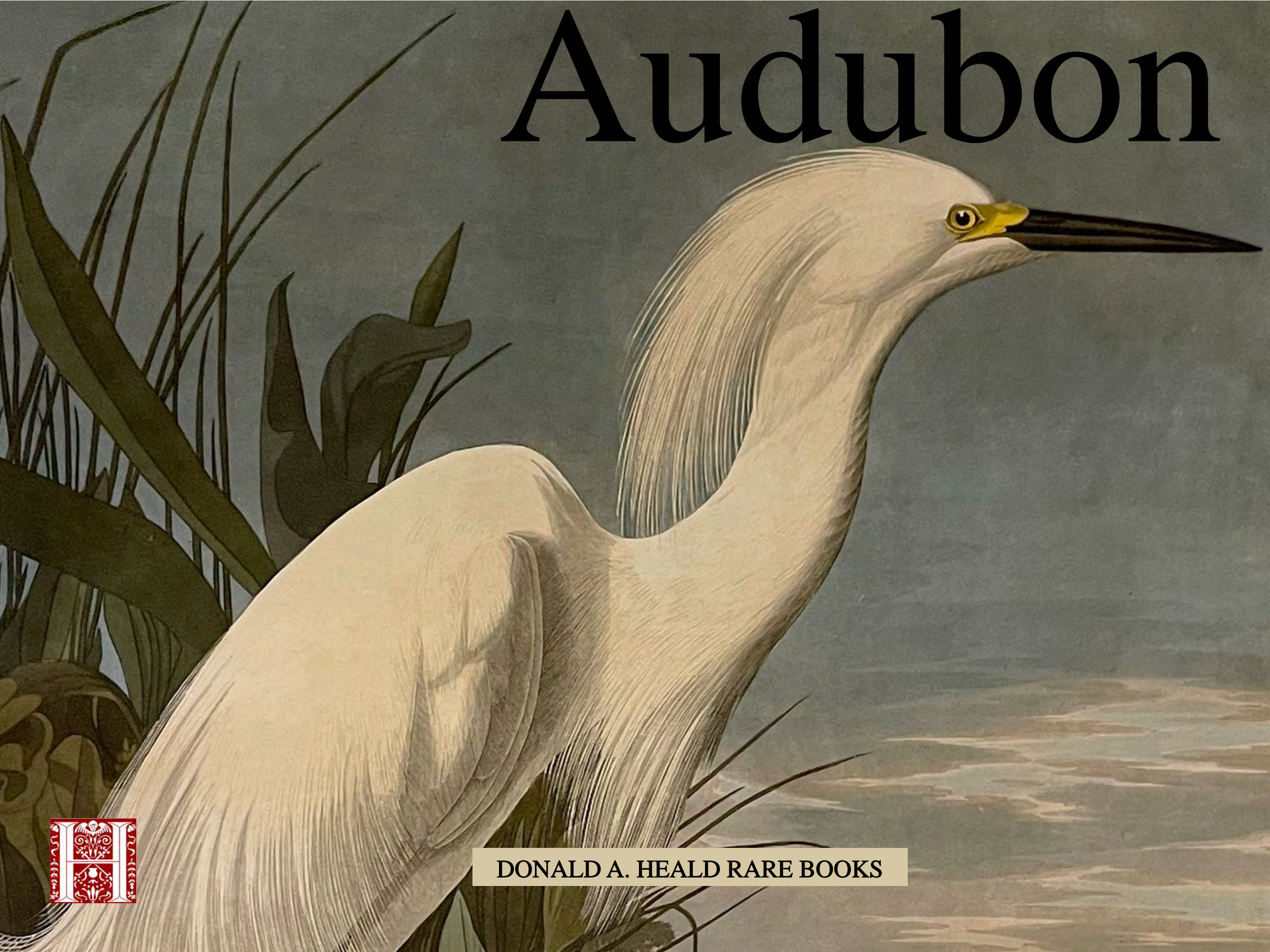


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AUDUBON, John James (1785-1851). *The Birds of America: From Original Drawings.*

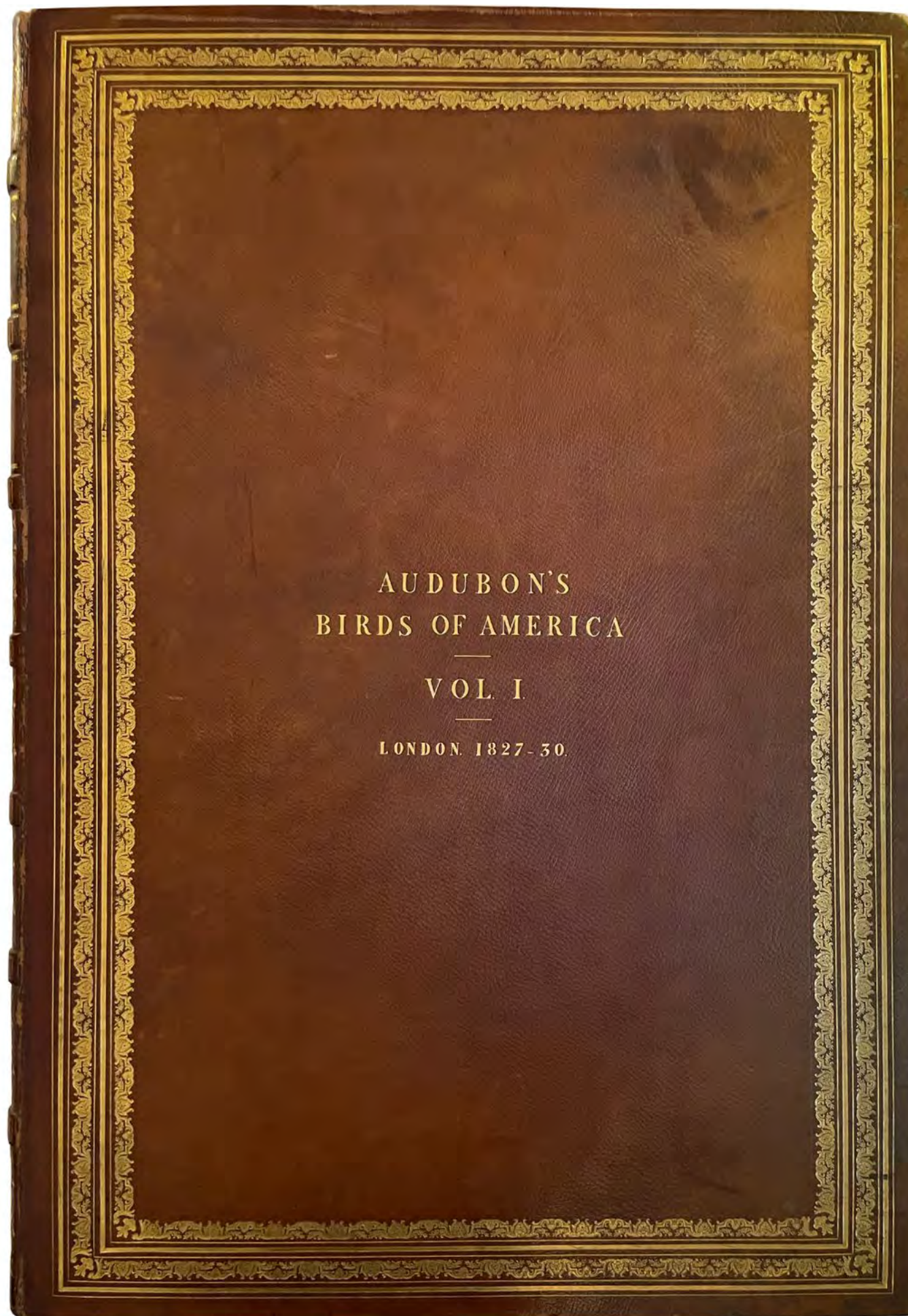
London: Published by the Author, 1827-30, 1831-34, 1834-35, 1835-38. 4 Volumes. Double Elephant Folio (38 1/8 x 25 1/2 inches). First edition. One of fewer than 200 sets published. 435 hand-colored etchings with line-engraving and aquatint by W. H. Lizars and Robert Havell, Jr., after original life-size watercolors from nature by Audubon, comprising 1,065 figures representing 489 species. Plates numbered I-X, 11-100, CI-CCCCXXXV on J Whatman and J Whatman Turkey Mill paper. 4 engraved title-pages. Spectacular original contemporary full calf, uniform across the four volumes, elaborately gilt with double rules and roll-tooling, gilt-lettered direct on front boards, gilt-patterned dentelles, seven gilt-paneled raised bands forming eight compartments on spine, the second and third compartments gilt-lettered, the rest with gilt device, all edges gilt.

One of the highest achievements of American art. The greatest bird book.

Title page of first volume in first state with 13 lines, before both the volume number and the additional learned societies. First ten plates with a mix of only Lizars; engraved by Lizars and re-touched by Havell; and only Havell.

(Description continues on the next page.)





AUDUBON'S
BIRDS OF AMERICA
—
VOL. I
—
LONDON. 1827-30.

Provenance: In 1907, a Double Elephant folio of Audubon's *Birds of America* was brought to the attention of W.J. Holland, Director of the Carnegie Museum, by George F. Denniston of the Weldin bookstore of Pittsburgh. The matter was laid before the committee of the Museum, who made the necessary appropriation and purchased the folio. On the inside cover of the first volume is the coat of arms of Baron Hastings. On Audubon's list of European subscribers, no.79 is recorded as "Sir Jacob Hastley, Bart, &C., &c., &C., Cavendish Square, London. However, the name appears on the original subscription list as "Sir Jacob Astley, Bart., 7 Cavendish Square, London." Jacob Astley, 6th Baronet and 16th Baron of Hastings, was born on 13 November 1797 and died on 27 December 1859. His subscription was among the last Audubon had received in England.

Extensive description, publication history, and price are available upon request.

Ayer/Zimmer 18-21. Balis 124. Copenhagen/Anker 17, 18. Cottrell 21. Desmond, *Great Natural History Books and Their Creators*, passim. DSB. Ellis/Mengel 96. *Fine Bird Books* 20-21, 57. Ford, *John James Audubon: A Biography*, passim. Fries 284. Hart-Davis, *Audubon's Elephant*, passim. Irmischer, *John James Audubon: Writings and Drawings*, passim. Lank, *Audubon's Wilderness Palette*, p.19. Low, *A Guide to Audubon's Birds of America*, passim. McGill/Wood, p.207-9. Nissen, IVB 49. Nissen, SVB 17. Olsen, *Audubon's Aviary*, p.21. Rhodes II, p.3. Shelley, *Drawing Birds: Audubon's Artistic Practices*, p.116. Yale/Ripley 13.
(#41691)



AUDUBON, John James (1785-1851), KIDD, Joseph Bartholomew (1808-1889, Painter). *Republican Cliff Swallow*.

Edinburgh: c.1831. Oil paint on millboard, R. Davy art supply company label on verso. Size: (19 x 12 inches). Framed: (24 1/2 x 17 inches).

An important original ornithological oil painting from the Audubon/Kidd collaboration.

In 1827, while in Edinburgh supervising the engraving of the first part of his double-elephant folio *The Birds of America*, Audubon met a young landscape artist named Kidd, whom Audubon's engraver Lizars had employed to finish the sky in the background behind one of Audubon's birds. Audubon would write in his journal on March 1, 1827, of Kidd: "I admired him for his talents at so early a period of his life, he being only nineteen. What would I have been now if equally gifted by nature at that age?" In the winter of 1831, Audubon would commission Kidd to copy some of his watercolors in oil and paint in the backgrounds, with the intention of holding an exhibition of the oils, selling the paintings, and dividing the proceeds. In July of 1831, Audubon sent to Kidd sixty-seven drawings "to be painted in oil by him for one pound each."

(Description continues on the next page.)





A notice in an 1832 issue of the *Caledonian Mercury* details Audubon's plan: "About a year ago Audubon conceived the grand idea of a Natural History Gallery of Paintings, and entered into an agreement with Mr. Kidd to copy all his drawings of the same size, and in oil, leaving to the taste of that excellent artist to add such backgrounds as might give them a more pictorial effect. In the execution of such of these as Mr. Kidd has finished, he has not only preserved all the vivacious character of the originals, but he has greatly heightened their beauty, by the general tone and appropriate feeling which he has preserved and carried throughout his pictures."

Kidd delivered to Audubon ninety-four paintings in all. Of those, approximately sixty are extant, including examples at Harvard, the American Museum of Natural History, Princeton, the National Gallery, Yale, and the Metropolitan Museum of Art.

This Audubon image depicts the Republican Cliff Swallow (*Petrochelidon pyrrhonota*) species, with a male at bottom and a female at the top of the composition, among a cluster of nests affixed to a rocky outcrop. One nest has a fledgling peeking out at its parents. The image would appear in the Havell edition in 1829 as Plate LXVIII, based on a watercolor that Audubon accomplished in Cincinnati in 1820. See Audubon's *Ornithological Biography I*, pp. 353-357 for his description of the Cliff Swallow, their curious nests, and his encounter with them near Newport, Kentucky.

As usual with the Audubon/Kidd oils, the painting is unsigned and undated. This work remained in the possession of the Audubon family until 1863, when Lucy Audubon, the daughter of John Woodhouse Audubon and Maria Bachman, gave it to her grandson Mark F. Zinck, whose signature is on the verso of the board.

Audubon, *Ornithological Biography I*, pp.353-357. Fries, *The Double Elephant Folio: The Story of Audubon's Birds of America*, pp.360-367.
(#29519)

\$ 65,000



AUDUBON, John James (1785-1851), KIDD, Joseph Bartholomew (1808-1889, Painter). *Yellow-winged Sparrow*.

Edinburgh: c.1831. Oil paint on millboard, R. Davy art supply company label and Christie's sticker on verso. Size: (18 3/4 x 11 3/5 inches).

Provenance: Collection of Lucy Audubon Williams.

An original ornithological oil painting from the Audubon/Kidd collaboration.

One of the rare Kidd paintings stemming from his collaboration with Audubon. In 1827, while in Edinburgh supervising the engraving of the first part of his double-elephant folio *The Birds of America*, Audubon met a young landscape artist named Kidd, whom Audubon's engraver Lizars had employed to finish the sky in the background behind one of Audubon's birds. Audubon would write in his journal on March 1, 1827, of Kidd: "I admired him for his talents at so early a period of his life, he being only nineteen. What would I have been now if equally gifted by nature at that age?" In the winter of 1831, Audubon would commission Kidd to copy some of his watercolors in oil and paint in the backgrounds, with the intention of holding an exhibition of the oils, selling the paintings, and dividing the proceeds. In July 1831, Audubon sent to Kidd sixty-seven drawings "to be painted in oil by him for one pound each."

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This Audubon image depicts the gentle Yellow-winged Sparrow, or Grasshopper Sparrow (*Fringilla passerina*), standing on a small stone. The bird would appear in Plate 130 of the Havell edition in 1832, based on the watercolor painted by Audubon in May of 1812. As usual with the Audubon/Kidd oil paintings, the work is unsigned and undated. This painting remained in the possession of the Audubon family until Lucy Audubon Williams, the daughter of John Woodhouse Audubon and Maria Bachman, gave it to George Delancey Zinck, whose signature is on the verso of the board, likely in the 1880s. An inscription on the verso reads, "Painted by J. J. Audubon. Certified by his eldest grandchild Lucy Audubon Williams." Then, a few inches below, it is signed, "Geo Delancey Zinck."

Audubon, *Ornithological Biography I*, pp.353-357. Bennett, p.5. Fries, *The Double Elephant Folio: The Story of Audubon's Birds of America*, pp.360-367. Nissen IVB 51. Ripley 13. Sabin 2364. Tyler, *Audubon's Great National Work*, passim. Wood, p.208. Zimmer, p.22.

(#30370)

\$ 40,000



Canvas backed Duck
FULIGULA TALLISNERIA, Gmel.
1 ♀, Male 3 Females
West of Baltimore

AUDUBON, John James (1785-1851). *Canvas Backed Duck* from *The Birds of America*. [Pl. CCCI].

London: 1836. Hand-colored etching with aquatint and line-engraving by Robert Havell, Jr., after Audubon. Finely framed in bird's-eye maple frame with a museum-quality 8-ply white mat. Sheet: (25 5/8 x 39 1/8 inches). Framed: (35 x 46 5/8 inches).

(Description continues on the next page.)



A truly spectacular triple portrait of these beautiful ducks with an important view of early nineteenth-century Baltimore in the background. The three birds gaze warily at the viewer: one male pauses, his neck extended as he takes a drink, the second male paddles slowly in the water to keep his position against the tide with his strong webbed feet, the female looks to find a safe place to enter the relative safety of the water. In the background, the shorefront of Baltimore is crowded with buildings, while numerous sailing vessels sit in the safehaven of Chesapeake Bay.

“The range of this celebrated Duck may be considered as limited on the one hand by the mouths of the Mississippi, and on the other by the Hudson or North river. The flight of this species is strong, rapid, at times very elevated, and well sustained. It swims deeply, especially when under apprehension of danger, and this probably the better to enable it to escape by diving, at which it is almost as expert as our sea or diving Ducks. In the back ground is a view of Baltimore, which I have had great pleasure in introducing, on account of the hospitality which I have there experienced, and the generosity of its inhabitants, who, on the occasion of a quantity of my plates having been destroyed by the mob during an outburst of political feeling, indemnified me for the loss.” [Audubon]

“Traditionally, the canvasback has been regarded by the epicure sportsmen as the aristocrat of waterfowl, whose flesh on the table is second to none. Audubon did not agree with this evaluation, rating several other ducks as superior. The canvasback is a prairie duck in summer, but in winter one of its main resorts is the Chesapeake.” [Peterson]

Audubon, *The Birds of America VI*, pp.299-308. Bennett, p.5. Fries, Appendix A. Low, p.159. Nissen IVB, 51. Peterson, *Audubon's Birds of America* 68. Ripley 13. Sabin 2364. Tyler, *Audubon's Great National Work*, Appendix I. Wood, p.208. Zimmer, p.22.

(#34650)

\$ 50,000



AUDUBON, John James (1785-1851). *White Heron [Great Egret]* from *The Birds of America*. [Pl. CCCLXXXVI].

London: 1837. Hand-colored etching with aquatint and line-engraving by Robert Havell, Jr., after Audubon. Paper watermarked "J. Whatman. 1837." Sheet: (25 1/2 x 38 1/8 inches).

The White Heron from the first edition of Audubon's "The Birds of America."

(Description continues on the next page.)



Audubon rightly calls the White Heron “truly elegant.” He pictures a male in full breeding plumage in a habitat typical of the marshy Gulf Coast. The Heron emerges from the thick reed beds, stepping carefully between the mud chimneys of the crayfish, neck bent low to investigate a horned toad.

Audubon wrote about witnessing the courtship display of this magnificent bird: “I had the pleasure of witnessing this sort of tournament or dress-ball from a place of concealment not more than a hundred yards distant. The males, in strutting round the females, swelled their throats, as Cormorants do at times, emitted gurgling sounds, and raised their long plumes almost erect, paced majestically before the fair ones of their choice. These meetings took place about ten o’clock in the morning, or after they had all enjoyed a good breakfast, and continued until nearly three in the afternoon, when they flew off in search of food.” [Audubon]

The White Heron suffered greatly because of its plumage: “Prior to the nesting season this large, elegant white heron develops a bridal train of long white plumes.” [Peterson] The demand for these plumes led it to the brink of extinction, but through the efforts of the National Audubon Society, it has made a spirited come-back, and has returned to all of its previous range. “Today the great egret nests north of the Mississippi Valley to Minnesota. There is a postbreeding dispersal during the summer months to the Great Lakes and southern Canada.” [Peterson]

Audubon, *The Birds of America* VI, pp.132-33. Low, *A Guide to Audubon’s Birds of America*, p.195. Peterson, *Audubon’s Birds of America* 34.
(#4370)

\$ 48,000



Green Heron
ARDEA VIRESCENS, L.
Small Green Heron

AUDUBON, John James (1785-1851). *Green Heron from The Birds of America.*

[Pl. CCCXXXIII]. London: 1836. Hand-colored etching with aquatint and line-engraving by Robert Havell, Jr., after Audubon. Paper watermarked "J. Whatman/1837." Sheet: (24 7/8 x 37 1/4 inches).

The Green Heron from the first edition of Audubon's "The Birds of America."

(Description continues on the next page.)



A finely composed image with a strong upward diagonal movement from the unheeding juvenile bird as it darts its neck out to seize the Luna moth that has momentarily come to rest on the foliage of the marsh plant. Partially concealed under the foliage, an adult bird stalks past more warily.

“Pools or bayous, and the margins of the most limpid streams, are alike resorted to by this species for the purpose of procuring food. It is little alarmed by the presence of man, and you may often see it close to houses on the mill-dams, or even raising its brood on the trees of gardens. This is often the case in the suburbs of Charleston, in South Carolina, where I have even seen several nests on the same live oak. The gentleness of this bird is truly remarkable, for it will at times allow you to approach within a few feet paces, looking as unconcernedly upon you as the House Sparrow is wont to do in the streets of London. The Green Herons feed all day long, but, I think, rarely at night. Their food consists of frogs, fishes, snails, tadpoles, water-lizards, crabs, and small quadrupeds, all of which they procure without much exertion. Their gait is light, but firm. During the love-season they exhibit many curious gestures, erecting all the feathers of their neck, swelling their throat, and uttering a rough guttural note like *qua, qua*, several times repeated by the male as he struts before the female. This note is also usually emitted when they are startled, but when fairly on wing they proceed in silence.” [Audubon] “This small dark heron is the most generally distributed member of its family in the United States. At close range it reveals a rich chestnut neck and greenish-yellow or orange legs. In strong light its somewhat iridescent upper-parts may seem more blue than green. Whereas most other herons breed in colonies, the green heron tends to be a loner, usually nesting in the privacy of some thick grove or in an orchard, but there are places, particularly near the coast, where several pairs nest together in loose association.” [Peterson]

“On the 23d May, 1831, I found two nests of the Green Heron on one of the Florida Keys, close to some of *Ardea rufescens* and *A. coerulea*. Now and then a dozen or more of their nests are found on a bunch of vines in the middle of a pond, and placed within two or three feet of the water; while in other cases, they place their tenements on the highest branches of tall cypresses.” [Audubon]

Audubon, *The Birds of America VI*, pp.106-107. Low, *A Guide to Audubon's Birds of America*, pp.170-171. Peterson, *Audubon's Birds of America* 31. (#4361)

\$ 30,000



AUDUBON, John James (1785-1851). *Spotted or Canada Grouse [Spruce Grouse]* from *The Birds of America*. [Pl. CLXXVI].

London: John James Audubon, 1833. Hand-colored etching with aquatint and line-engraving by Robert Havell, Jr., after a watercolor from nature by Audubon. Paper watermarked "J. Whatman / 1836." In a fine gilt frame. Sheet size: 37 3/4 x 25 3/8 inches.

A fine image from the Havell elephant folio first edition of Audubon's Birds of America.

A group of two male and two female Spruce Grouse are shown on the edge of undergrowth that includes painted trillium and twisted-stalk. They all look warily about and the male in the foreground takes fright at an imagined danger. Peterson writes: "Audubon went to the state of Maine to observe the habits of this secretive grouse and, although he succeeded, the task, he admitted, was perhaps as severe as any he ever undertook. 'These breeding grounds,' he wrote, 'I cannot better describe than by telling you that the larch forests, which are there called 'Hackmetack Woods,' are as difficult to traverse as the most tangled swamp of Labrador. We sunk at every step or two up to the waist, our legs stuck in the mire and our bodies squeezed between the dead trunks and branches of trees, the minute leaves of which insinuated among my clothes, and nearly blinded me. We saved our guns from injury, however, and seeing some of the Spruce Partridge before they perceived us, we procured several specimens.'" [Peterson]

Low, *A Guide to Audubon's Birds of America*, p.113. Peterson, *Audubon's Birds of America*, 118. (#2937)

\$ 25,000



AUDUBON, John James (1785-1851). *The Bird of Washington from The Birds of America*. [Pl. XI].

London: John James Audubon, 1836. Hand-colored etching with aquatint and line-engraving by Robert Havell, Jr., after a watercolor from nature by Audubon. Paper watermarked "J. Whatman 1836." Sheet: (39 3/4 x 26 1/8 inches).

The controversial Bird of Washington from the first edition of Audubon's "The Birds of America." This is the first plate engraved by Havell, and the first new species described by Audubon in his career.

"The Bird of Washington" is based on an Audubon watercolor executed in 1822 in New Orleans, which is now at the New-York Historical Society. Commonly believed to be a majestic but misidentified portrait of a juvenile Bald Eagle, it has now been convincingly argued by Maruna in an article entitled "Substantiating Audubon's Washington Eagle" that the Bird of Washington was indeed a third species of North American eagle, larger than both the Bald and Golden Eagles, that went extinct or was extirpated from all but the most remote regions. This is a fine copy of the Havell issue of this magnificent bird portrait.

(Description continues on the next page.)





Audubon saw examples of this large species of sea eagle four times according to his writings, and procured the specimen portrayed himself. Understandably enthusiastic about this rare find, and because he was a fervent patriot, he decided to celebrate the United States and George Washington by naming this noble, independent bird in his honor. There were, however, few subsequent, authoritative sightings. As the Bald Eagle became recognized as the national bird, Audubon's Washington Eagle came to be considered a misidentification and a mistake. This view was aided by professional ornithologists at the time who wished to take Audubon down a few pegs, and who, never having seen one, assumed it could not exist. A standard take on this issue is represented by Halley:

“Evidence suggests that the Bird of Washington was an elaborate lie that Audubon concocted to convince members of the English nobility who were sympathetic to American affairs, to subscribe to and promote his work. Audubon rode his Bird of Washington to widespread fame and then actively maintained the ruse for more than 20 years, until his death, fuelling decades of confusion among scientists and the general public.”

That was the prevailing view of commentators until the recent assertion that the Bird of Washington could have been an unnamed species of sea eagle that has since disappeared. Audubon was familiar with Bald Eagles in all their stages of development, and was unlikely to have confused an immature Bald Eagle with this larger, differently colored bird. And he saw several specimens of the Washington Eagle: male; female; and young, including the one portrayed here, who was examined anatomically. His bold assertion deserves more respect than it has received.

Audubon's confidence in his Bird of Washington find is demonstrated by the fact that he issued this print as Plate XI, near the beginning of *The Birds of America*, in just its third issued fascicle, where it would receive its proper admiration or, failing that, much critical attention. Given the slurry of written accounts of sightings, as well as public accusations of fraudulence, this print has the most convoluted history of all of Audubon's works. Therefore, it is one of the most historically intriguing of Audubon's pieces due to the rich interdisciplinary literature concerning the print and the bird's existence. All of which makes this genuinely impressive picture much more desirable.

Halley, “Audubon's Bird of Washington: Unravelling the Fraud that Launched *The Birds of America*,” *Bioone*, 06.22.20. Low, *A Guide to Audubon's Birds of America*, p.35 (second of two variants). Maruna, “Substantiating Audubon's Washington Eagle,” *Biofort*, 10.14.06. Peterson, *Audubon's Birds of America*, passim.

(#3644)

\$ 15,000



AUDUBON, John James (1785-1851). *Cock of the Plains [Sage Grouse]. [Pl. 371].*

London: John James Audubon, 1837. Hand-colored etching with aquatint and line-engraving by Robert Havell, Jr., after a watercolor from nature by Audubon. On paper watermarked "J. Whatman 1837." Sheet: (25 x 37 5/8 inches).

The Cock of the Plains from the first edition of Audubon's "The Birds of America."

(Description continues on the next page.)



One of Audubon's great images: the male sage grouse is pictured amid its extraordinary mating dance while a female looks on quietly, apparently uninterested in the highly stylized posturings of her would-be mate.

“Although the Cock of the Plains has long been known to exist within the limits of the United States, the rugged and desolate nature of the regions inhabited by it has hitherto limited our knowledge of its habits to the cursory observations made by a few intrepid travelers. Two of these travelers, my friends, Mr. [J. K.] Townsend and Mr. [T.] Nuttall, have favored me with the following particulars: This bird is only found on plains which produce the worm-wood (*Artemesia*), on which it feeds. It is very unsuspecting, and easily approached, rarely flies unless hard-pressed, runs before you at the distance of a few feet, clucking like a common hen, often runs under the horses of travelers when disturbed, rises very clumsily, but when once started, flies with rapidity to a great distance.” [Audubon] “This, the largest grouse of North America, was called the ‘pheasant-tailed grouse’ or ‘cock of the plains’ by Audubon, who in his travels on the upper Missouri did not quite reach the western country where it is found. The sage grouse is noted for its extraordinary dance. The dance in an arena amongst the open bush is a communal affair. A number of males, each one well-spaced, dance with their spiky tails spread and their yellow neck sacs inflated. Originally the sage grouse was found in fifteen of the western states, wherever sagebrush flourished. Overgrazing and drought in the 1930s nearly brought the sage grouse to the status of an endangered species. The survivors started to recover by the 1950s, and today the sage brush population has an estimated total population of 1,500,000 birds.” [Peterson]

Audubon, *The Birds of America*, Vol. V, pp.106-7. Low, *A Guide to Audubon's Birds of America*, p.189. Peterson, *Audubon's Birds of America* 126. (#4358)

\$ 15,000



Long-tailed Duck
FULVICIA HAYTALA
A. Wetmore, illustration; J. S. Sibley, colorist

AUDUBON, John James (1785-1851). *Long-Tailed Duck [Oldsquaw]*.

[Pl. 312]. London: John James Audubon, 1836. Hand-colored etching with aquatint and line-engraving by Robert Havell, Jr., after a watercolor from nature by Audubon. Paper watermarked "J. Whatman 1836." Sheet: (25 7/8 x 39 1/4 inches).

The Long-Tailed Duck from the first edition of Audubon's "The Birds of America."

(Description continues on the next page.)



A fine image contrasting the indolence of two drakes (one in summer and one in winter plumage) as they bask contentedly on the rocks, with the industry of the female Oldsquaw, diligently scouring the water surface for food, as her three young hurry along beside her, anxious not to stray too far from the protection she affords. One drake goes no further then opening an eye to watch the passing scene, the second raises himself from the basking position, and turns his head for a better view.

“Owing to their reiterated cries these birds are named ‘Noisy Ducks,’ but they have various appellations, among others those of ‘Old Wives,’ and ‘Old Squaws.’ Although like all sea-ducks, ‘Old Wife’ swims deeply, it moves with a grace and celerity, which, if not superior to those of any of its tribe, are at least equal; and when the weather is rough, and the waters agitated, it raises its tail in the same manner as the Ruddy Duck and Pintail. When advancing in smooth water, its speed is such as to cause a considerable swell before it, such as sea-faring persons usually call a ‘bone.’ Like all others of its tribe, it also prefers swimming against both wind and tide, as then it can sooner take wing if necessary. In calm and pleasant weather it is fond of throwing its body almost over, and of pluming itself in that position.” [Audubon]

“‘Long-tailed Duck,’ the name applied in England to this smart looking sea duck, was the name Audubon used. Oldsquaw, the colorful North American name, derived from local lore, refers to the bird’s talkative habits. Another phonetically derived name for it was ‘south-southerly.’ Oldsquaws are circumpolar, ranging throughout the arctic and sub-arctic regions of both the New World and the Old, resorting to tundra ponds to raise their families. In winter, except for the Great Lakes, they seem to prefer the salt water of the Atlantic and Pacific. They are easily recognized, in flight over the sea, by their white bodies and totally dark wings, the only ducks so patterned.” [Peterson]

Audubon, *Birds of America*, Vol.VI, p.381. Low, *A Guide to Audubon’s Birds of America*, p.163. Peterson, *Audubon’s Birds of America*, 73.
(#10635)

\$ 15,000



“I have the pleasure of presenting you with three figures of the Harlequin Duck, one a male in all the perfection of its spring plumage, the bird having attained complete maturity, another male two years old, and an adult female shot in the pairing season. No figures of the adult male or of the female have, I believe, hitherto been published.” - Audubon

The drawings for “Harlequin Duck” (*Histrionicus histrionicus*) were done by Audubon and his son, John Woodhouse Audubon, near Eastport, Maine. The two ducks on the right of the image (2. Female, on top, and 3. Young Male, Third Year) were drawn by the younger Audubon and the Old Male on the left was drawn by the elder. The Harlequin Duck is aptly named both because of its multi-colored feathers but also for its surprising and unusual ways, like the clownish and mischievous Harlequin of the Commedia dell’ Arte. In fact, the root of its Latin name, “histrion,” means “actor.” It is the only duck categorized under its genus, and no subspecies are recognized. Its love of the turbulent waters around Maine, Nova Scotia, and Labrador is an example of a characteristic not typical of ducks. They are also found in the northwest and northeast of the United States and occasionally in the Great Lakes, but they also call Greenland, Iceland, and eastern Russia home.

Audubon, *The Birds of America*, Vols. VII and VIII, p.85. Low, *A Guide to Audubon’s “Birds of America,”* passim. Peterson, *Audubon’s Birds of America*, passim. (#21107) \$ 7,500



AUDUBON, John James (1785-1851). *Great Horned Owl* from *The Birds of America*. [Pl. LXI].

London: John James Audubon. Hand-colored etching with aquatint and line-engraving by Robert Havell, Jr., after a watercolor from nature by Audubon. Sheet: (38 1/8 x 25 inches).

The Great Horned Owl from the first edition of Audubon's "The Birds of America."

“The flight of the Great Horned Owl is elevated, rapid, and graceful. It sails with apparent ease, and in large circles, in the manner of an eagle, rises and descends without the least difficulty, by merely inclining its wings or its tail, as it passes through the air. Now and then, it glides silently close over the earth, with incomparable velocity, and drops, as if shot dead, on the prey beneath. At other times, it suddenly alights on the top of a fence-stake or a dead stump, shakes its feathers, arranges them, and utters a shriek so horrid that the woods around echo to its dismal sound.” - Audubon

(Description continues on the next page.)





The nocturnal Great Horned Owl, named after the angular horn-like feather tufts on its head and known for its deep hoot and piercing yellow eyes, can be found year-round throughout the United States and Canada, as well as across Central and South America. The Great Horned Owl can adapt to diverse habitats, making it one of the most common owls in North America, and its diet is equally variable, as they consume a wide variety of prey, from frogs and falcons, to snakes and skunks.

Low writes of Audubon's "Great Horned Owl" that the "painting and plate depict a female, upper left, and male, lower right, on dead lichen-covered branches. The male was painted separately, cut out, and pasted on the paper, and then the drawing was completed. 'Henderson, KY. Sept. 31, 1814' is written on the painting. The date may refer to the male."

Audubon was born in Les Cayes, Haiti, on April 26, 1785. From 1788 to 1803 he lived in France until he was sent to the United States to manage an estate that his father bought in Valley Forge, Pennsylvania. Audubon returned to France in 1805, but his fascination with the United States had taken root and he returned again in May 1806. He married Lucy Bakewell in 1808 and together they struggled through a difficult financial period that was only resolved through Audubon's unshakable and justified belief in his own abilities, and the publication of his masterpiece *The Birds of America*, from which the present print comes, in 1827-1838.

The Birds of America is the single greatest ornithological work ever produced. It is the realization of Audubon's dream of traveling throughout the United States recording, in their natural size, every native bird then known. The 435 double-elephant-folio plates, printed by the Havells of London, depict some 1,065 different species, the majority drawn from specimens that Audubon himself captured. This print is from the first edition.

Low, *A Guide to Audubon's Birds of America* 64.
(#38244)

\$ 24,000



AUDUBON, John James (1785-1851). Autograph letter signed "J. J. Audubon" to naturalist Richard Harlan, discussing Audubon's publication of "The Birds of America".

St. Augustine, Florida: John James Audubon, January 16-18, 1832. Bi-folded folio. 4 pp (9 1/2 x 7 3/4 inches). Integral address panel with St. Augustine postal stamp.

"Should I live long enough to deserve her applause I shall die happy." A remarkable signed manuscript letter from John James Audubon, which addresses in detail the publication of his landmark work "The Birds of America."

Audubon may have deemed the Florida landscape "poor beyond any idea that can be given in a common letter," but in the present correspondence he also reports his discovery of a new species of Ibis, which he proposes to name *Fantatus Fuscus*. Additionally, he records "3 different [sic] Species of Heaths," and notes his "curious observation" of warblers, "moving easterwards every warm day and returning every cold one." He also outlines his plans to travel up the St. John River aboard the US Navy schooner, the *Spark*.

(Description continues on the next page.)

St. Augustine Jan. 16th 1832.

My Dear Harlan

I have returned here from the head waters of the St. John in consequence of my having received a kind letter from Louis McLane Esq. Secretary of the Insular Department which enables me to be received on board the Vessel of War on the different Stations surrounding this Peninsula.

I wrote this on Saturday evening - this is Monday having been absent 5 Weeks - I have seen much of the Country which I am sorry very sorry to say is poor beyond any Id. a that can be given in a common letter and I have in consequence of the Soubiquete this Florida; the Bastard Child of the Union - I have discovered a new species of Ibis almost as large as the Wood Ibis (*Tantalus locustator*) and about double the dimensions of the Glossy Ibis (*Ibis fuscus*) - it is of a uniform brown colour ^{meaning} ~~including~~ ^{3 1/2} feet by 7 1/2 in the wings face purple &c. - I propose to name it Tantalus Fuscus and I wish you to let the Academy know of this discovery.

I have collected some curious shells from the extraordinary Lake and Creek which I have traversed and will write as soon as I can an ^{acc} of my journey. It and few from the Chesapeake and St. John's River ^{to the Legislature of South Carolina} has subscribed to my Works.

My next movements are as follows and mark them I leave this in Board of the U. S. Schooner ~~of the~~ The Spark Lieutenant Commandant Pearcy - Lt. Fairfax &c. - as soon as the Wind will ^{permit} ~~fair~~ - proceed round to the St. John's River and ascend it as far as possible - return here in about 5 or 6 Weeks - a few days. - Then to Charleston to procure new sails for 8 days, then return to this Coast and follow the rocks and Creeks as far as Cape Sable - making such incursions into the Country as may suit both the service of the U. S. and my own - Indeed it matters not were I go to



I am more proud of our Country than ever - The reason is simple
 but potent. - The heads of Departments have lately imported
 Science on the improvement of Science in our Dear Union which I
 think will grow with as much Vigour and Strength as any of
 the Wild Plants of our richly Swamps. - No Measure was
 more keenly felt by me than that of receiving the Letter of which
 I have spoken from Louis Mc Lane of the Treasury Dept - it
 goes saying that "And the Department feeling disposed
 to lend to the cause of Science every aid which may not
 be incompatible with a just regard to the Public Service;"
 I have to request that you will receive Mr Audubon and
 his party with their effects on board the Cutter under your Command
 at any port where they may prefer themselves and where you may
 happen to be; - and also that you will convey them to such
 other points within your Cruizing Limits where the Duties appertaining
 to the Revenue ~~shall~~ ^{may} lead you and where they may
 wish to go. - R. R.

I think that we are positively improving and that very
 than the advancement of my Country so much at heart that I
 now and then with I could hire the Mezes and Minerva for
 a while for the purpose of performing in our Own Land what they
 have so effectually accomplished in others ~~lands~~ ^{lands} Will you
 find say 20 years ago. - how disappointed he must have felt
 when after writing to Jefferson he received not even an answer
 and how disappointed Poor Audubon was ~~when he~~ ^{himself} ~~was~~ ^{at Phil^a}
 He was treated at so lately as 1824 =

Now no one of any merit ~~may~~ ^{can} pass unknown and
 unappreciated, and I think I am ~~right~~ ^{right} from my own Ashes through
 the kind Interest my Country is now taking in the advancement of
 Science. - I really feel proud of her my Dear Harlan with a
 Cause! - Now should I live long enough to deserve her applause
 I shall die happy - I must again for a while bid you adieu -

The Mail has arrived but not a word from you - one
 Letter from J. A. Abert and one from my Brother in Law N.
 Beithoud. - Ad day over and until further notice to the care
 of the Reverend John Backman Charleston S. C.
 who will know all our movements and will be able to forward
 accordingly. - Kind remembrances to F. and other - Your friend
 J. J. Audubon

Ever focused on the project at hand, Audubon discusses the prospect of government assistance for his work, including the possibility of Congress subscribing for 50 copies of *The Birds of America*: "What do you think of such a plan and how could it be brought to bear on the hearts of the Backwoodsman or on the Arts of the Metropolitans?" In conveying this possibility to Harlan, Audubon's excitement over the increasing patronage of the United States of the sciences in general, and of himself in particular, is unmistakable: "I am prouder of my country than ever."

Audubon's tone in this letter may not be quite as artless as it seems, since in a letter of January 4, 1832, to his wife, he describes his correspondence from Florida with Harlan and others as "Long accounts on my Peregrinations here abouts for Publication - and thou wilt see in the Papers more of my progress than through my letters I dare say." Audubon's expedition to Florida, projected as "my last Journey after Birds in North America," lasted from November 1831 until June 1832. Richard Harlan, a physician and naturalist of Philadelphia, had been a close friend and frequent correspondent of Audubon's since 1824. Harlan was a subscriber to *The Birds of America*.

(#41245) \$ 28,000



AUDUBON, John James (1785-1851), ESTES and LAURIAT (fl.1872-1898). *Audubon's Birds of America. Life-Size Drawings from the Original Stones, Beautifully and Accurately Colored, Under the Personal Supervision of Mr. Audubon. Catalogue of Separate Plates.*

Boston: Estes and Lauriat, 301-305 Washington Street, Opposite "Old South", c.1880. 8vo (8 x 5 3/8 inches). iv, 45 pp., (3). A disbound saddle-stitched pamphlet. Within a red quarter morocco cloth box.

A rare Boston bookseller's catalog, advertising the first offering of Audubon's "Birds of America" sold as separate plates.

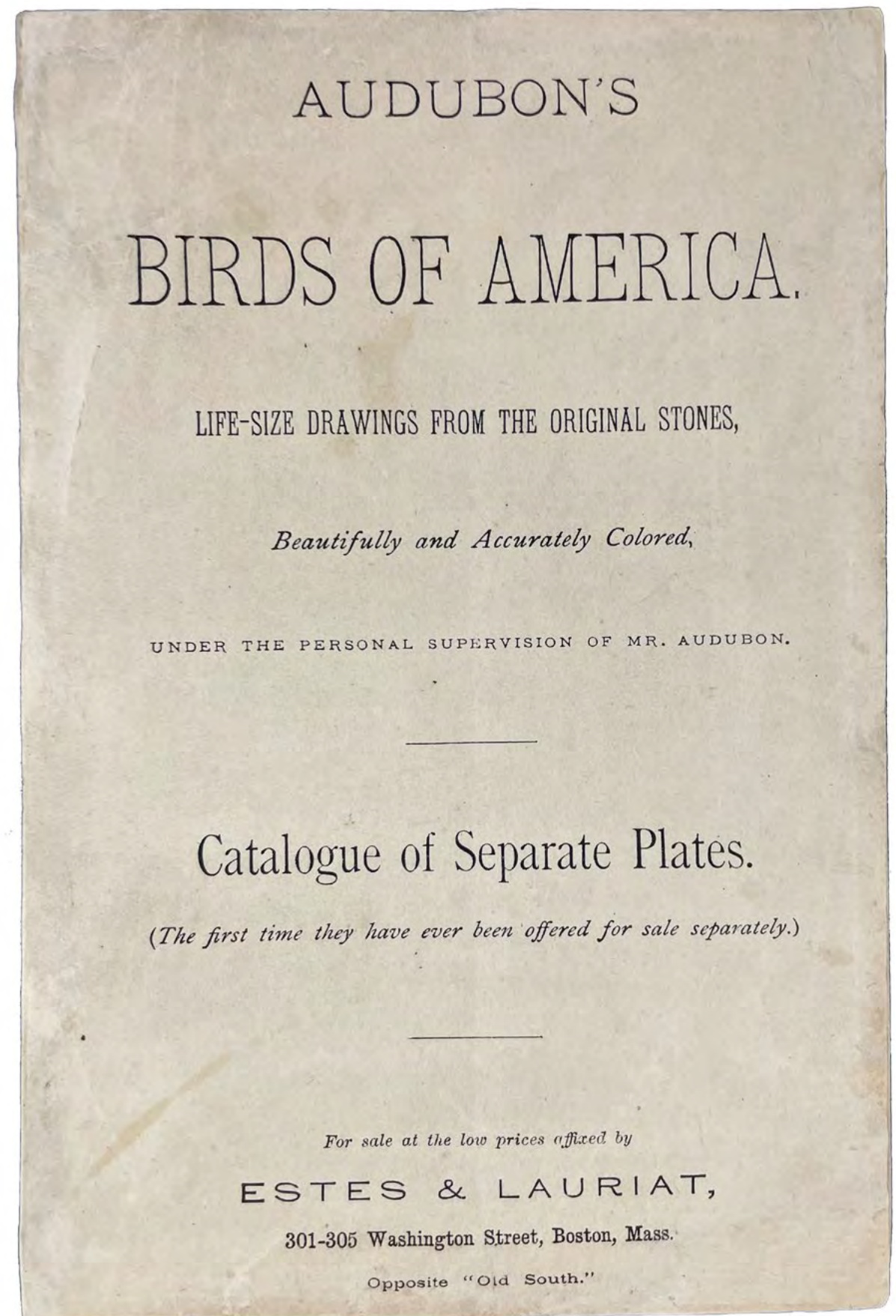
A wonderful window into the market for Audubon in the Gilded Age. According to the introduction, "We take pleasure in making the announcement that the entire remainder of the magnificent plates to Audubon's world-famous *Birds of America* have recently come into our possession. As enough of the plates are missing to make it impossible to make them up into complete sets, we have determined to sell them separately." 141 plates are listed with prices from \$5-\$10 each. Estes and Lauriat's Boston bookstore and publishing concern on Washington Street was known to stock large quantities of Audubon prints. [Melcher]

"Heretofore these beautiful portraits of our native birds have been sold only in complete sets and necessarily at a high price. There are undoubtedly many persons in every portion of the country who, knowing these masterpieces of art at least by reputation, even if they have not had the good fortune to be able to examine them, would gladly avail themselves of an opportunity to procure one or more for the purpose of framing, could they be purchased separately. Certainly, for no lover of the beautiful in nature, much less for any one who has made the fascinating study of Ornithology either a business or recreation, can there easily be found a picture more truly grand and beautiful, or one which would possess so many and varied attractions as one of these famous plates of Audubon's." - Catalog

Kilgour, *Estes and Lauriat: A History, 1872-1898*, passim. Melcher, "A Boston Bookstore at the Turn of the Century," in *Proceedings of the American Antiquarian Society*, (1956). Reese sale, 26 May 2022.

(#40414)

\$ 4,500





LOW, Susanne M. *A Guide to Audubon's Birds of America: A Concordance Containing Current Names of the Birds, Plate Names With Descriptions of Plate Variants, a Description of the Bien Edition, and Corresponding Indexes.*

New York and New Haven: Donald Heald and William Reese Company, 2002. Octavo (11 1/2 x 8 3/4 inches). 384 pp., 436 black and white illustrations in the text illustrating each of the plates in the double elephant folio, 10 color illustrations. Gilt stamped blue cloth, illustrated dust jacket.

In 2002, Donald Heald and the late William Reese reissued this much admired reference book by Susanne M. Low on Audubon in a new edition, greatly enlarged and augmented. It is the most important book for the study of Audubon and his "Birds of America."

A comprehensive reference work for collectors, dealers, art historians, students of natural history, birders, and bird enthusiasts. With new up-to-date information, revisions, and extensive additions, including a section on the Bien edition, superseding and surpassing her earlier work.

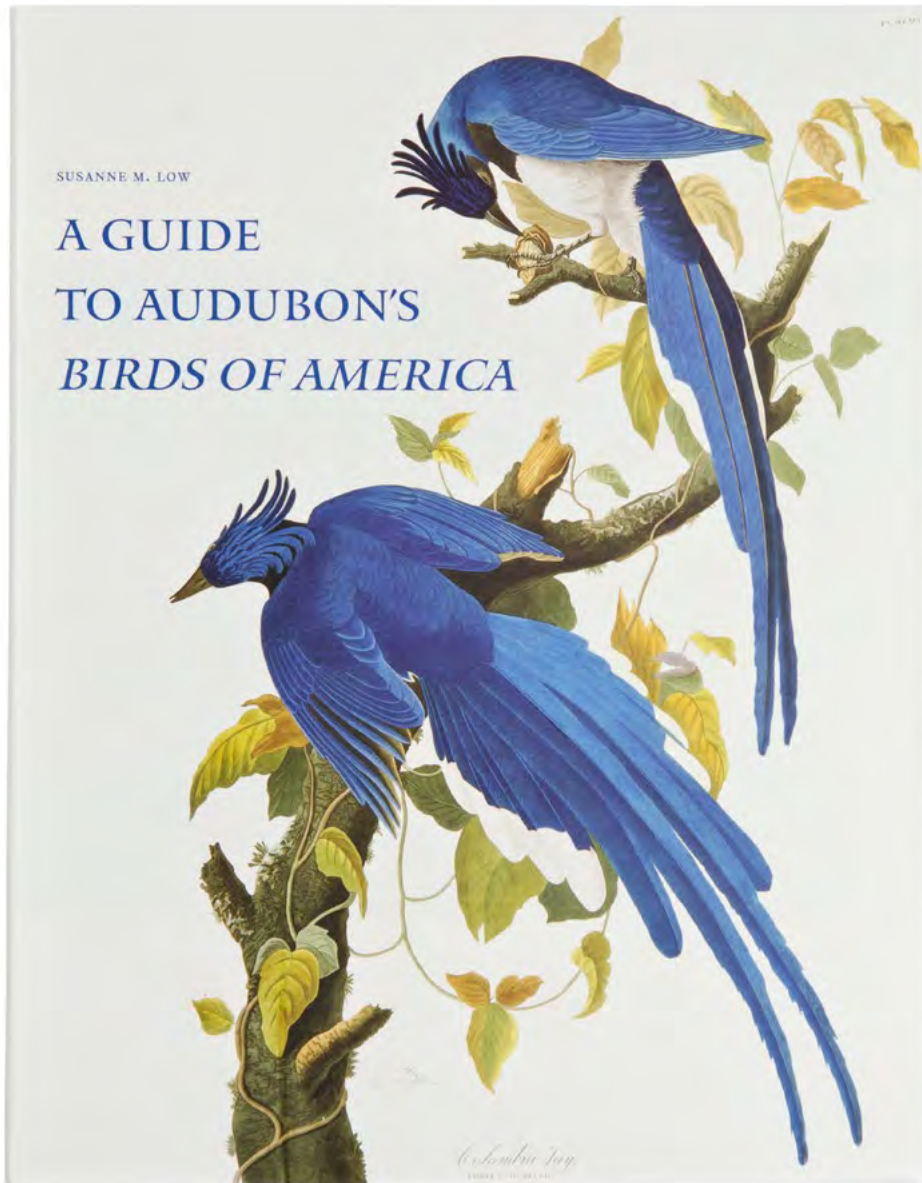
This beautifully produced book provides easily accessible information about each one of the 435 plates in Audubon's double elephant folio, including variant plate names, names of the birds in the octavo and Bien editions, and the current names of the birds according to the American Ornithologists' Union's most recent Checklist, as well as pertinent historical details about the creation of each plate and discussion of taxonomic changes. A special feature of the book is the section devoted to the description of each of the plates in the comparatively little-known Bien edition.

The informative introduction details the history of the creation of the double elephant folio. This includes a description of the collaboration between Audubon and the men who transformed his originals into prints, W. H. Lizars, Robert Havell, Sr., and, most importantly, Robert Havell, Jr., with discussion of the artistic techniques involved in the process. Ornithological taxonomy is succinctly explained, and will help the reader to understand some of Audubon's difficulties as well as the evolution of bird names.

The descriptions of the double elephant folio plates are followed by three indexes: one of current names of the birds depicted, one of double elephant folio plate names, and one of the names on the original paintings, thus offering the reader several ways to locate a particular bird or plate. Similarly, the Bien section is also followed by indexes of current names and plate names. In addition, there are three appendices. The first identifies the persons whose names appear in the nomenclature of The Birds of America. The second appendix describes the unusual composite plates that appear in some editions, and the third contains charts of the most complicated situations that arose from the transfer of Audubon's originals to the finished plates. Finally, a beautiful color insert illustrates a few of the more interesting situations that are described in the book, such as color differences between prints of the same bird, comparison of an Audubon original and corresponding print, and comparison of variant plate legends, among others.

(#8762)

\$ 45





AUDUBON, John James (1785-1851), AUDUBON, John Woodhouse (1812-1862, Artist), BACHMAN, Reverend John (1790-1874, Author, Naturalist). *The Viviparous Quadrupeds of North America*. New York: John James Audubon [Victor Audubon], 1845-1848. Three volumes. Elephant folio (27 1/4 x 21 1/4 inches). First edition. Three lithograph title-pages, three leaves of letterpress contents. 150 hand-colored lithograph plates by John T. Bown of Philadelphia after John James Audubon and John Woodhouse Audubon, the backgrounds after Victor Audubon. Expertly bound to style in purple half morocco over period purple cloth boards, spine with raised bands lettered in the second and third compartments, the others decorated in gilt, marbled edges and endpapers. Within grey cloth clamshell cases with red morocco lettering-pieces in gilt.

[With:] *The Viviparous Quadrupeds of North America*. New York: John James Audubon, 1846-1851-1854. 3 volumes, small 4to (10 x 7 inches). Half-titles, list of subscribers. 6 hand-colored lithograph plates. Expertly bound to style uniform to the above in purple half morocco over period purple cloth boards, marbled endpapers.

(Description continues on the next page.)



A beautiful set of the first elephant folio edition of Audubon's "Quadrupeds," complete with the rare text volumes with six additional hand-colored plates.

This is Audubon's final great natural history work. Unlike the double-elephant folio edition of *The Birds of America*, which was printed in London, the *Quadrupeds* was produced in the United States. It was the largest and most significant color-plate book produced in America in the nineteenth-century, and a fitting monument to Audubon's continuing genius.

The work was originally published in thirty parts, each containing five plates, and priced at ten dollars per number. The first proofs were ready in 1842, but Audubon was fully employing the services of the lithographer Bowen on the octavo edition of *The Birds of America*, which was the greatest moneymaker of any of the Audubon family ventures. Instead, Audubon and his sons busied themselves in gathering subscribers, signing up over two hundred by the summer of 1844 (eventually the subscription list reached three hundred). The last part of the octavo *Birds* appeared in May 1844; publication of the folio *Quadrupeds* commenced immediately after with the first number being issued in January 1845 and the first volume completed within the year. Audubon's health began to fail dramatically, and responsibility for new artwork fell mainly on his son John Woodhouse Audubon, with some help from his brother Victor. The second volume was completed in March 1847. But as John Woodhouse traveled first to Texas, then to London and Europe, the pace slowed further. The final number was issued early in 1849. By this time the elder Audubon had succumbed to senility ("His mind is all in ruins," Bachman wrote sadly in June 1848). Audubon died in early 1851. In the end, about half of the plates for *Quadrupeds* were based on the works of John James and half on John Woodhouse.

(Description continues on the next page.)



Audubon's collaborator on the text of the *Quadrupeds* was the naturalist and Lutheran clergyman, Bachman, who was a recognized authority on the subject in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831. This friendship was later cemented by the marriage of Audubon's sons, Victor and John, to Bachman's daughters, Maria and Eliza. Audubon knew Bachman's contribution to the *Quadrupeds* would be crucial, especially because of concerns over his own technical knowledge. By 1840, Bachman had become indispensable to the *Quadrupeds* project, and as Audubon showed increasing signs of illness, found himself writing most of the text, with some help from Victor who was the project's primary business manager. The text appeared between December 1846 and the spring of 1854. Two issues of the third volume of the text are known, the present being the preferred second issue, with the supplementary text and the six octavo-sized plates issued in 1854, those six images not found in the folio.

The elephant folio edition of Audubon's *Quadrupeds* will always be compared to Audubon's incomparable *Birds*. It should be judged in its own right, as one of the grandest American works of natural history ever produced, and one of the greatest American illustrated works ever created.

Bennett, p.5. Ford, *Audubon's Animals*, passim. Peck, "Audubon and Bachman, a Collaboration in Science," pp.71-115, in Boehme's *John James Audubon in the West*. Nissen 162. Reese, *Stamped with a National Character* 36. Sabin 2367. Tyler, "The Publication of the Viviparous Quadrupeds of North America," pp.119-182 in Boehme. Wood, p.208.

(#41596)

\$ 395,000





AUDUBON, John James (1785-1851), AUDUBON, John Woodhouse (1812-1862, Artist), BACHMAN, Reverend John (1790-1874, Naturalist). *American Bison or Buffalo [Family] from The Viviparous Quadrupeds of North America. [LVII].*

New York: John James Audubon, [1845-1849]. First edition hand-colored lithograph by John T. Bowen of Philadelphia after John James Audubon. Sheet: (22 x 28 inches).

An iconic image of Western Americana from the folio first edition of Audubon's "Quadrupeds of North America," the greatest work of natural history illustration produced in America during the nineteenth century: "As long as our civilization lasts, America will be in debt to this genius." [Peterson]

(Description continues on the next page.)



This fine plate is from the folio edition of Audubon's *The Viviparous Quadrupeds of North America*, which was produced entirely in the United States. The work was Audubon's last, and by 1846 he had to hand over the drawing of the final fifty plates to his sons, John Woodhouse and Victor Audubon.

The production of the *Quadrupeds* was begun by Audubon and his sons at about the same time as the commercially-successful octavo edition of *The Birds of America*. Unlike the double-elephant folio, the *Quadrupeds* was produced entirely in the United States. Reese notes that "By 1843, the Audubon family business was a well-oiled machine, involving John James, his two sons, and various in-laws and friends. The octavo *Birds* was still in production when Bowen began to produce the plates for the folio edition of the *Quadrupeds*, the largest successful color-plate book project of 19th-century America. It took the family five years to publish 150 plates in thirty parts. The massive project was a commercial success, thanks to the close management of Victor. There were about three hundred subscribers." [Reese]

Like *Birds of America*, the *Viviparous Quadrupeds* was intended to be a comprehensive visual catalog of North America animalia, with Audubon's focus here shifting from birds to four-legged land mammals. Accompanying each image was correlating didactic text, written primarily by Bachman, that informed the reader of the animal's habits, diet, habitat, and gestational period. Totalling 150 prints, the project was rushed to completion as Audubon's health declined. Emerging in the shadow of its acclaimed predecessor, *Birds of America*, the *Viviparous Quadrupeds* has not received the adequate attention nor recognition it so richly deserves.

This image is of a family of American buffalo, the most iconic animal indigenous to North America, whose presence was integral for Native American life, and whose near-extinction spurred on the conservation movement in the US. The buffalo is today the state animal of Kansas, Oklahoma, and Wyoming.

Bennett, p.5. Peterson, *Birds of America*, passim. Reese *Stamped with a National Character* 36. Sabin 2367. Wood, p.209.
(#35434)

\$ 16,500



AUDUBON, John James (1785-1851), BACHMAN, Reverend John (1790-1874, Naturalist). *Common American Wild-Cat [Male] from The Viviparous Quadrupeds of North America.*

New York: John James Audubon, [1842] 1845. Hand-colored lithograph by John T. Bowen of Philadelphia after a watercolor from nature by Audubon. Sheet: (21 1/2 x 27 3/8 inches).

A sublime image of a bobcat from the greatest 19th-century work of natural history illustration produced in America, Audubon's "Viviparous Quadrupeds."

(Description continues on the next page.)



This fine plate is from the Imperial folio edition of Audubon's *The Viviparous Quadrupeds of North America*, which was produced entirely in the United States. The American Wild-Cat was the first plate produced for the book and it reflects Audubon's unerring sense of the dramatic. This is the Wild-Cat as he is encountered: fierce, ready to attack, and fearsomely beautiful. This first plate also demonstrates an aspect of the work not often acknowledged: Audubon had been persuaded to produce the prints using lithography rather than copperplate etching, as in *The Birds of America*, by John T. Bowen, who guaranteed that the fur of the animals depicted would be as fine as they would have been had they been etched. Clearly, Bowen proved his point in this splendid image.

The production of the *Quadrupeds* was begun by Audubon, his sons, and the naturalist Reverend John Bachman at about the same time as the commercially-successful octavo edition of *The Birds of America*. Unlike the double-elephant folio, the *Quadrupeds* was produced entirely in the United States. Reese notes that "By 1843 the Audubon family business was a well-oiled machine, involving John James, his two sons, and various in-laws and friends. The octavo *Birds* was still in production when Bowen began to produce the plates for the elephant folio edition of the *Quadrupeds*, the largest successful color-plate book project of nineteenth-century America. It took the family five years to publish 150 plates in thirty parts. The massive project was a commercial success, thanks to the close management of Victor. There were about three hundred subscribers." [Reese]

Like *Birds of America*, the *Viviparous Quadrupeds* was intended to be a comprehensive visual catalog of North America animalia, with Audubon's focus here shifting from birds to four-legged land mammals. Accompanying each image was correlating didactic text, written primarily by Bachman, that informed the reader of the animal's habits, diet, habitat, and gestational period. Totalling 150 prints, the project was rushed to completion as Audubon's health declined. Emerging in the shadow of its acclaimed predecessor, *Birds of America*, the *Viviparous Quadrupeds* has not received the adequate attention nor recognition it so richly deserves.

This image of the *Lynx rufus*, or bobcat, is rendered at 3/4th scale and was executed in 1842, three years prior to publication.

Bennett, p.5. Reese, *Stamped with a National Character* 36. Sabin 2367. Wood, p.209.
(#35435)

\$ 10,000



AUDUBON, John James (1785-1851). *Swift Fox from The Viviparous Quadrupeds of North America. [Pl. LII].* New York: John James Audubon, 1842. Hand-colored lithograph by J. T. Bowen of Philadelphia after a drawing from nature by Audubon. Sheet: (21 1/2 x 27 3/8 inches).

First edition plate of the Swift Fox from Audubon's Quadrupeds, one of the best images from the greatest 19th-century work of natural history illustration to be produced in America.

This fine plate of a swift fox emitting its high-pitched howl is from the Imperial folio edition of Audubon's *The Viviparous Quadrupeds of North America*, produced entirely in the United States. The Swift Fox (*Vulpes velox*) is a small, light orange fox the size of a domestic house-cat, which is found in the western grasslands of North America.

The production of the *Quadrupeds* was begun by Audubon and his sons at about the same time as the commercially-successful octavo edition of *The Birds of America*. Unlike the double-elephant folio, the *Quadrupeds* was produced entirely in the United States. Reese notes, "by 1843 the Audubon family business was a well-oiled machine, involving John James, his two sons, and various in-laws and friends. The octavo *Birds* was still in production when J. T. Bowen began to produce the plates for the elephant folio edition of the *Quadrupeds*, the largest successful color-plate book project of 19th-century America. It took the family five years to publish 150 plates in thirty parts. The massive project was a commercial success, thanks to the close management of Victor. There were about three hundred subscribers." [Reese]

Bennett, p.5. Reese, *Stamped With A National Character* 36. Sabin 2367. Wood, p.209. (#35141)

\$ 10,000



AUDUBON, John James (1785-1851). *Ocelot or Leopard Cat from The Viviparous Quadrupeds of North America.* [Pl. LXXXVI].

New York: John James Audubon, 1842. Hand-colored lithograph by J. T. Bowen of Philadelphia after a drawing from nature by Audubon. Sheet: (21 3/16 x 27 3/8 inches).

A charming image of an ocelot eyeing a catfish from Audubon's Quadrupeds, the greatest 19th-century work of natural history illustration produced in America.

This fine plate of the American big cat is from the Imperial folio edition of Audubon's *The Viviparous Quadrupeds of North America*, produced entirely in the United States. The production of the *Quadrupeds* was begun by Audubon and his sons at about the same time as the commercially-successful octavo edition of *The Birds of America*. Unlike the double-elephant folio, the *Quadrupeds* was produced entirely in the United States. Reese notes, "by 1843 the Audubon family business was a well-oiled machine, involving John James, his two sons, and various in-laws and friends. The octavo *Birds* was still in production when J. T. Bowen began to produce the plates for the elephant folio edition of the *Quadrupeds*, the largest successful color-plate book project of 19th-century America. It took the family five years to publish 150 plates in thirty parts. The massive project was a commercial success, thanks to the close management of Victor. There were about three hundred subscribers." [Reese]

Bennett, p.5. Reese, *Stamped With A National Character* 36. Sabin 2367. Wood, p.209. (#35144)

\$ 9,500



N°14.

PLATE LXVII



Drawn from Nature by J. Audubon F.R.S.E.L.S.

CANIS LUPUS, LINN. (VAR. ATER.)
BLACK AMERICAN WOLF.
Male.
In Natural Size.

Lith. Printed & Colored by J. T. Bowen Philadelphia

AUDUBON, John James (1785-1851). *Black American Wolf* from *The Viviparous Quadrupeds of North America*.

New York: John James Audubon, 1845. Hand-colored lithograph by J. T. Bowen of Philadelphia after Audubon. Sheet: (21 1/4 x 27 inches).

The Black American Wolf from the first edition of Audubon's Quadrupeds, the greatest 19th-century illustrated natural history work to be produced in America: "As long as our civilization lasts, America will be in debt to this genius." [Peterson]

(Description continues on the next page.)



The Black Wolf, a color variety of the Red Wolf, is now supposedly extinct east of the Mississippi River. Its former range included much of the central and southeastern United States. “Once when we were traveling on foot not far from the southern boundary of Kentucky, we fell in with a Black Wolf following a man with a rifle on his shoulders. The man assured us it was as gentle as any dog, and that he had never met with a dog that could trail a Deer better. We were so much struck with this and the Wolf’s noble appearance that we offered a hundred dollars for it, but the owner would not part with it for any price.” [Audubon]

This fine plate is from the folio edition of Audubon’s *The Viviparous Quadrupeds of North America*, produced entirely in the United States. The work was to be Audubon’s last, and by 1846 he had to hand over the drawing of the last fifty plates to his sons. The final parts of this work of national importance were published after his death in 1851.

The production of the *Quadrupeds* was begun by Audubon and his sons at about the same as the commercially-successful octavo edition of *The Birds of America*. Unlike the double-elephant folio, the *Quadrupeds* was produced entirely in the United States. Reese notes that “By 1843 the Audubon family business was a well-oiled machine, involving John James, his two sons, Victor and John Woodhouse, and various in-laws and friends. The octavo *Birds* was still in production when J. T. Bowen began to produce the plates for the elephant folio edition of the *Quadrupeds*, the largest successful color-plate book project of 19th-century America. It took the family five years to publish 150 plates in thirty parts. The massive project was a commercial success, thanks to the close management of Victor. There were about three hundred subscribers.” [Reese]

Audubon, *Viviparous Quadrupeds of North America*, Vol. II, p.130. Bennett, p.5. Reese *Stamped With A National Character* 36. Sabin 2367. Wood, p.209 (#39167) \$ 4,500



AUDUBON, John James (1785-1851). *Hare-Indian Dog* from *The Viviparous Quadrupeds of North America*. [Pl. CXXXII].

New York: John James Audubon, 1848. Hand-colored lithograph by J. T. Bowen of Philadelphia after a drawing from nature by Audubon. Sheet: (21 3/4 x 27 3/4 inches).

Iconic image of a Hare-Indian Dog from the first edition of Audubon's Quadrupeds, the greatest 19th-century work of natural history illustration to be produced in America. "As long as our civilization lasts, America will be in debt to this genius." [Peterson]

(Description continues on the next page.)



This fine plate of a Hare-Indian Dog (*Canis familiaris*), taking watch at the edge of a Native American encampment, is from the folio edition of Audubon's *The Viviparous Quadrupeds of North America*, produced entirely in the United States. This extraordinary work was to be Audubon's finale; by 1846 he had to hand over the drawing of the last fifty or so plates to his sons, John Woodhouse and Victor Audubon. The final parts of this work of national importance were published after Audubon's death in 1851.

The production of the *Quadrupeds* was begun by Audubon and his sons at about the same as the commercially-successful octavo edition of *The Birds of America*. Unlike the double-elephant folio, the *Quadrupeds* was produced entirely in the United States. Reese notes, "by 1843 the Audubon family business was a well-oiled machine, involving John James, his two sons, and various in-laws and friends. The octavo *Birds* was still in production when J. T. Bowen began to produce the plates for the elephant folio edition of the *Quadrupeds*, the largest successful color-plate book project of 19th-century America. It took the family five years to publish 150 plates in thirty parts. The massive project was a commercial success, thanks to the close management of Victor. There were about three hundred subscribers." [Reese]

Bennett, p.5. Reese, *Stamped With A National Character* 36. Sabin 2367. Wood, p.209.
(#38601)

\$ 2,750



AUDUBON, John James (1785-1851). *Columbian Black Tailed Deer from the Viviparous Quadrupeds of North America.*

New York: John James Audubon, 1847. Hand-colored lithograph by J. T. Bowen of Philadelphia after Audubon. Sheet: (20 1/2 x 26 3/4 inches).

“As long as our civilization lasts, America will be in debt to this genius.” [Peterson]

(Description continues on the next page.)



“This beautiful Deer is found variously dispersed over the western portions of the North American continent, where it was first noticed by Lewis and Clark, near the mouth of the Columbia River; but not until the discovery of the golden treasures of California did it become generally known to white men.” [Audubon] They are a subspecies of the Mule Deer, the difference being in the tail. Together, they are still found throughout much of the West. The Black-tailed Deer are common in Northern California but generally inhabit the Northern Pacific region.

This fine plate is from the folio edition of Audubon’s *The Viviparous Quadrupeds of North America*, produced entirely in the United States. The work was to be Audubon’s last, and by 1846 he had to hand over the drawing of the last fifty or so plates to his sons, John Woodhouse and Victor Audubon. The final parts of this work of national importance were published after his death in 1851.

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Bennett, p.5. Peterson, *Audubon’s Birds of America*. Reese *Stamped With A National Character* 36. Sabin 2367. Wood, p.209.
(#36856)

\$ 2,400



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