

ÉCOLE DU LOUVRE

Marion BÉLOUARD

Sur les ailes d'Albion

Jean-Jacques Audubon en Grande Bretagne

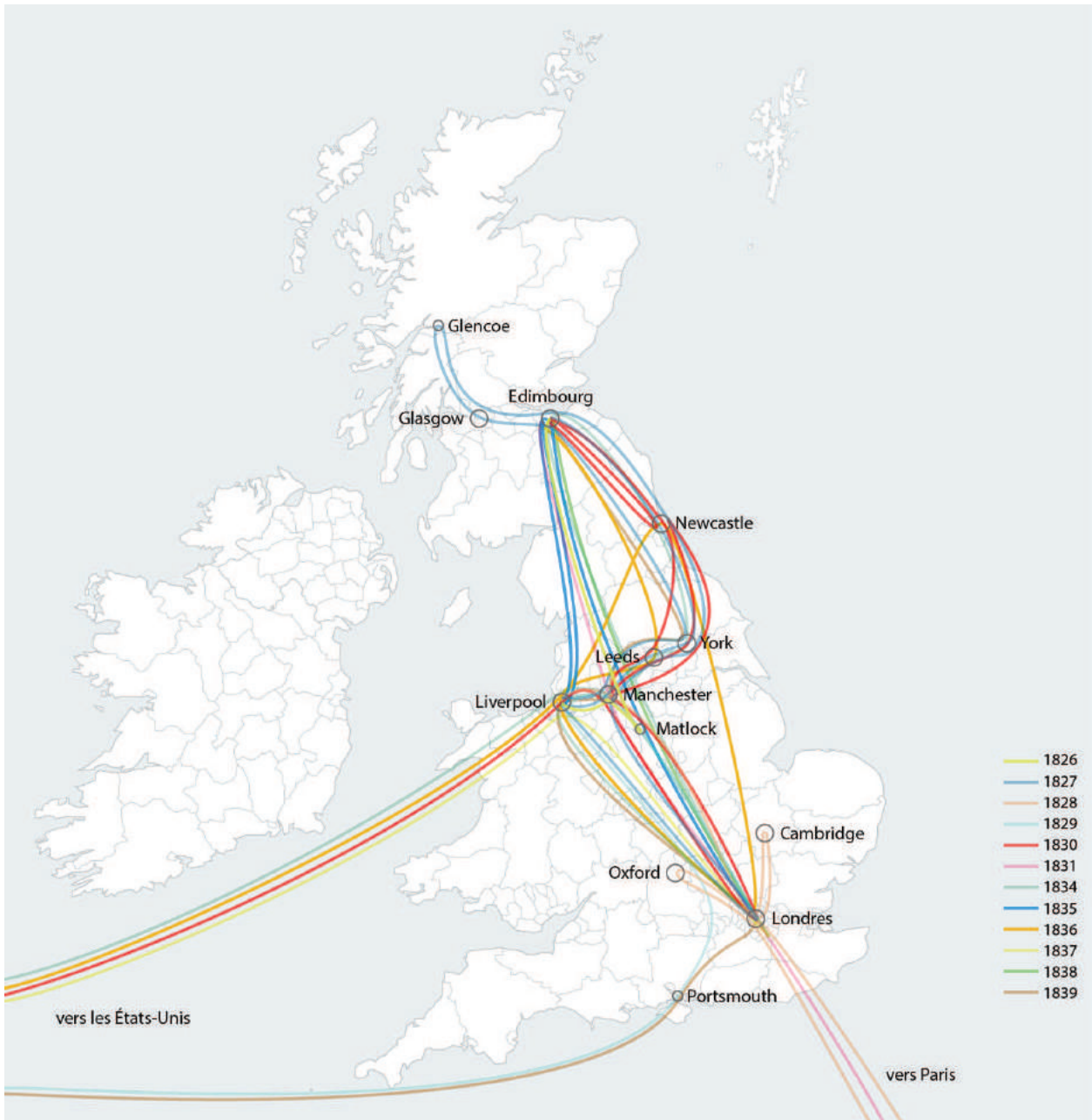
Histoire naturelle et « polite culture »

1826-1839

Annexes

Août 2019

CARTE & CHRONOLOGIE



1. Déplacements d'Audubon lors de son séjour en Grande-Bretagne, 1826-1839

	1826						1827						1828						1829						1830																	
	J	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J					
Glasgow																	4																									
Edimbourg				26						5							22	11																								
Newcastle										12							15																									
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	1831					1832					1833					1834																												
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	1835				1836												1837												1838							
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	1839														
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Oxford															
Cambridge															
Londres															
Paris															
États-Unis															

2. Chronologie géographique du séjour d'Audubon en Grande-Bretagne, 1826-1839.

Sources : AUDUBON Jean-Jacques, *Journaux & Récits*, 2 vol., Nantes, L'Atalante / Bibliothèque municipale de Nantes, 1992 ; JACKSON Christine E., *John James Laforest Audubon, an English perspective*, Suffolk, Jackson, 2013.

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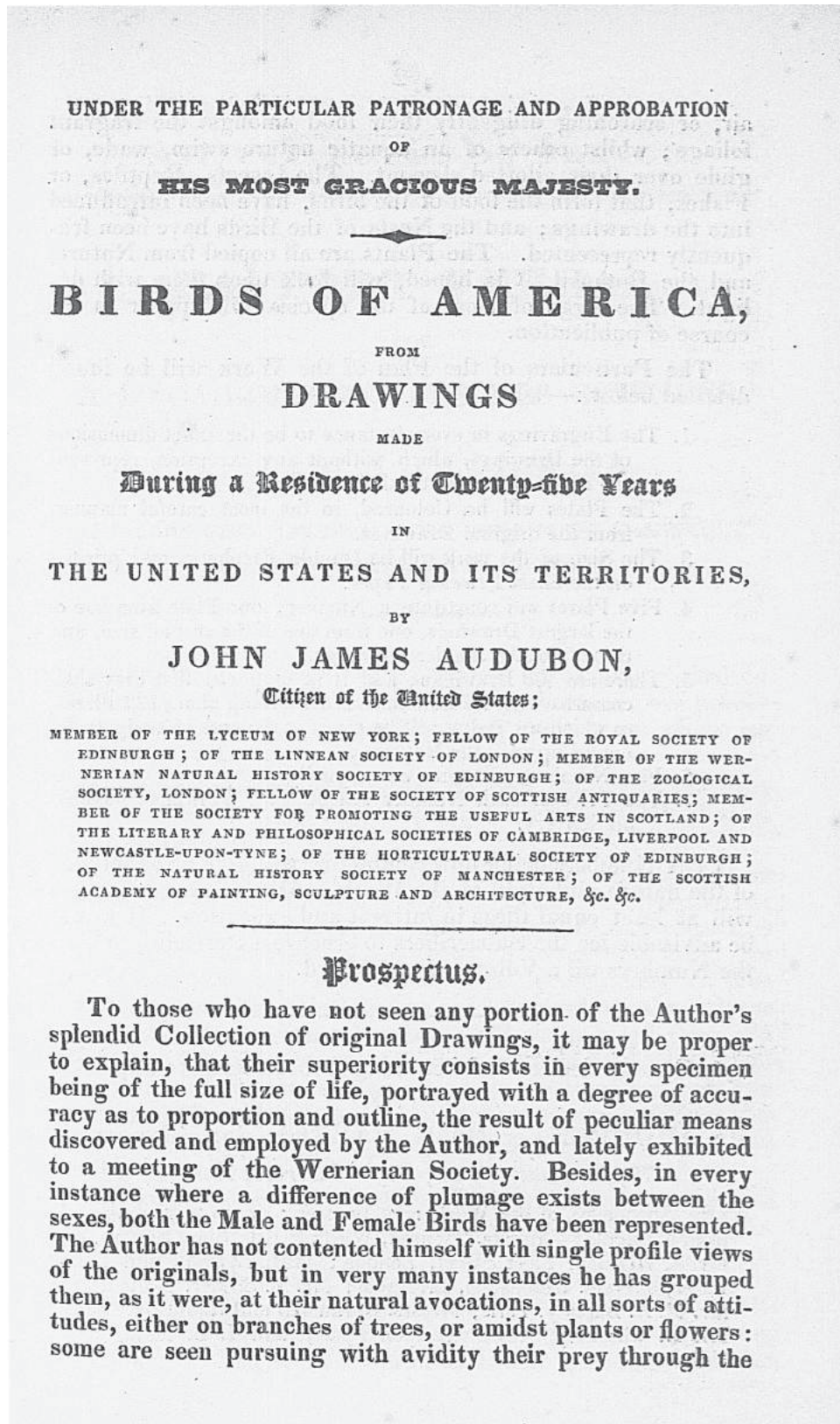
Fig 1. John Syme, *Jean-Jacques Audubon*

huile sur toile, White House Historical Association, Washington D.C.



Fig. 2, 3. Jean-Jacques Audubon, « Under the particular patronage ... »

Audubon « Under the Particular Patronage and Approbation of His Most Gracious Majesty », *The Foreign Quarterly Review*, Londres, juillet 1827-juillet 1846, janvier 1829, 1-2.



air, or searching diligently their food amongst the fragrant foliage; whilst others of an aquatic nature swim, wade, or glide over their allotted element. The Insects, Reptiles, or Fishes, that form the food of the birds, have been introduced into the drawings; and the Nests of the Birds have been frequently represented. The Plants are all copied from Nature, and the Botanist, it is hoped, will look upon them with delight. The Eggs of most of the species will appear in the course of publication.

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2. The Plates will be Coloured, in the most careful manner, from the original Drawings.
3. The Size of the work will be Double Elephant, and printed on the finest Drawing Paper.
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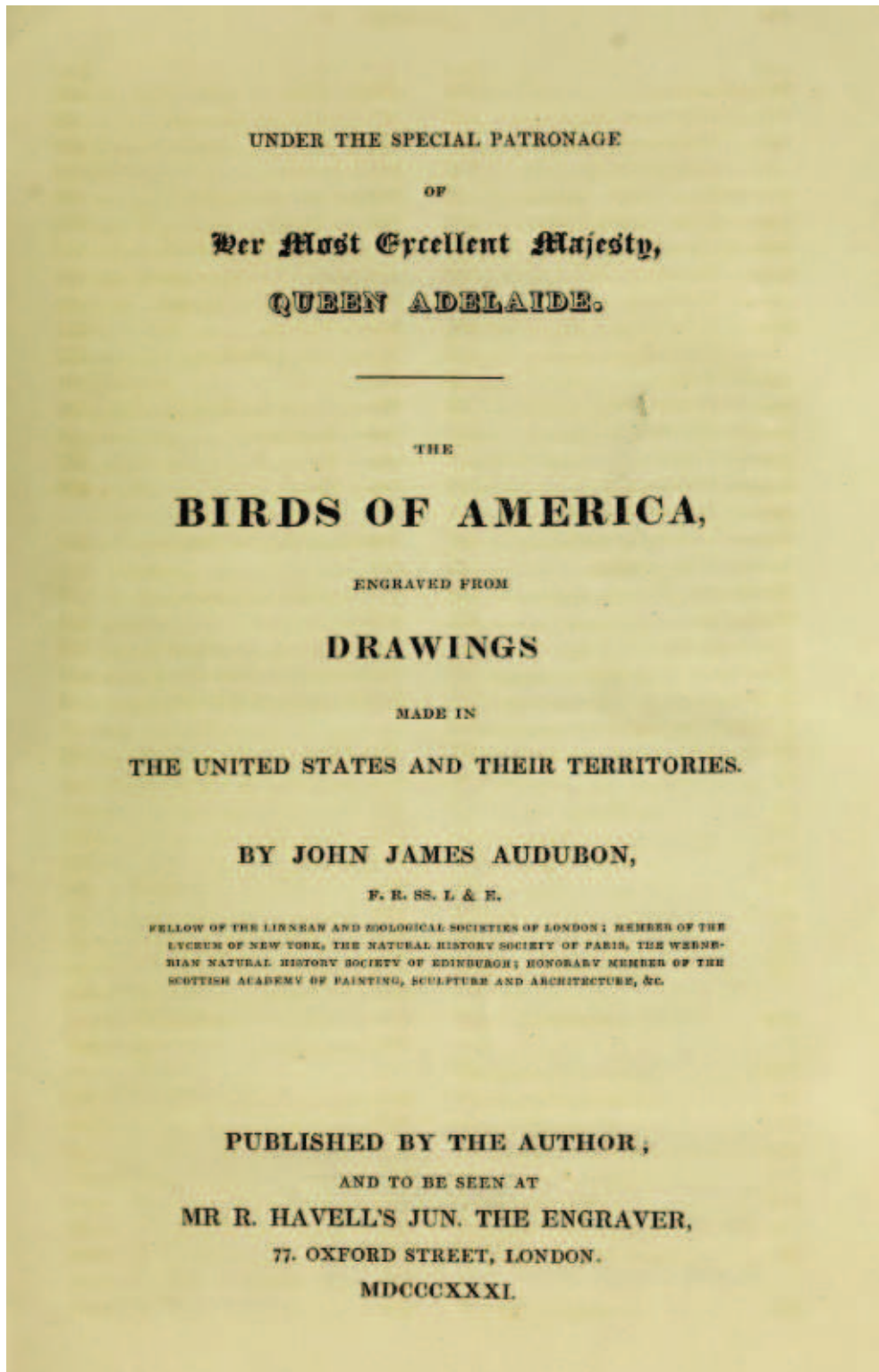
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Fig. 4, 5, 6. Jean-Jacques Audubon, « Under the spécial patronage ... »

Ornithological biography, vol.I., Édimbourg, 1831, 1-3. [en ligne] https://archive.org/details/b22011535_0001/page/512 [consulté août 2019]



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Fig. 7, 8, 9, 10. Prospectus publicitaire pour la maison d'édition Robert Havell

Francis Hobart Herrick, *Audubon the naturalist : a history of his life and time*, vol. I et II, New-York, 1917, 386-387 (4 folios).

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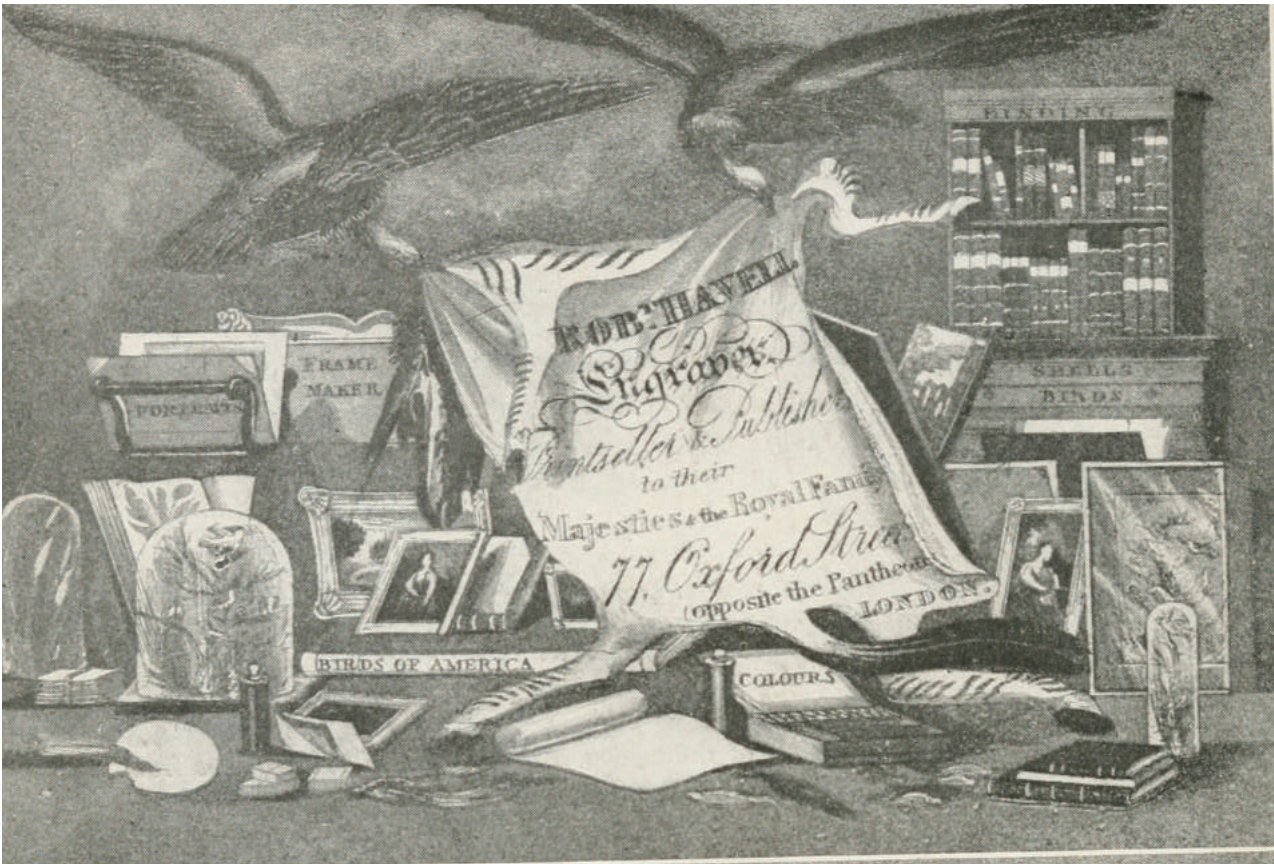
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Fig. 11. Jean-Jacques Audubon, *Oiseau moqueur du Nord*

aquarelle, pastel, craie noire, gouache et encre noire sur papier monté sur carton, 75,6 x 53 cm, c. 1825, New-York Historical Society.



Fig. 12. Jean-Jacques Audubon, *Caracara huppé*

Aquarelle, graphite, pastel, et encre noir sur papier monté sur carton, 96,5 x 63,5 cm, c.1831, New-York Historical Society.



Fig. 13. Jean-Jacques Audubon, *Pigeon migrateur*

Aquarelle, pastel, graphite, gouache, fusain, et encre noire sur papier monté sur carton, 66,8 x 47 cm, c.1824, New-York Historical Society.



Fig. 14. Jean-Jacques Audubon, *Geai bleu*

Aquarelle, graphite, pastel, et encre noir sur papier monté sur carton, 60,5 x 48,1 cm, c.1825, New-York Historical Society.



Fig. 15. Jean-Jacques Audubon, *Dindon sauvage femelle*

Pastel, aquarelle, huile, graphite, et encre noire sur papier monté sur carton, 64,8x98,9cm, c.1820, New-York Historical Society.



Fig 17. Jean-Jacques Audubon, *Faisans anglais surpris par un chien* (« *Sauve Qui peut !* »)

Huile sur toile, 145 x 236 cm, 1827, Courtesy Racquet & Tennis Club, New York, New-York Historical Society.



Fig. 18. Jean-Jacques Audubon, *Les nouveaux bains de Saxton à Matlock*, 1826.

(in Jean-Jacques Audubon, Daniel Patterson, Patricio J. Serrano, *John James Audubon's Journal of 1826: The Voyage To The Birds Of America*, Lincoln, University of Nebraska Press, 2011, p. 237.)

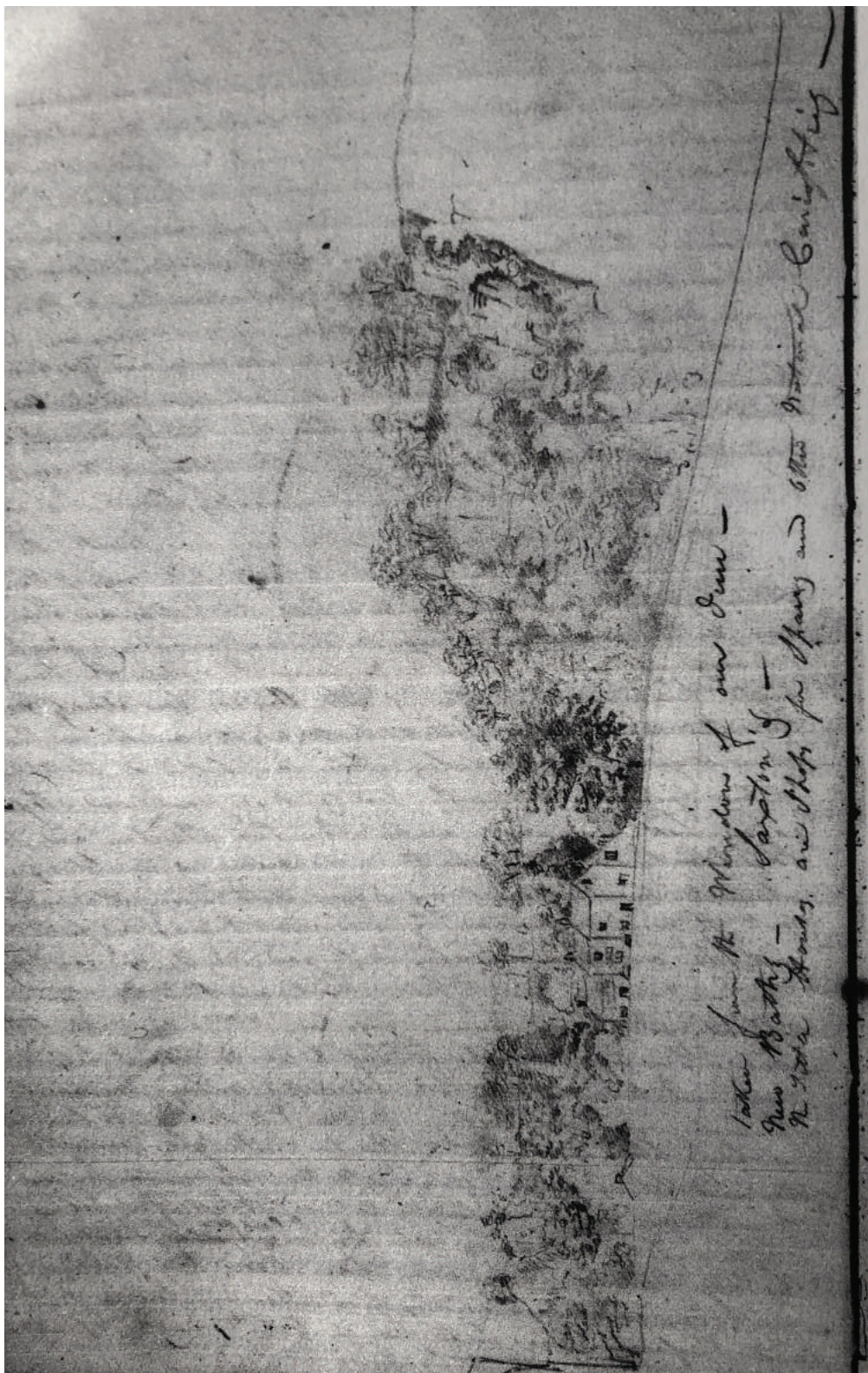


Fig. 19. Jean-Jacques Audubon, *Vue du chemin et du raccourci vers le lac, à environ 1 mile de Matlock, sur la rive droite de la rivière Derwent, 1826.*

(in Jean-Jacques Audubon, Daniel Patterson, Patricio J. Serrano, *John James Audubon's Journal of 1826: The Voyage To The Birds Of America*, Lincoln, University of Nebraska Press, 2011, p. 239.)

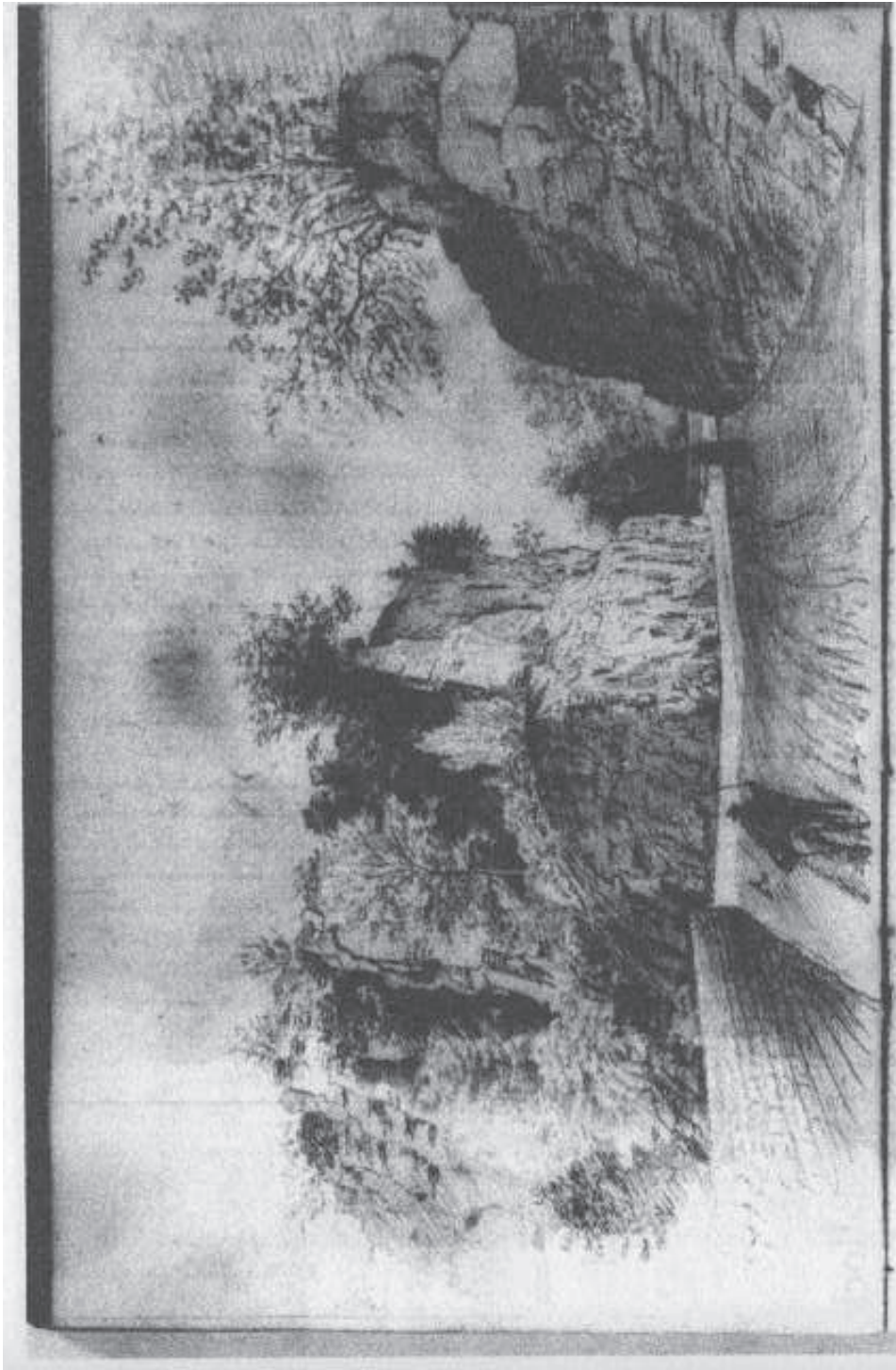


Fig. 21. Jean-Jacques Audubon, *Grand corbeau*

Aquarelle, pastel, gouache, et graphite sur papier monté sur carton, 91 x 64,6 cm, c.1829, New-York Historical Society.



Fig. 22. Jean-Jacques Audubon, *Colibri à gorge rubis*

Aquarelle, pigments métalliques or et cuivre, gouache, pigment rouge de plomb, graphite, et encre noir avec touches de pastel sur papier monté sur carton, 60,5 x 47,8 cm, c.1822-25, New-York Historical Society.



Fig. 23. Jean-Jacques Audubon, *Faucon à queue rouge*

Aquarelle, pastel, encre noir, graphite, et fusain avec touches de gouache sur papier monté sur carton, 95,9 x 64,8 cm, c.1821, New-York Historical Society.



Fig. 24. Jean-Jacques Audubon, *Engoulement de Caroline*

Aquarelle, encre noire, huile, graphite, gouache, pigment blanc de plomb, et pastel sur papier, monté sur papier japonais, 59,7 x 47,6 cm, c.1822, New-York Historical Society.



Fig. 25. Jean-Jacques Audubon, *Dindon sauvage mâle*

Aquarelle, encre noire, graphite, pastel, collage, gouache et pigments métalliques sur papier monté sur carton, 100,2 x 67 cm., c.1825, New-York Historical Society.



Fig.26. Jean-Jacques Audubon, *Ictérie polyglotte*

Aquarelle, graphite, pastel, craie noire, pigment blanc de plomb et encre noire sur papier monté sur carton, 74,5 x 53,5 cm, c.1829, New-York Historical Society.



Fig. 27. Jean-Jacques Audubon, *Conure de Caroline*

Aquarelle, graphite, pastel, gouache et encre noire sur papier monté sur carton, 75,6 x 54 cm, c. 1825, New-York Historical Society.



Fig. 28. Jean-Jacques Audubon, *Grande Aigrette*

Aquarelle, graphite, pastel, gouache, pigment blanc de plomb, encre noire et craie noire sur papier monté sur carton, 95,1 x 64,9 cm, New-York Historical Society.



Fig 29. Jean-Jacques Audubon, *Balbuzard*

Aquarelle, graphite, pastel, encre noire et craie noire sur papier, 95,9 x 64 cm, 1829, New-York Historical Society.



Fig. 30. Joseph Mallord William Turner, *Martin Pêcheur*,
Aquarelle sur papier, 17.7 x 16.4 cm, c.1815-1820, extrait du *Farnley Hall Ornithological
Collection Vol.3.*, Leeds Art Gallery.



TRANSCRIPTIONS D'ARCHIVES

National Records of Scotland, Royal Institution for the Encouragement of the Fine Arts in Scotland 1819-1971, NG3/1/1

Minute book 1819-1867 (non paginé).

The last meeting being read and approved Mr Cameron laid upon the table copy of an advertisement by the royal Institution of Liverpool [respecting?] the exhibition of a collection of drawings of American Birds by Mr Audubon of Louisiana [where?] it is set forth that he was requested by the Committee to exhibit his works

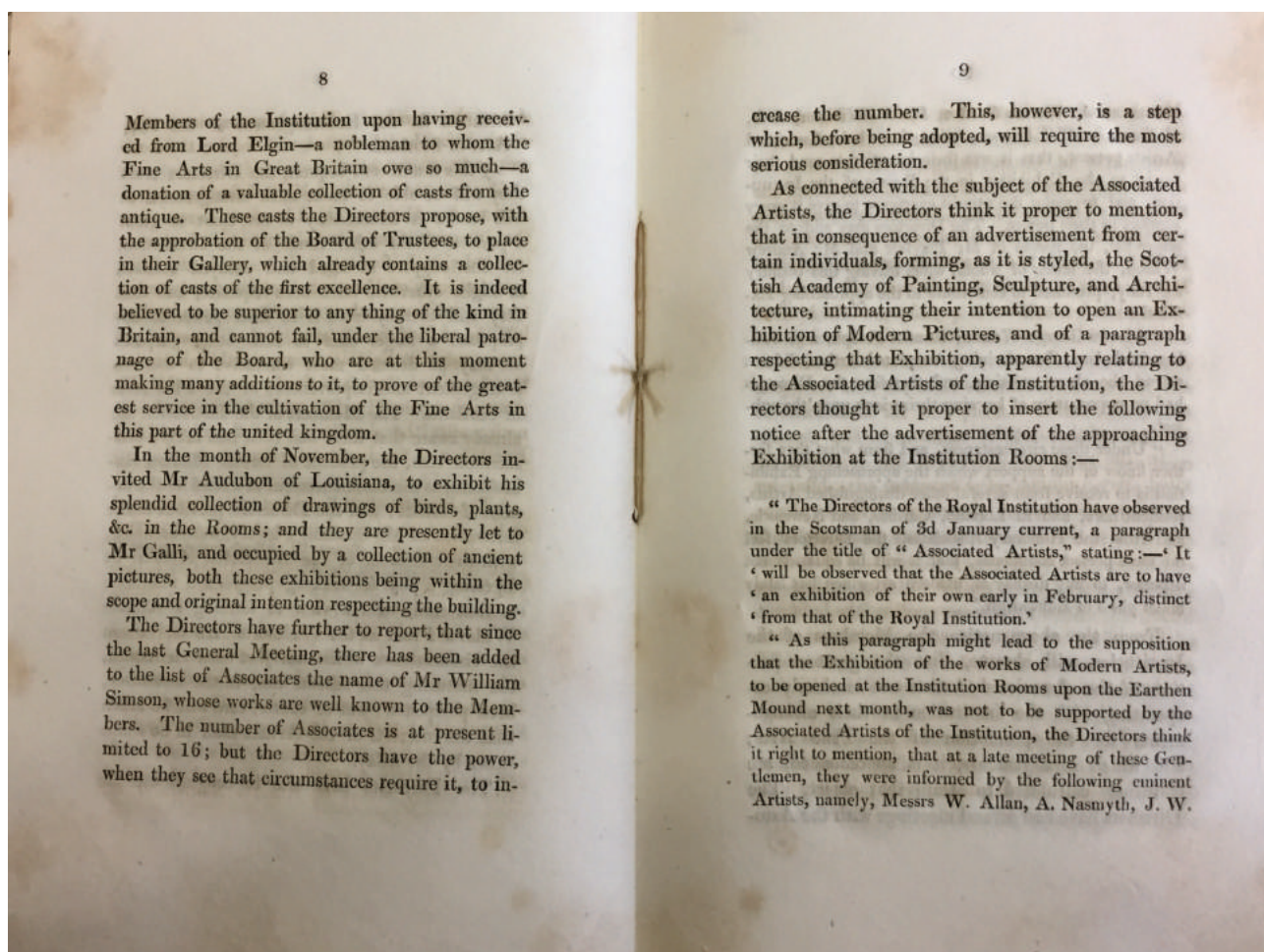
/ for [which?] [purpose?] they have been the use of the rooms gratis and it being indicated that he would do the same here if agreeable to the Director. The meeting instruct Mr Cameron to follow the example of the Liverpool Institution and [intimate?] the same to Mr. Audubon.

Royal Exchange Tuesday
7 Nov 1826
Present Sir John Hay (Chair)
Sir Henry Dundas
Mr Napier
Mr Stone
The last minute being read
& approved Mr Cameron laid upon
the table copy of an Advertisement by
the Royal Institution of Liverpool
respecting the Exhibition of Collection
of Drawings of American Birds by
Mr Audubon of Louisiana wherein
it is set forth that he was requested
by the Committee to exhibit his
works

works for which purpose they
gave him the use of the Rooms
gratis and it being intimated that
he would do the same here if
agreeable to the Directors, the
Meeting instructed Mr Cameron
to follow the example of the
Liverpool Institution and inte-
mate the same to Mr. Audubon.
The Meeting instructed Mr
Cameron to buy of Mr. Williams
New Pictures for a copy of his
Views on Greece.
Mr Stone intimated that
he had commissioned a copy of
Turner's Sea Views for the Library
of the Institution of which the
Meeting approved.
John Hay

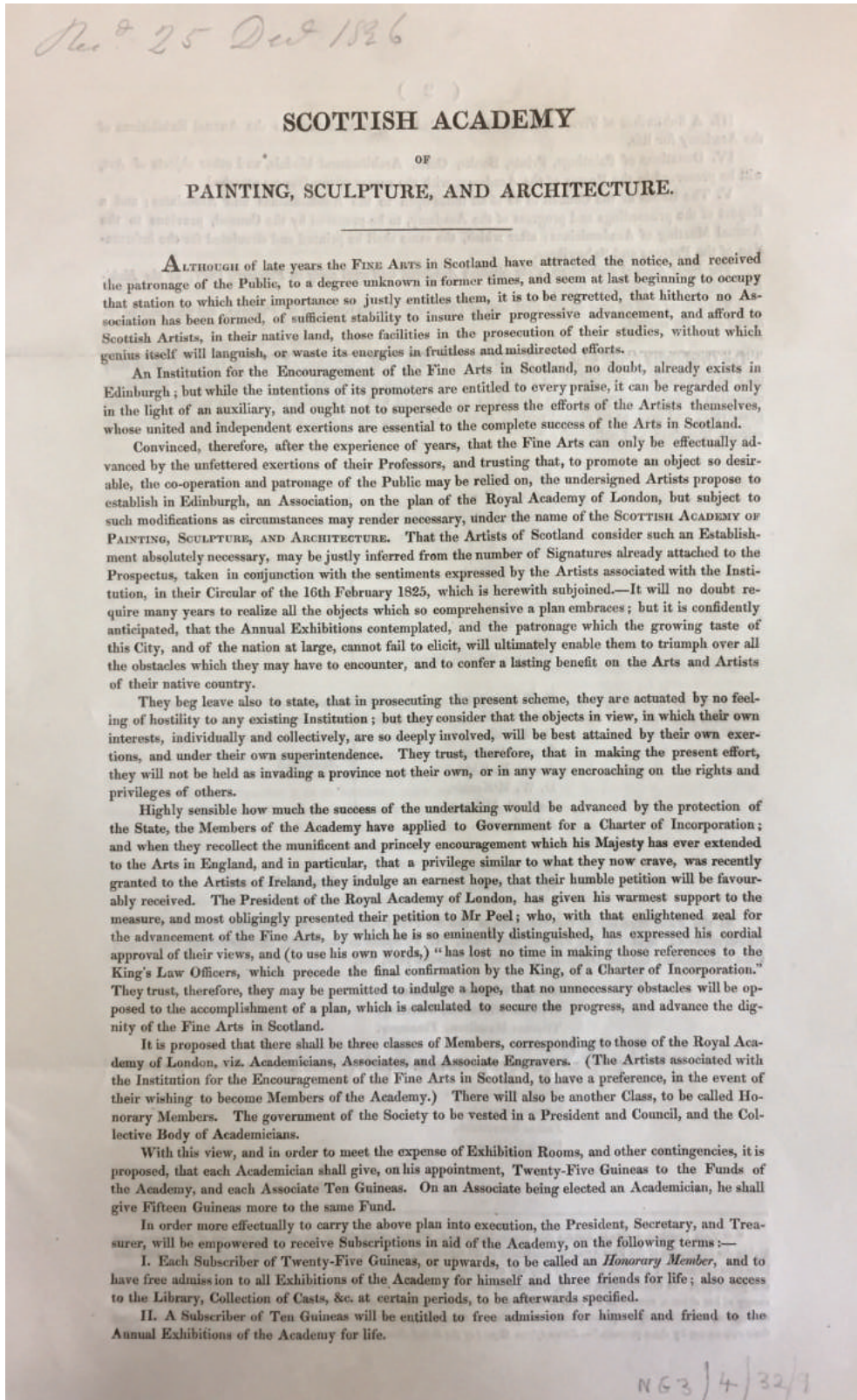
National Records of Scotland, Royal Institution for the Encouragement of the Fine Arts in Scotland 1819-1971, NG3/4/32

Miscellaneous correspondence, « Report by the Directors to the Annual meeting of the members of the Royal Institution for the Encouragement of the Fine arts in Scotland, held on the 10th day of January 1827, and approved of at the said meeting », Edimbourg, Janvier 1827, 8-9.



National Records of Scotland, Royal Institution for the Encouragement of the Fine Arts in Scotland 1819-1971, NG3/4/32/1

Miscellaneous Correspondence 1819-1863, « Scottish Academy of painting, sculpture and architecture », 25 décembre 1826, 1-3.



III. A Subscriber of Five Guineas will be entitled to free admission to the Annual Exhibitions of the Academy for life.

IV. Donations of Paintings, Prints, Books, Casts, Architectural Models, and other objects of Art, will be preserved in the Rooms of the Academy, with the names of the Donors attached.

V. The Books of the Council to be at all times open to the Academicians and Associates; and a Report of the proceedings and progress of the Academy, to be prepared by the Council, previous to the Annual Meeting of Academicians; after which, the same shall be printed and circulated for the information of the Patrons and Subscribers.

The First Annual Exhibition of the Scottish Academy, will open early in February 1827, at the Exhibition Rooms, 24. Waterloo Place.

The Rooms will be open on the first day of February, for the reception of Pictures, but none can be received after the seventh.

The Originators of the SCOTTISH ACADEMY OF PAINTING, SCULPTURE, AND ARCHITECTURE, trust they may be permitted, in conclusion, to express their conviction, that in the event of receiving the cordial co-operation of their countrymen, the Fine Arts in Scotland will be enabled to advance steadily and progressively, and may, at no distant period, shed an additional lustre over a land already distinguished for science, literature, and philosophy*.

John Ewbank,	}	<i>Academicians.</i>
Patrick Gibson,		
Thomas Hamilton, <i>Architect,</i>		
Samuel Joseph, <i>Sculptor,</i>		
William Nicholson,		
William Shiels,		
James Stevenson,		
John Syme,		
Patrick Syme,		
George Watson,		
William Smellie Watson,		

E. T. Crawford,	}	<i>Associates.</i>
Robert Gibb,		
D. O. Hill,		
George Harvey,		
Joseph B. Kidd,		
D. W. M'Kenzie,		
Kenneth M'Leay,	}	<i>Associate Engravers.</i>
John Stevens,		

John Horsburgh,	}	<i>Associate Engravers.</i>
William Miller,		

At the First Meeting of the Members of the SCOTTISH ACADEMY OF PAINTING, SCULPTURE, AND ARCHITECTURE, held on the 27th of May 1826, Mr P. Syme in the Chair, the following Gentlemen were unanimously elected Office-Bearers for the present year, viz.

George Watson, *President.*
William Nicholson, *Secretary.*
Thomas Hamilton, *Treasurer.*

Council.

Thomas Hamilton,
Samuel Joseph,
James Stevenson,
Patrick Syme.

Wm Nicholson, *Secretary.*

* "Your Committee cannot dismiss this interesting subject, without submitting to the attentive reflection of the House, how highly the cultivation of the Fine Arts has contributed to the reputation, character, and dignity of every Government by which they have been encouraged; and how intimately they are connected with the advancement of every thing valuable in science, literature, and philosophy. In contemplating the importance and splendour to which so small a republic as Athens rose, by the genius and energy of her citizens, exerted in the path of such studies, it is impossible to overlook how transient the memory and fame of extended empires, and of mighty conquerors, are, in comparison of those who have rendered inconsiderable states eminent, and immortalized their own names by these pursuits."—*Extract from Report of the Select Committee of the House of Commons on the Elgin Marbles.*

To the Members of the Institution for the Encouragement of the Fine Arts in Scotland.

EDINBURGH, 16th February 1825.

THE Associated Artists of the INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND, are of opinion, that the footing on which the Institution is at present placed, does not appear in all respects calculated to promote the progress of the Fine Arts, which, they have no doubt, is the object of the whole of the Members of the Institution.

1. It does not tend in any respect to supply the place of a Royal Academy, such as the Royal Academy of London.

2. It holds out no advantages of any sort to the Artists, as far as they know, by appropriating any part of the *proceeds* of the Exhibitions to those who contribute, or for their families, or for the use of aged Artists, or in any other matter relative to the Institution.

3. In the Royal Academy, a great share of the management is in the hands of the Artists. The funds under their administration have been very prosperous, and the produce of the Exhibitions shews, that, on the whole, the business is well conducted.

In consequence of these circumstances, many of the Associated Artists entertain great doubts whether the Institution, in its present state, is of any material advantage to the Fine Arts in Scotland; and they all agree, though with feelings of the greatest respect for the motives of those who have subscribed to it, that it leaves undone much that might contribute to the progress of the Arts, and that there is no inducement held out to Scotch Artists, to send their works to the Institution, more than to any other Exhibition in which they have no concern. The Associated Artists have resolved, that no difference of opinion which they entertain on these subjects, shall prevent them from expressing the respect they feel for the Directors, and the individual Members of the Institution; and their hope that, at some future period, the views of both with regard to the means to be adopted for the improvement of the Arts, will come to coincide. In the mean time, they have resolved to address the annexed letter to the Directors of the Institution; and they have appointed a Committee for the purpose of considering what measures ought to be adopted for the encouragement of the Arts in Scotland, either by the formation of an Academy, or any other Association for that purpose.

GENTLEMEN,

Edinburgh, 16th February 1825.

THE Associated Artists of the Institution for the encouragement of the Fine Arts in Scotland, had the honour of receiving a copy of the Minute of the Directors, dated the 21st of January. The explanation which it gives of the footing upon which they were elected Associated Members, removes any misconception on their part. They must, however, observe, that they were not altogether aware, at the time, that this was the nature of their connection with the Institution. As it is now explained, they consider it as an honorary mark of the good opinion of the Directors, which entitles them to retain the belief, that their former efforts contributed to the success of the Exhibitions made by the Institution, and met with their approbation. It is this feeling which makes that appointment grateful to them. They beg leave to express their hope, that if any other plan shall appear better calculated to promote the progress of the Arts, it will meet with the co-operation and assistance of the Noblemen and Gentlemen connected with the Institution, who, they are convinced, feel the same zeal for the improvement of the Fine Arts which has animated the Associated Artists in their endeavours to forward that object.

H. W. WILLIAMS
W. J. THOMSON.
SAMUEL JOSEPH.
WILLIAM ALLAN.
WILLIAM NICHOLSON.
J. F. WILLIAMS.
ALEXANDER NASMYTH.

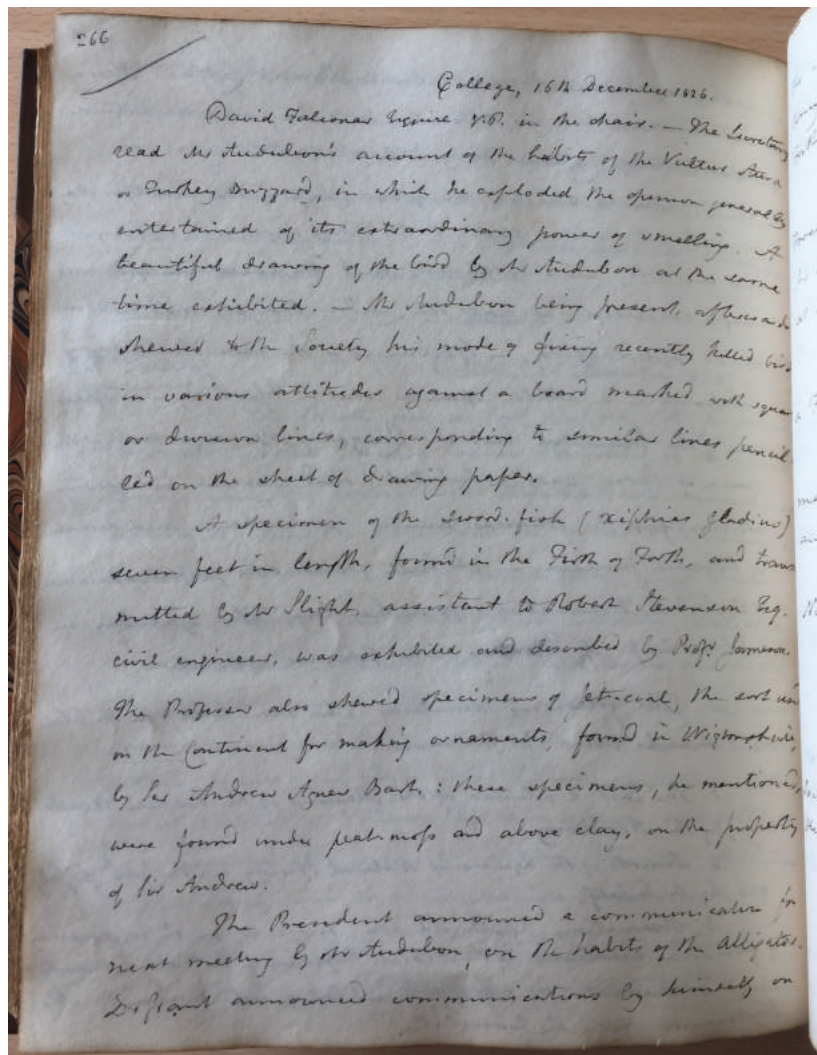
*To the Directors of the Institution for the Encouragement
of the Fine Arts in Scotland.* }

University of Edinburgh, Centre for Research Collections, Archives & Manuscripts
collections, Records of the Wernerian Natural History Society, Coll-206/1/1

Minutes volume 1, 12 January 1808 - 01 May 1830 (non paginé).

The secretary read Mr. Audubon's account of the habits of the Vultur Aura, or Turkey Buzzard, in which he explored the opinion generally entertained of its extraordinary power of smelling. A beautiful drawing of the bird by Mr. Audubon at the same time exhibited. Mr. Audubon being present afterwards showed to the Society his mode of fixing recently killed birds in various attitudes against a board marked with squares or division lines ; corresponding to similar lines pencil led on the sheet of drawing paper. [...]

The president announced a communication for next meeting by M. Audubon, on the habits of the alligator. [...]



University of Edinburgh, Centre for Research Collections, Archives & Manuscripts
collections, Records of the Wernerian Natural History Society, Coll-206/1/1

Minutes volume 1, 12 January 1808 - 01 May 1830 (suite).

[...] John James Audubon Esq. was recommended as a foreign member, by Professor Jameson, Professor Russell and M. Witham ; and it was agreed that a ballot take place at next ordinary meeting of the society. [...]

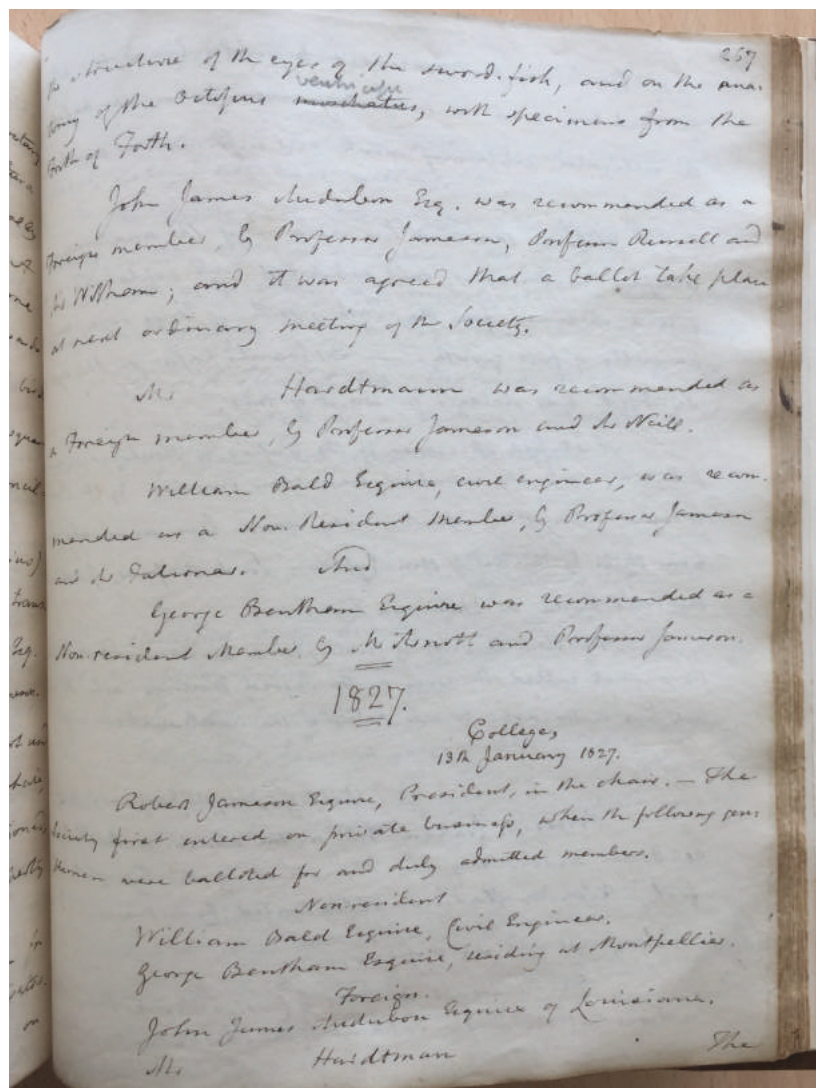
1827

College, 13th January 1827

Robert Jameson Esquire, President in the chair. The society first entered in private business, when the following gentlemen were balloted for and duly admitted members.

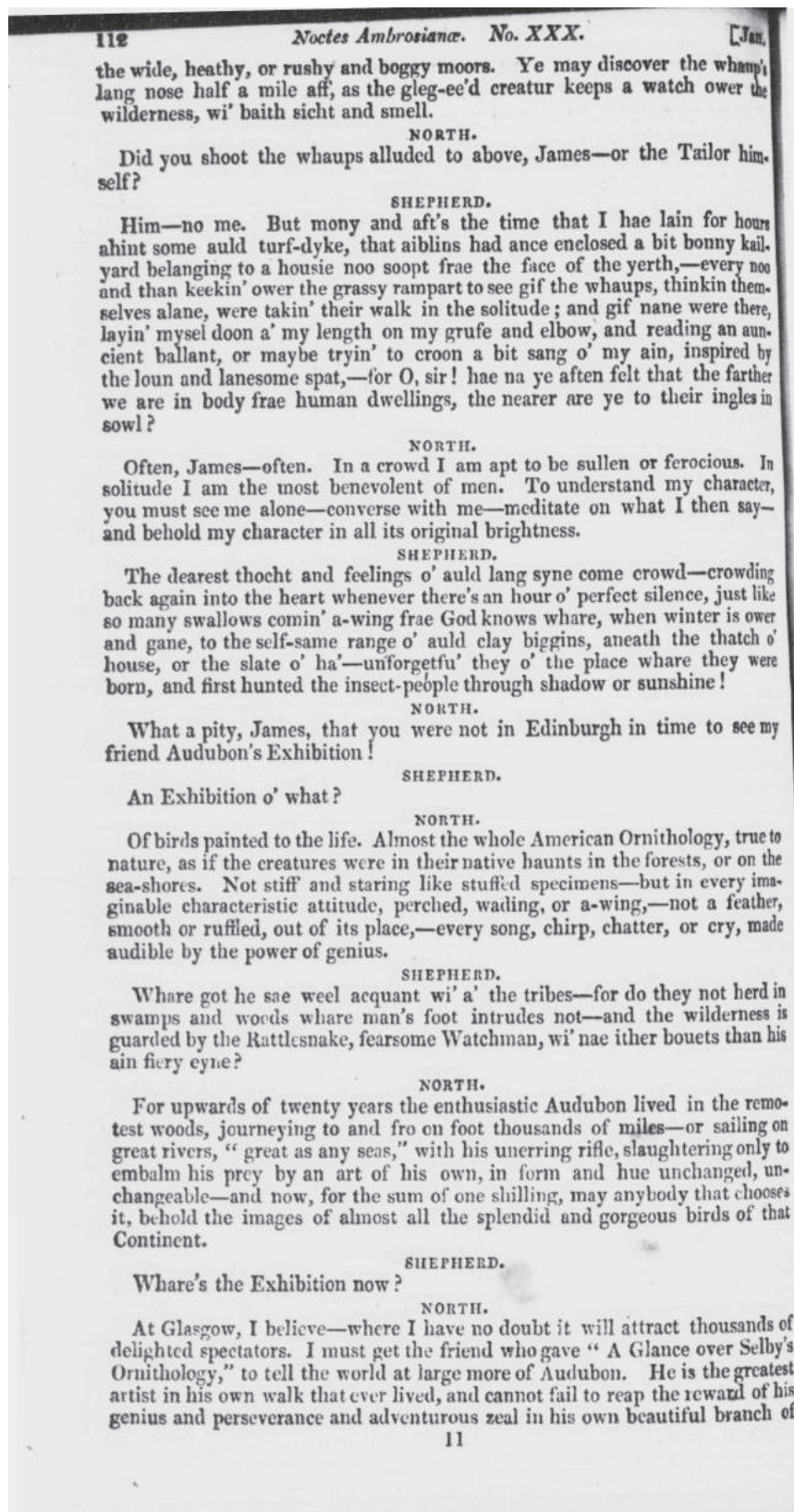
Non-resident [...]

John James Audubon Esquire of Louisiana.



John Wilson *alias* Christopher North, « Noctes Ambrosianae », *Blackwood's Edinburgh magazine*, no 30, Janvier 1827, 112-*105

[en ligne / accès restreint] [https://search-proquest-com.ezproxy.lib.gla.ac.uk/docview/6521820?](https://search-proquest-com.ezproxy.lib.gla.ac.uk/docview/6521820?accountid=14540)
accountid=14540 [consulté septembre 2019].



natural history, both in fame and fortune. The Man himself—whom I have had the pleasure of frequently meeting—is just what you would expect from his works,—full of fine enthusiasm and intelligence—most interesting in looks and manners—a perfect gentleman—and esteemed by all who know him for the simplicity and frankness of his nature. I wish you had seen him, James; you would have taken to each other very kindly, for you, James, are yourself a Naturalist, although sometimes, it must be confessed, you deal a little in the miraculous, when biographically inclined about sheep, dogs, eagles, and salmon.

SHEPHERD.

The ways o' the creatures o' the inferior creation, as we chuse to ca' birds and beasts, are a' miraculous thegither—nor would they be less so if we understood better than we do their several instincts. Natural History is just anither name for Natural Theology—and the sang o' the laverock, and the plumage o' the goldfinch—do they not alike remind us o' God?

NORTH.

I never knew a Naturalist who was not a good man. Buffon was a strange devil, but not a bad fellow on the whole—with all his vanity, and sensualism. Cuvier is a most amiable character, and we need not go far from Edinburgh to find the best of men, and of Naturalists, united in one whom it is needless to name.

SHEPHERD.

That's a truth.—What thin Folio's yon sprawling on the side-table?

NORTH.

Scenery, costume, and architecture, chiefly on the western side of India, by Captain Robert Melville Grindlay—a beautiful and a splendid work.—Just look at the frontispiece, James.

SHEPHERD.

Eh, man! but she's a bonny Frontispiece, indeed! An Indian Maiden, orientally arrayed in a flowing garment, veil, shawl, plaid, gown, and trowser-look-in' petticoats, all gracefully confused into one indistinguishable drapery, from dark-haired forehead down to ringed ankles and sma' naked feet! These pure, smooth, glossy arms o' hers—hoo saftly and hoo sweetly wud they enfauld a lover stealing into them at gloamin', below the shadow o' these lofty Palm-Trees!

NORTH.

Turn over, James, and admire the shaking Minarets at Ahmedabad. It is the great Mosque erected by Sultan Ahmed early in the 15th century. His remains, with those of his family, are deposited within, in a splendid Mausoleum. The tombs are still covered, Captain Grindlay tells us, with rich tissues of silk and gold, surrounded with lamps continually burning, and guarded by Mahomedans of the religious orders, aided by innumerable devotees of the fair sex. It is, like all the other mosques and religious buildings of stone in the city and environs of Ahmedabad, ornamented with the most elaborate sculpture, and evidently copied from the remains of Hindoo architecture of very remote antiquity.

SHEPHERD.

It is a splendid structure; and can naebody tell why the Minarets shake? But I canna get the image o' that Indian maiden out o' the ee o' my mind—let me look at her again. Oh! the bonny brown Cretur, but she wad mak a pleasant companion in the way o' Wife!

NORTH.

There, James, is an Ancient Temple at Malmud, on the Peninsula of Guzerat, which was the scene of the chief exploits, and finally of the death of Krishna, the Indian Apollo, and still contains architectural remains of the highest antiquity, and of extraordinary richness and beauty.

SHEPHERD.

Od, it's sae lang syne you were in India, I wonner hoo ye can remember so distinctly a' the architecture, and——

NORTH.

Captain Grindlay's admirable Representations bring back a thousand dreams to

Proposition de traduction (extrait)

North – Quel dommage, James, que tu ne sois pas arrivé à temps à Edimbourg pour voir l'exposition de mon ami Audubon !

Shepherd – Une exposition de quoi ?

North – D'oiseaux peints jusqu'à la vie. Presque toute l'ornithologie américaine, aussi fidèle à la nature que si les créatures se trouvaient dans leurs repaires originels, dans les forêts ou sur les bords de mer. Non pas raides et fixes comme des spécimens empaillés, mais dans toutes les attitudes caractéristiques imaginables, perchés, pataugeant ou ailés – pas une plume, lisse ou ébouriffée, hors de sa place – tous les chants, gazouillis, babillages ou cris que le pouvoir du génie rend audibles.

Shepherd – D'où vient-il qu'il ait fait connaissance avec ces tribus ? Car n'y a-t-il pas des colonies dans les marécages et les bois où le pied de l'homme n'entre pas ? Où le désert est gardé par le serpent à sonnettes, redoutable gardien, qui n'a d'autre lanterne que son œil de feu ?

North – Pendant plus de vingt ans, le passionné Audubon a vécu dans les bois les plus reculés, parcourant à pied des milliers de kilomètres – ou naviguant sur de grandes rivières, grandes comme toutes les mers – avec son fusil infailible, abattant seulement pour embaumer sa proie d'un art qui lui est propre, dans une forme et une teinte inchangées, immuables. Et maintenant, pour la somme de un shilling, puisse quiconque le décide voir les images des formidables et somptueux oiseaux du continent.

Shepherd – Où est l'exposition maintenant ?

North – À Glasgow, je crois, où je n'ai aucun doute qu'il attirera des milliers de spectateurs ravis. Je dois demander à l'ami qui a touché un mot sur l'Ornithologie de Selby, de faire part d'avantage encore d'Audubon, et au monde entier. C'est le plus grand artiste dans son genre qui ait jamais vécu, et il ne peut manquer de récolter les fruits de son génie, de sa persévérance et de son zèle aventurier dans sa propre et superbe branche qu'est celle de l'histoire naturelle, à la fois en renommée et en fortune. L'homme lui-même, que j'ai eu le plaisir de rencontrer régulièrement, est exactement à l'image de ses œuvres : plein d'enthousiasme et d'intelligence, de bonnes manières – un parfait gentleman - et estimé par tous ceux qui le connaissent pour la simplicité et la franchise de sa nature.