. Audubon, the ornithologist."

In his journals, under date of January 22 and January 24, he records two visits from Audubon.

It was in Edinburgh that Audubon first tasted success. The exhibition of his drawings there created a sensation similar to the appearance of a new Waverly novel. Plans for his great work "The Birds of America" took final shape in Scotland.

[Journals of Sir Walter Scott, from the original manuscript at Abbotsford, Edinburgh, 1890. (3920.352 v.1, pp. 343-5)].

3. 1828.

In Paris, Baron Cuvier, the great naturalist, reports to the Academy of Sciences on Audubon's work:

"Parmi les ouvrages magnifiques qui ont été consacrés dans les divers pays à représenter les productions de la nature, il n'en est point qui surpasse, pour le fini de la gravure et du coloris, celui que M. Audubon publie sur les oiseaux de l'Amérique septentrionale, et il n'en est aucun qui l'égale pour la grandeur des planches; les aigles, les tétres s'y voient de grandeur naturelle, et quand l'oiseau n'est pas assez grand pour remplir l'estampe, il y est répété dans les attitudes qui lui sont le plus ordinaires. L'Académie en a pris connaissance avec intérêt, et c'est un grand plaisir pour elle comme pour tous les amis des sciences de voir aujourd'hui les naturalistes du Nouveau-Monde rendre avec usure à l'Europe l'équivalent de l'instruction qu'ils en ont reçue."

[Volume shown in exhibit: Mémoires de l'Académie Royale des Sciences de l'Institut de France, tome XI, pp. cxcv-cxvi. 0914.694.61].

Audubon made a trip to Paris in the autumn of 1828, to obtain subscribers to his work. Cuvier's cordial reception of Audubon at the Muséum d'Histoire Naturelle was characteristic of the interest stirred by "The Birds of America."

This was Audubon's first return to France since his departure in 1806.

4. 1831.

In London, Audubon's portrait is painted, in miniature on ivory, by Frederick Cruickshank.

The portrait is engraved by C. Turner, A.R.A., and published in 1835 by Robert Havell.

[Gift of Mr. John S. Williams '24., MS 8604.134f].

5. In the 1830's.

At Niagara Falls, Parke Godwin meets an "odd-looking man."

The incident is recounted in an article entitled "John James Audubon," in The United States Magazine and Democratic Review (New York), volume X, 1842. [0901.U587 v.10, pp. 436-450].

Godwin later wrote more of Audubon in his Homes of American Authors (1853) and in his Commemorative Addresses (1895).

6. 1833.

A then unknown young German poet, working in an Amsterdam counting-house, Ferdinand Freiligrath, celebrates the "man of forests and savannas." Freiligrath later translated Longfellow's "Hiawatha."

"Mann der Wälder, der Savannen! / Neben rother Indier Speer, / An des Mississippi Tannen / Lehntest du dein Jagdgewehr...."

[Ferdinand Freiligrath's Gesammelte Dichtungen, Stuttgart, 1877, I, 144-147. 3442.7.1877].

A translation of Freiligrath's poem to Audubon, by Bayard Taylor, was printed in Graham's Magazine (Philadelphia), June 1845. [0901.6742. v. xxvii, p. 264].

"Man of forests and savannas!
On the Mississippi's tide,
Leanest thou thy hunting-rifle
Oft the Indian's spear beside...."

7. 1836. Original letter from W. Irving to Benjamin F. Butler, Tarrytown, 19 Oct. 1836.

Gift of Mr. Henry N. Paul.

Washington Irving writes to the Attorney-General of the United States, Benjamin F. Butler, requesting government facilities and subscriptions to "the splendid work of Mr. Audubon."

"As it is a national work, and highly creditable to the nation, it appears to me that it is particularly deserving of national patronage...."

8. A plate from LES ROSES by P. J. Redouté.

Lent by the Art Museum, Princeton University [46-324].

During his visit to Paris in 1828, Audubon notes in the Journal which he wrote for his wife:

"September 20. I had the pleasure of seeing old Redouté this morning, the flower-painter par excellence....His flowers are grouped with peculiar taste, well drawn and precise in the outlines, and colored with a pure brilliancy that depicts nature incomparably better than I ever saw it before...."

"September 27. Found old Redouté at his painting. The size of my portfolio surprised him, and when I opened the work, he examined it most carefully, and spoke highly of it, and wished he could afford it. I proposed at last, that we should exchange works, to which he agreed gladly, and gave me at once nine numbers of his 'Belles Fleurs' and promised to send 'Les Roses'. Now, my Lucy, this will be a grand treat for thee, fond of flowers as thou art; when thou seest these, thy eyes will feast on the finest thou can imagine...."

Cf. Charles Léger, Redouté et son temps (Charpentier, Paris, 1945), pp. 90-92. * This work publishes extracts from Redouté's manuscript notes preserved in the Bibliothèque de l'Université

*[ND 553. R 165. L52g (SA)]

de Liège. Redouté mentions Audubon's visit to Paris in 1828.

9.

The botanist, André Michaux (1746-1802), and his son, François-André Michaux (1770-1855), did for the plants of North America -- notably the trees -- what Audubon did for the birds.

Although the Michaux-s were indefatigable travellers and collectors of specimens, they did not draw the plates for their own publications, as Audubon did.

The plates for André Michaux's work on the Oaks of America [Paris, 1801; a copy with uncolored plates shown in the exhibit, Ex87845.641f] were drawn by Pierre-Joseph Redouté (1759-1840) and engraved by Plée. Redouté also drew some of the plates for François-André Michaux's Histoire des arbres forestiers de l'Amérique Septentrionale (Paris, 1810-1813). The copy of the latter work shown in the exhibit [Ex3229.616.63] was once in the library of one of the Imperial residences of Emperor Napoleon and Empress Marie-Louise.

APPENDIX

Checklist of original Audubon letters in Princeton University Library.

I

Original Manuscript Letters of J. J. Audubon (Presented to Princeton University Library in 1943 by Mr. J. S. Williams. In green bound volume: MS 8604.134f).

1. [p. 3] J. J. Audubon to Mrs. Audubon. Liverpool, 3 September 1826. "My Beloved Wife -- I have just time to wish thee as ever, Well and Happy. I have not a word from thee or any other soul living in America yet...."
2. [p. 4] J. J. Audubon to Mrs. Audubon. Edinburgh, Scotland, 9 December 1826. "My Dearest Wife. After postponing day after day for the last two weeks, writing to thee, full of hopes that each new day would bring some tidings of thee...." [Printed in Corning, I, 7, under date of 21 Dec. 1826].
3. [p. 6] J. J. Audubon to Mrs. Audubon. Liverpool, 15 May 1827. "My Dearest Friend -- I arrived here yesterday afternoon and as I met My Real Friend Wm. Rathbone he handed me thy last letter received a few minutes before of the 15th March...." [Note: letter of 16 May 1827, Corning, refers to a letter written "yesterday"].
4. [p. 7] J. J. Audubon to Mrs. Audubon. London, 20 June 1827. "My Dearest Lucy -- I have but little news to tell thee, and was in hopes to have heard from thee within these 2 or 3 last days, as thy letters have been of late very regular...."
5. [p. 9] J. J. Audubon to Mrs. Audubon. Liverpool, 25 November 1827. "My Dearest Friend & Wife -- I arrived here 2 days ago from a journey of about 800 miles and the day previous I received at Manchester thy letters of the August 10th, 18th, 25th & 31st with one of Maria Daviss also of the 31st August...." [Printed in Corning, I, 43].
6. [p. 12] J. J. Audubon to Mrs. Audubon. London, 2 November 1828. "My Dearest Friend -- I returned from Paris yesterday and hasten to write to inform thee of my success as fully as I can in a single letter. On my arrival at Paris I called on Baron Cuvier...."

7. [p. 10] J. J. Audubon to Mrs. Audubon. Liverpool, 21 December 1829. "My Beloved Lucy -- finding that not one of the vessels on board of which I have put letters for thee since I came here have gone out on a/c of contrary winds, I feel anxious to converse again with thee --"
8. [p. 13] J. J. Audubon to John Bachman. Baltimore, 13 March 1834. "My Dear Bachman -- The reason why I have not written to you before now is, that I was anxious to forward you the papers connected with the suit at Charleston for which I had to send to Phila. and did not receive here until two days since. --"
9. [p. 15] J. J. Audubon to Mrs. Audubon (in London). [Postmarked, Manchester, 5 September 1834]. "I left Lad Lane London by the Defiance Coach for Manchester on Saturday evening 7 o'clock 31st Aug. Fare inside 3 & coachman & guard 11/- I made an arrangement with the guard for the later a/mt and I was not bothered afterwards -- It rained almost all night...." [Cf. another letter dated 5 Sept. 1834, Goring, II, 33].
10. [p. 16] J. J. Audubon to Mrs. Audubon. Liverpool, 13 September 1834. "This was one of the dullest days I have spent in England since those first passed here when first I arrived in this country from ours. --" Postscript: "Friday morning."
11. [p. 18] J. J. Audubon to Victor G. Audubon. Edinburgh, 18 October 1834. "My beloved children, I arrived safely at the "Black Ball" at half past eight last night...."
12. [p. 19] J. J. Audubon to Messrs. Benjamin & John Gott (Leeds). London, 5 February 1836. "My Dear Sirs. When about twelve months ago, I had the pleasure of paying my respects to you, and that, of receiving a friendly shake from your hands, you kindly promised to me 'Never to leave me in the Lurch!....'"
13. [p. 20] J. J. Audubon to R. O. Anderson (Georgetown, South Carolina). London, 14 May 1836. "Dear Sir. -- Since you honored me with your subscription to "The Birds of America," I have more than once felt the desire to address you...."
14. [p. 33] J. J. Audubon to Thomas Nuttall (5 Dr. S. G. Morton, Philadelphia). London, 19 September 1837. [Signature cut out]. "My Dear Friend. -- When I was at Philadelphia with you, I had it in contemplation that before my leaving that city, we would have looked over all my published plates to ascertain through your kind observations what

are the species which being found on our Atlantic side of the Union, were also seen by yourself West of the Rocky Mountains. --"

15. [p. 21] J. J. Audubon to Mrs. Audubon, Edinburgh, 1 July 1838. "My Dearest Friends -- Your joint letter of the 27th Wednesday, did not reach me untill yesterday afternoon, probably because the Steamer which brought it did not leave London on that evening on a/c of the Coronation &c...." [Endorsed in red by later hand: "Published in the Auk 1894"]. = The Auk, x1 (Oct, 1894).
16. [p. 31] V. G. Audubon to Mrs. Audubon. Edinburgh, 10 July 1838. "My dearest friends. Here we are safe and sound after a voyage of 40 hours, we arrived last evening too late to write by yesterdays mail...." Postscript by J. J. Audubon.
17. [p. 22] J. J. Audubon to Mrs. Audubon (in London). "7 Archibald Place," 1 August 1838. "I cannot resist the wish I have to answer thy own dear letter of the 28th last my Dearest beloved Friend. --"
18. [p. 23] J. J. Audubon to John W. Audubon. Edinburgh, 23 May 1839. "My Dear Children. Although Dear Mamma, who thank God is quite well, has told you all the chat, I will add, that I think the sooner you leave Infernal London, the better...."
19. [p. 24] J. J. Audubon & Lucy B. Audubon to "Victor G. or J. W. Audubon." Edinburgh, 30 June 1839. Begins with letter from Mrs. A.: "My Dear Child -- Papa brought from the post office this morning yours by the Great Western...." Followed by shorter note from J.J.A.: "My Dear Children. Mama who is simply low spirited just now has told you everything except business...."
20. [p. 25] J. J. Audubon to Mrs. Audubon (& family), Washington, 3 April 1840. "My Dearest Friends -- I have received this afternoon your letter of yesterday, dated the 2nd Instant, and I am greatly distressed that you say not a word of the 425 Dollars remitted to Phila...."
21. [p. 26] J. J. Audubon to Mrs. Audubon (& family). Boston, 14 September 1840. "My Dearest Friends. -- I have not written to you before for the following reason. When I arrived here I found Boston already crowded with strangers that were increasing at every moment, and who were intent only upon attending the great Bunker Hill convention...."

27. [p. 27] J. J. Audubon to John W. Audubon. Boston, 20 September 1840. "My Dear Johnny. -- I returned to this place on Friday evening from a tedious and very unprofitable Journey to Portsmouth, New Hampshire...."
28. [p. 32] J. J. Audubon to Thomas McCulloch (Halifax, Nova Scotia). New York, 26 June 1841. "My Dear Friend. I received your kind letter of the 26th of April in due course, but have not answered to it, positively because of my having been constantly engaged in the drawing of Quadrupeds (viviparous) for my contemplated work of the animals of that family which are to [be] found in North America...."
29. [p. 28] J. J. Audubon to [his family]. Quebec, 21 September 1842. "My Dearest Friends. -- I have had no news from you since I bid you farewell on the evening of the 12th Inst., as I was ascending the Hudson and you stood midst green fronting [?] our Dear abode. I gazed on Victor & Johnny in their boat until I could see it no more. --"
30. [p. 29] J. J. Audubon to his family. St. Louis, 2 April 1843. "My Dearest Friends. -- Two days ago I answered to your Welcome 3 letters of the 14th, 17th and 19th ult^o and as it is Sunday and I have seen a good deal that is connected with our Trip, I will give you an a/c of the whole. --"
31. [p. 30] J. J. Audubon to John W. Audubon. Minnie's Land, 7 January 1847. "My Dear Johnny -- Your two letters of the 2d and 3d of this month, where [sic] brought home last evening by Victor who went to town expressly to bring them...." Postscript by V. G. Audubon.

II

Original Manuscript Letters of J. J. Audubon (Deposited in Princeton University Library in 1949 by Mr. J. S. Williams. Mounted between acetate sheets in black leather binder. Deposit 9251).

[All these letters have been printed in Howard Corning, Letters of John James Audubon 1826-1840 (Boston, Club of Odd Volumes, 1930), volume I. Originals were then in possession of Mr. Tyler (Victor Morris) of New Haven, Conn., grandson of Audubon's oldest son Victor.]

1. J. J. Audubon to Mrs. Audubon. Boston, 4 May 1833.
"My dearest Friend,
Our Journey was agreeable enough -- we reached Boston in 22 and 1/2 hours...." [Printed in Corning, I, 214-216].
2. J. J. Audubon to Mrs. Audubon. Boston, May 4th 1833.
"Well my Sweet heart we are yet here and it is now 1/2 past seven...." [Printed in Corning, I, 216-217].
3. J. J. Audubon to Mrs. Audubon. East Port 14th May 1833.
"My Dearest Friend & Wife. --
We have just returned from an expedition up the Bay of Fundy...." [Printed in Corning, I, 219-221].
4. J. J. Audubon to Mrs. Audubon. East Port Maine May 18 1833.
"My Dearest Friend has quite disappointed me these last three days...." [Printed in Corning, I, 222-223].
5. J. J. Audubon to Mrs. Audubon. East Port May 19th 1833.
"My Dearest Friend,
I had the pleasure of receiving thy own dear letter of the 12th Instant to day;...." [Printed in Corning, I, 223-225].
6. J. J. Audubon to Mrs. Audubon. East Port May 22 1833
"My Dearest Friend --
It is still raining and so thick besides is the atmosphere that I cannot see across the street...." [Printed in Corning, I, 225-228].
7. J. J. Audubon to Mrs. Audubon. Eastport May 27th 1833
"My Dearest Wife
Thine letter of the 19th (Sunday) I received last evening, and I assure thee have felt for thee...." [Printed in Corning, I, 228-231].

1. J. J. Audubon to Mrs. Audubon. Eastport June 4 Tuesday 1833
"I was delighted to received thine of the 27th unexpectedly...."
[Printed in Corning, I, 235-237].
2. J. J. Audubon to Mrs. Audubon. Eastport June 5th 1833.
Wednesday noon
"I cannot refrain from shedding tears at the thought of
leaving my own dear Country...."
3. J. W. Audubon to Mrs. J. J. Audubon. June 5, 1833.
"My dearest Mother, --
Owing to some little things not being ready we do
not go until 11 this morning...." [Printed in Corning, I,
237-238].
4. J. J. Audubon to Mrs. Audubon. Bras d'or -- Coast of
Labrador -- Latitude 51 August 5th, 1833.
"My dear Friend --
Another opportunity is about to take place through
I hope this may reach thee;..." [Printed in Corning, I,
239-240].
5. J. J. Audubon. 4 page (3 pages and title on page 4)
MSS document. "Purple Gallinule. Gallinula Martinica.
Plate 305. 4th Vol."
"Reader...." [Cf. Ornithological Biography, IV, 37,
octavo Birds, V, 128].

Works of Audubon, American Naturalist, Are Now on Display in Firestone Library

An exhibition of Audubon Anthology, comprising drawings, plates, prints, books and manuscripts of the great American naturalist, John James Audubon, is being held at the Firestone Memorial Library and will be open to the public from 9 to 6 o'clock on week-days and from 2 to 5 o'clock on Sundays through December 8th.

This Audubon exhibition brings together an unusual variety of materials from the Princeton University collections—from the Biology Museum, Art Museum, Graphic Arts Division, and the University Library itself. In addition to materials owned by the University, important items have been loaned from the private collections of John S. Williams of the Class of 1924, of New York, and of Mr. and Mrs. Henry L. Savage, of Princeton.

The largest item in the exhibit is the famous elephant folio set of Audubon's "Birds of America." This includes four volumes, each measur-

ing $37\frac{1}{4} \times 25\frac{1}{2}$ inches and weighing approximately fifty pounds. The Library's copy of this work which is complete with 435 plates, originally belonged to Stephen Van Rensselaer of Albany, New York, Princeton Class of 1808, who was thirty-second on Audubon's list of subscribers. The set was given to the University in 1927 by a descendant of the original subscriber.

The smallest item in red sealing wax of Audubon's personal seal. This is affixed to a manuscript letter sent to one of his sons. The design for this seal was drawn by Audubon himself—a "thumbnail sketch," made in twenty-three minutes of his well-known drawing of the American Wild Turkey. To this sketch was added the motto "America my country." The seal itself was a gift to Audubon from his English friend, Mrs. Rathbone.

The most curious object exhibited is a muzzle-loading gun which once belonged to Audubon. It is engraved

(Continued on page six)

(Continued from page one)

with his name: "John James Audubon, Citizen of the United States, F.L.S.L. [Fellow of the Linnean Society of London]", and bears the name of the maker, Conway. After shooting his specimens Audubon was in the habit of wiring them into life-like positions before sketching them. This gun, which accompanied Audubon on many of his field-trips; has been lent to the Library from the collection of Mr. Williams.

The Princeton exhibit traces the entire process involved in making plates for "The Birds of America." First, there are several original pencil and water color drawings by Audubon. Next, there are on display two of the original copper plates engraved by Havell of London after Audubon's drawings. Most of the original copper plates were sold for scrap metal and melted down in the 1870's. A few of these escaped destruction, including four now owned by the University and presented to it by William E. Dodge of the Class of 1879. After the copper plates come uncolored prints struck for the plates. Then a group of colored proof plates once belonging to Robert Howell and used by his assistants when coloring by hand the prints. The colored prints conclude the process; many of these are included in the Princeton exhibit.

Another section of the exhibit traces the story of the publication of "The Birds of America," beginning with the elephant folios and continuing through the smaller editions down to modern photo-mechanical reproductions. Comparison of the different versions of a single plate and the different reproduction processes used offer an illuminating study in the Graphic Arts.

...continued

Since it is often forgotten that Audubon was not only a hunter and painter of birds, but also a writer about them, the Princeton exhibit attempts to emphasize his achievements as an artist in words. Audubon wrote as a companion volume to the plates of the elephant folio an "Ornithological Biography" in which he gave his own descriptions of the birds represented. In the Princeton exhibit excerpts from this work have been placed beside the illustrations, so that the birds are presented to the visitor in Audubon's own words. In speaking of the Tree Sparrow, for example, Audubon compares this bird with the "hardy, industrious and enterprising people" of Boston, "among whom it spends the severe season." In another instance, speaking of his plate of the Baltimore Oriole perched on a Tuliptree branch, he describes the Tulip-trees in the Ohio Valley and remarks: "Well, reader, it was one of these pendulous twigs which I took when I made the drawing before you."

Three original oil paintings by Audubon serve to remind the visitor that Audubon also worked in this medium as well as in crayon and water color. Another little-known phase of Audubon's career is his work for the series of animals called "The Viviparous Quadrupeds of North America." He undertook this work in collaboration with his sons and with his friend Dr. John Bachman of Charleston, South Carolina, after he had complet-

ed the bird series. The Princeton exhibit features two unusually fine original drawings of striped ground squirrels, which were lithographed for the "Quadrupeds."

Another interesting section of the exhibit is devoted to original manuscript letters written by Audubon to members of his family and to his friends. Several of these were written during his expedition to Labrador in 1833. Writing to his wife, his beloved Lucy, Audubon remarks in one of his letters "If God grants us success and a safe return, no man living will be able to compete with me in knowledge of the birds of our country." Other original letters describe Audubon's extensive travels in search of subscribers for his great work; these are written from widely separated places such as Charleston, Washington, Boston, Edinburgh, and Paris.

The final section of books and manuscripts presents glimpses of Audubon as seen through the eyes of his contemporaries. Vincent Nolte—who was later to be fictionalized as Anthony Adverse—tells about meeting "an odd fish" at a country inn in Western Pennsylvania. Sir Walter Scott tells of a visit from Audubon in Edinburgh, and of the latter's "great simplicity of manners and behavior." The great French scientist, Cuvier, reporting to the French Academy of Sciences on Audubon's "Birds" generously remarks that the naturalists of the New World are now repaying with interest the teachings they have received from Europe. Washington Irving, in a letter written to the Attorney-General of the United States states that Audubon's work "is a national work, and highly creditable to the nation," and so is "particularly deserving of national patronage."

Exhibition at Library Features Selection Of Audubon's Works

A selection from the works of the early American naturalist John James Audubon is now on view in the Main Exhibition Gallery of the Firestone Library.

The exhibition opened on November 8 and is scheduled to run through December 8. It includes drawings, plates, prints, books and manuscripts by Audubon.

Elephant Folio

One of the most prominent works in the exhibit is the famous elephant folio set of Audubon's *Birds of America*. This set includes four volumes of prints each measuring approximately 37 by 25 inches and weighing 50 pounds.

Perhaps the most unusual feature shown is the tracing of the entire process involved in making plates for *The Birds of America*. First are several original pencil and water color drawings. Then appear two of the copper plates engraved by Havell of London after Audubon's drawings. Finally, the finished product is displayed in the elephant folios.

The exhibit also emphasizes that Audubon was a writer as well as an observer and drawer of nature.

Audubon Birds on View

Special to THE NEW YORK TIMES.

PRINCETON, N. J., Nov. 18—

An Audubon exhibition centering around the famous elephant folio set of Audubon's "Birds of America" is now being displayed at Princeton University's Firestone Memorial Library. The exhibition will be open to the public through Dec. 8



"Le Wip-poor-Will," sketched at Mill Grove, Pa., on July 21, 1806, is one of the earliest drawings of John J. Audubon which later flowered into "Birds of America." It has been presented to the Library by John S. Williams '24 and forms a part of the Audubon Anthology (see page 5) now on exhibition in the Firestone Library.

Audubon Anthology

DRAWING on the resources of several University departments and of private collections of Princeton alumni and friends, the Firestone Library is presenting this month in its spacious Exhibition Gallery an Audubon Anthology, a collection of draw-

ings, plates, prints, books, manuscripts and letters relating to the lifetime work of the famous American naturalist, John James Audubon.

Items in the exhibition range all the way from the famous elephant folio set of "Birds of America," weighing fifty pounds, to an impression in red sealing wax of Audubon's personal seal. The folio set, composed of four volumes measuring $37\frac{1}{4}$ by $25\frac{1}{2}$ inches, contains 435 plates. It was originally owned by Stephen Van Rensselaer (Princeton 1808), who was No. 32 on Audubon's list of subscribers, and it was presented to the University Library in 1927 by a descendant. The design for the seal was drawn by Audubon himself—a "thumbnail sketch" completed in 23 minutes of his well-known drawing of the American Wild Turkey, to which was added the motto, "America my country."

One of the most interesting objects is a muzzle-loading gun which accompanied the naturalist on many of his field trips. It has been lent to the Library from the collection of John S. Williams '24. Other items have come from the collection of Henry L. Savage '17 and Mrs. Savage. University-owned items were contributed by the Biology Museum, the Art Museum and the Graphic Arts Division of the Library.

Included in the exhibition are: several original pencil and water color drawings by Audubon; two of the original copper plates engraved by

Havell of London after his drawings (presented by William E. Dodge '79); a group of colored proof plates owned by Havell; a wide variety of the colored prints; three original oil paintings; original drawings from the series known as "The Viviparous Quadrupeds of North America"; original manuscript letters written by Audubon to members of his family and friends; and a selection of books and manuscripts presenting glimpses of the naturalist as seen through the eyes of his contemporaries.

The exhibition will continue through December 8. The Gallery is open from 9:00 a.m. to 6:00 p.m. on weekdays, and on Sunday from 2:00 to 5:00 p.m.



AUDUBON EXHIBIT: At a preview of the exhibit of works by John James Audubon currently being shown in the Firestone Library are, left to right, John S. Williams '24, who lent many items from his personal collection to the Library for the occasion; Mrs. Williams; Henry L. Savage '15, Archivist of the Library; and Master Williams. The exhibit will continue through December 8.

AUDUBON, John James (1785-1851)

Autograph manuscripts. Twenty-four descriptions of animals, for The Viviparous Quadrupeds of North America.

These descriptive notes by J.J. Audubon, in his hand, were used by John Bachman in preparing the text for the Quadrupeds, first printed in three volumes (1846, 1851, 1854); to accompany the large folio plates (issued in three volumes, 1845-48 ; 150 plates in all). Comparison of these manuscripts with the printed text shows that Bachman edited the material supplied by Audubon, incorporating most of it in the final version, but with additions, omissions and other modifications. There are marginal notes by Victor G. Audubon, and Bachman.

Since all of these manuscripts were utilized in the first volume of the text of the Quadrupeds, published in 1846, they were written by Audubon before that date.

This group of manuscripts comprises Audubon's notes for the following animals :

			(text)
[1]	Common American Wild Cat	Plate 1	Vol. I, pp. 2-15.
[2]	Wood-Chuck	2	I, pp. 16-24.
[3]	Townsend's Rocky Mountain Hare	3	I, pp. 25-30.
[4]	Florida Rat	4 - v	I, pp. 32-37.
[5]	Richardson's Columbian Squirrel	5 - v *	I, pp. 41-43.
[6]	American Cross Fox	6	I, pp. 45-54.
[7]	Carolina Grey Squirrel	7 - v	I, pp. 55-63.
[8]	Common American Shrew Mole	10	I, pp. 81-92.
[9]	Musk-Rat	13	I, pp. 108-124.
[10]	Hudson's Bay Squirrel	14 - v	I, pp. 125-131.
[11]	Oregon Flying Squirrel	15 - v	I, pp. 132-135.
[12]	Canada Lynx	16	I, pp. 136-144.
[13]	[Cat-Squirrel]	17 - v	I, pp. 145-150.
[14]	Soft-haired Squirrel	19 - v	I, pp. 157-158.
[15]	Downy Squirrel	25 - v	I, pp. 199-201.
[16]	Wilson's Meadow-Mouse	45	I, pp. 341-346.
[17]	Pennant's Marten	41 - v	I, pp. 307-315.
[18]	Common Flying Squirrel	28 - v	I, pp. 216-222.
[19]	Black Canada Porcupine	36 - v *	I, pp. 277-286.
[20]	[American] White-footed Mouse	40	I, pp. 300-306.
[21]	Gollared Peccary	31	I, pp. 233-241.
[22]	Polar Hare	32	I, pp. 242-249.
[23]	Black Squirrel	34 - v *	I, pp. 261-264.
[24]	Red-bellied Squirrel	38 - v	I, pp. 292-293.

(In summary : Audubon's descriptive notes for twenty-four of the fifty animals included in Volume I of the Quadrupeds.)

(HCR Jan. 7, 1953)

AUDUBON LETTERS added to PUL collection, 1953 :

JJA to Increase S. Smith, Higgham, Massachusetts. From New York, August 15, 1841.

Audubon informs his correspondent that he is "closely engaged in the drawing the Quadrapeds of Our Country with the view of publishing a work" as soon as he can. Requests Smith's help in procuring specimens. Gives instructions concerning preservation of such specimens in "Common Yankee Rum."

[apparently not published]

JJA to Dr. Richard Harlan. Eastport, Maine, May 26, 1833.

Audubon writes a few days before sailing from Eastport for Labrador. Describes trip that he made the previous day to Grand Manan isäänd.

[not published in Corning, but see related letters there]

also : MANUSCRIPT notes by JJA on "GLOSSY IBIS (Ibis Mexicanus)"
One page. Plate 387 of the BIRDS.

J.J. Audubon , letter to his wife , Edinburgh, 21 December 1826

Original letter (4,000 words), describing plans for his
projected work on the Birds....

in The Coe Ornithological Collection, Yale University
Library

See : Yale Univ. Library Gazette, vol. 27 , no.2 (Oct.1952),
pp. 67-68

printed in Carnegie, vol I.

Audubon prints (from elephant folio) at
"Cloister Inn" (Princeton Club) -
purchased 1951:

234. Tufted Duck [Ring-necked duck]
248. American Pied-bill Grebe
[Pied-billed Grebe]
259. Horned Grebe
276. King Duck [King Eider]
298. Red-necked Grebe [Holboell's Grebe]
391. Brant Goose [American Brant]