ÉCOLE DU LOUVRE

Marion BÉLOUARD

Sur les ailes d'Albion

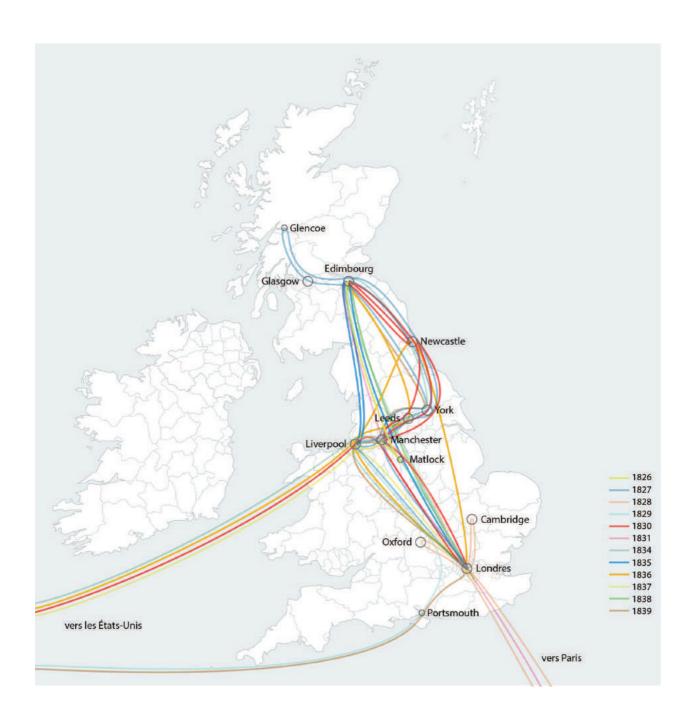
Jean-Jacques Audubon en Grande Bretagne
Histoire naturelle et « polite culture »

1826-1839

Annexes

Août 2019

CARTE & CHRONOLOGIE



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

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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.

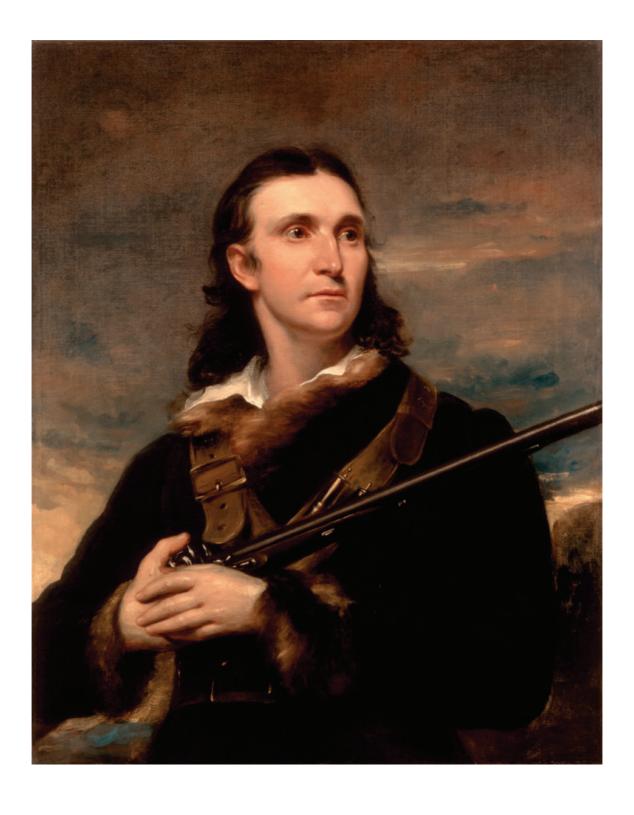


Fig. 2, 3. Jean-Jacques Audubon, « Under the particular patronage ... »

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

UNDER THE PARTICULAR PATRONAGE AND APPROBATION

OF the bounded talking

HIS MOST GRACIOUS MAJESTY.

BIRDS OF AMERICA,

FROM

DRAWINGS

MADE

During a Residence of Twenty-five Years

IN

THE UNITED STATES AND ITS TERRITORIES,

BY

JOHN JAMES AUDUBON,

Citizen of the United States:

MEMBER OF THE LYCEUM OF NEW YORK; FELLOW OF THE ROYAL SOCIETY OF EDINBURGH; OF THE LINNEAN SOCIETY OF LONDON; MEMBER OF THE WERNEHAN NATURAL HISTORY SOCIETY OF EDINBURGH; OF THE ZOOLOGICAL SOCIETY, LONDON; FELLOW OF THE SOCIETY OF SCOTTISH ANTIQUARIES; MEMBER OF THE SOCIETY FOR PROMOTING THE USEFUL ARTS IN SCOTLAND; OF THE LITERARY AND PHILOSOPHICAL SOCIETIES OF CAMBRIDGE, LIVERPOOL AND NEWCASTLE-UPON-TYNE; OF THE HORTICULTURAL SOCIETY OF EDINBURGH; OF THE NATURAL HISTORY SOCIETY OF MANCHESTER; OF THE SCOTTISH ACADEMY OF PAINTING, SCULPTURE AND ARCHITECTURE, &c. &c.

Prospectus.

To those who have not seen any portion of the Author's splendid Collection of original Drawings, it may be proper to explain, that their superiority consists in every specimen being of the full size of life, portrayed with a degree of accuracy as to proportion and outline, the result of peculiar means discovered and employed by the Author, and lately exhibited to a meeting of the Wernerian Society. Besides, in every instance where a difference of plumage exists between the sexes, both the Male and Female Birds have been represented. The Author has not contented himself with single profile views of the originals, but in very many instances he has grouped them, as it were, at their natural avocations, in all sorts of attitudes, either on branches of trees, or amidst plants or flowers: some are seen pursuing with avidity their prey through the

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.

The Particulars of the Plan of the Work will be found detailed below:—

- 1. The Engravings in every instance to be the exact dimensions of the Drawings, which, without any exception, represent the Birds of their natural size.
- 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.
- 4. Five Plates will constitute a Number; one Plate from one of the largest Drawings, one from one of the second size, and three from the smaller Drawings.
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Where Specimens of the Work may be seen: or, to any of the following Agents:—Messrs. Treuttel, Würtz & Co., Soho Square, and Mr. S. Highley, Fleet Street, London; MM. Levrault and Pitois, Paris; Messrs. Robinsons, Liverpool; Mr. T. Sowler, Manchester; Mr. M. A. Barclay, York; Messrs. Hernaman and Robinson, Leeds; Mr. E. Charnley, Newcastle-upon-Tyne; and I. B. Kidd, Esq., Edinburgh.

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]

UNDER THE SPECIAL PATRONAGE Wer Mast Greellent Majesty, Queen adelaide. THE BIRDS OF AMERICA, ENGRAVED FROM DRAWINGS MADE IN THE UNITED STATES AND THEIR TERRITORIES. BY JOHN JAMES AUDUBON, F. R. SS. L & E. FELLOW OF THE LINNEAR AND EDOLOGICAL SOCIETIES OF LONDON; REMBER OF THE EVERUM OF NEW TORK, THE NATURAL HISTORY SOCIETY OF PARIS, THE WEENERIAN NATURAL HISTORY SOCIETY OF EDINBURGH; HONORARY MEMBER OF THE SCOTTISH ACADEMY OF PAINTING, SCULPTURE AND ARCHITECTURE, &C. PUBLISHED BY THE AUTHOR; AND TO BE SEEN AT MR R. HAVELL'S JUN. THE ENGRAVER, 77. OXFORD STREET, LONDON. MDCCCXXXI.

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To those who have not seen any portion of the Author's Collection of Original Drawings, it may be proper to state, that their superiority consists in the accuracy as to proportion and outline, and the variety and truth of the attitudes and positions of the figures, resulting from peculiar means discovered and employed by the Author, and his attentive examination of the objects portrayed, during a long series of years. The Author has not contented himself, as others have done, with single profile views, but in very many instances has grouped his figures, so as to represent the originals at their natural avocations, and has placed them on branches of trees, decorated with foliage, blossoms and fruits, or amidst plants of numerous species. Some are seen pursuing their prey through the air, searching for food amongst the leaves and herbage, sitting on their nests, or feeding their young; whilst others, of a different nature, swim, wade, or glide in or over their allotted element. The Insects, Reptiles and Fishes, that form the food of these birds, have now and then been introduced into the drawings. In every instance where a difference of plumage exists between the sexes, both the Male and the Female have been represented; and the extraordinary changes which some species undergo, in their progress from youth to maturity, have been depicted. The Plants are all copied from Nature; and as many of the originals are remarkable for their beauty, their usefulness, or their rarity, the Botanist cannot fail to look upon them with delight.

The particulars of the Plan of the Work may be reduced to the following heads:-

- 1. The size of the work is Double Elephant Folio, the paper being of the finest quality.
- The engravings are, in every instance, of the exact dimensions of the drawings, which, without any exception, represent the birds and other objects of their natural size.
- 3. The Plates are coloured in the most careful manner, from the original drawings.

- The work appears in Numbers, of which five are published annually, each Number consisting of five Plates.
 - 5. The price of each number is Two Guineas, payable on delivery.

Persons desirous of becoming Subscribers, are requested to apply to

MR AUDUBON.

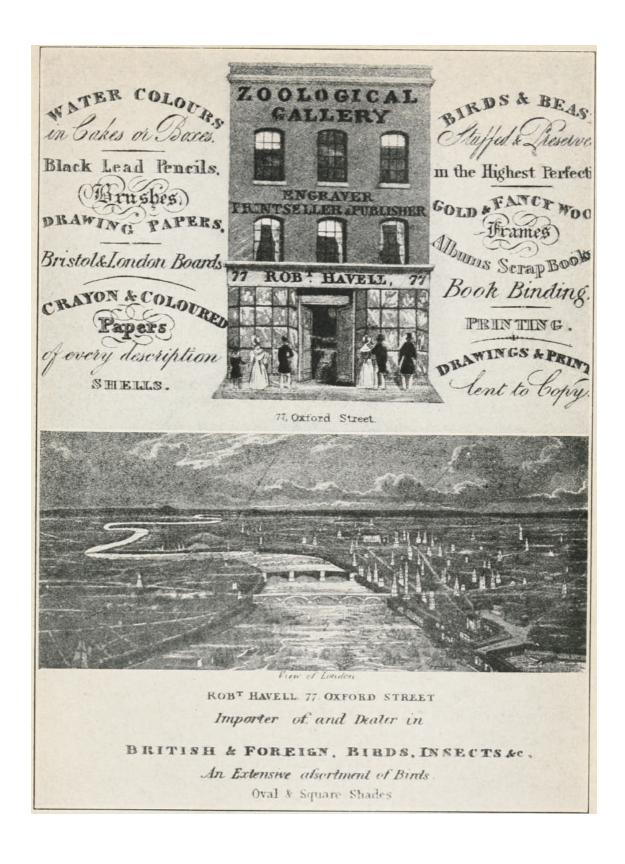
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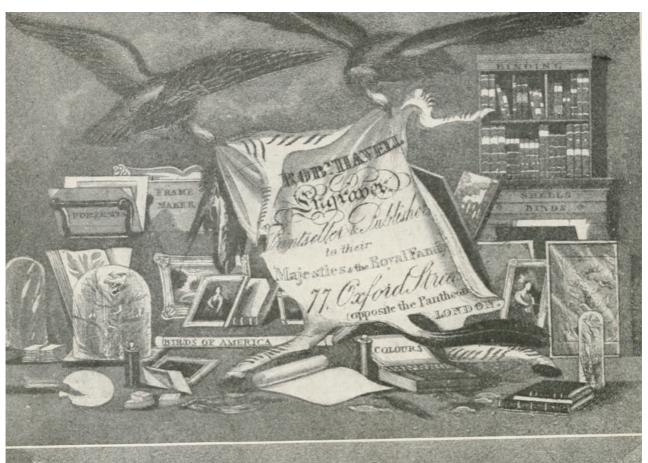
Messis Treuttel, Wurtz and Co. Scho Square, London.
Messis Robinson, Liverpool.
Mr T. Sowler, Manchester.
Mr E. Charley, Newcastle-upon-Tyne.
Messis Pool and Booth, Chester.
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Mr Adam Blace, North Bridge, Edinburgh.

The First Volume, consisting of One Hundred Plates, representing Ninety-nine species of Birds, of many of which there are several Figures, is now published. It is expected that other Three Volumes, of equal size, will complete the work.

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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Antiquities of Mexico, by Lord Viscount Kingsborough.
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African Animals and Scenery, by Daniels.
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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.

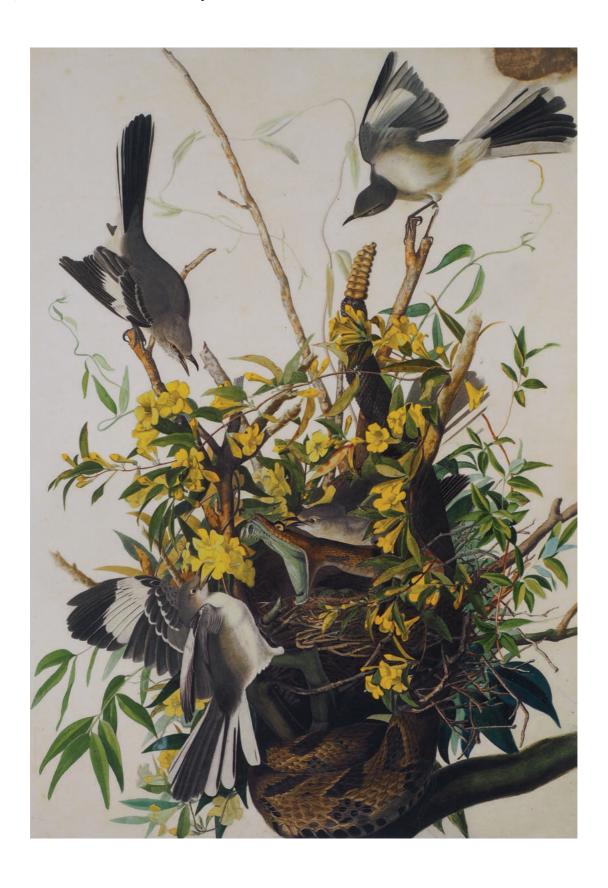


Fig. 12. Jean-Jacques Audubon, Caracara huppé

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 noir 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 noir sur papier monté sur carton, 64,8x98,9cm, c.1820, New-York Historical Society.

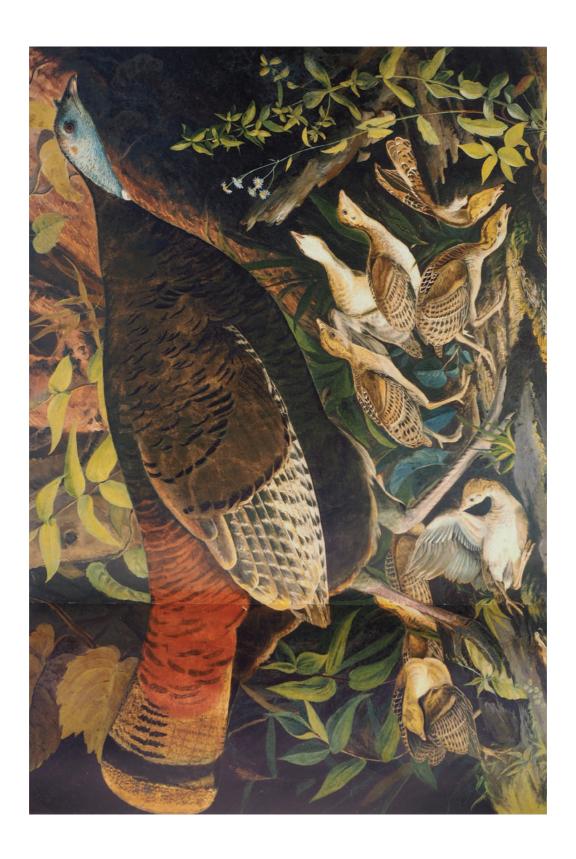


Fig. 16. Jean-Jacques Audubon, Chouette effraie

Aquarelle, graphite, pastel, fusain, encre noire, et gouache sur papier monté sur carton, 96,7 x 64,8 cm, c.1832, 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.)

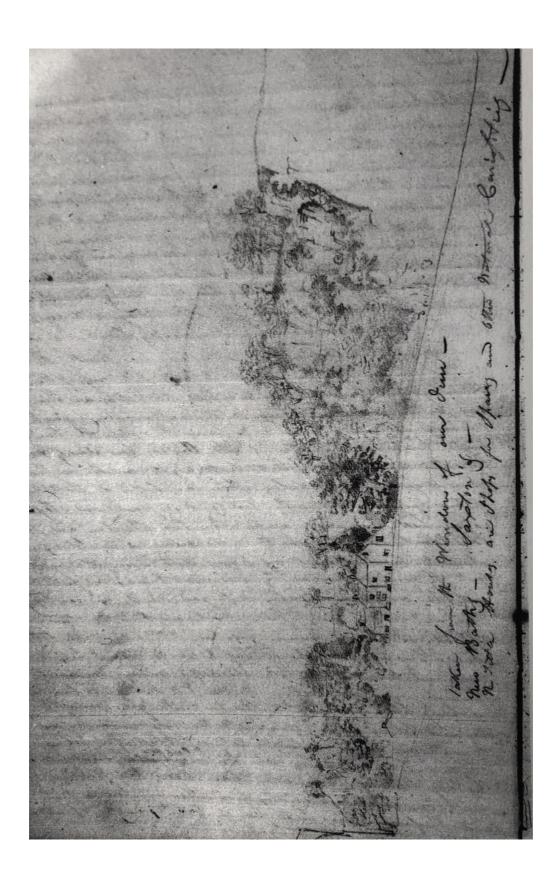


Fig. 19. Jean-Jacques Audubon, Vue du chemin et du raccourci vers le lac, à environ 1 mile de Matlock, sur la rive droite de la rivière Derwent, 1826.

(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, Engoulevent de Caroline

Aquarelle, encre noir, 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.

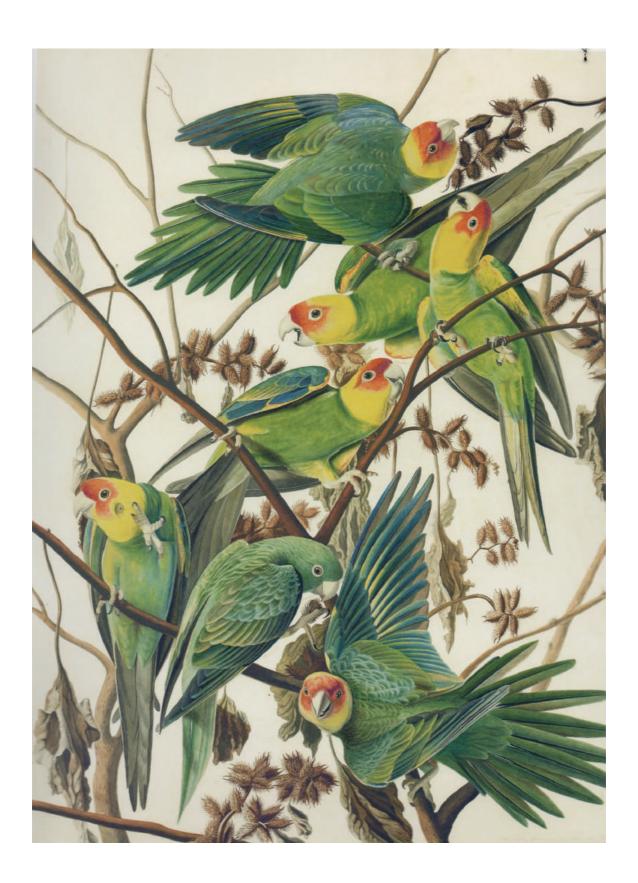


Fig. 28. Jean-Jacques Audubon, Grande Aigrette

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.



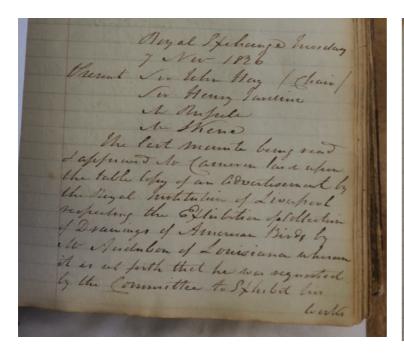
TRANSCRIPTIONS D'ARCHIVES

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.



works you which pempon they give him the west of the Morning grates lind it being intimated the agreeable to the Deceler, the agreeable to the Deceler, the Meeting instruct the Carneral to fellow the example of the Livefuel Institution and wite mate the same to the reduction. The Meeting institute the Garners to heave for a lifery of his trius of the Mine suines for a lifery of his treated to the Meeter intimated that he had torning the interior to the Library of the Meeter that the Library of the Meeter than to the Library of the Meeter than of which the Meeter to the Meeter of which the Meeter of which the Meeter of the Meeter of which the Meeter of the May for the Meeter of the Meeter

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.

Members of the Institution upon having received from Lord Elgin—a nobleman to whom the Fine Arts in Great Britain owe so much—a donation of a valuable collection of easts from the antique. These casts the Directors propose, with the approbation of the Board of Trustees, to place in their Gallery, which already contains a collection of casts of the first excellence. It is indeed believed to be superior to any thing of the kind in Britain, and cannot fail, under the liberal patronage of the Board, who are at this moment making many additions to it, to prove of the greatest service in the cultivation of the Fine Arts in this part of the united kingdom.

In the month of November, the Directors invited Mr Audubon of Louisiana, to exhibit his splendid collection of drawings of birds, plants, &c. in the Rooms; and they are presently let to Mr Galli, and occupied by a collection of ancient pictures, both these exhibitions being within the scope and original intention respecting the building.

The Directors have further to report, that since the last General Meeting, there has been added to the list of Associates the name of Mr William Simson, whose works are well known to the Members. The number of Associates is at present limited to 16; but the Directors have the power, when they see that circumstances require it, to increase the number. This, however, is a step which, before being adopted, will require the most serious consideration.

As connected with the subject of the Associated Artists, the Directors think it proper to mention, that in consequence of an advertisement from certain individuals, forming, as it is styled, the Scottish Academy of Painting, Sculpture, and Architecture, intimating their intention to open an Exhibition of Modern Pictures, and of a paragraph respecting that Exhibition, apparently relating to the Associated Artists of the Institution, the Directors thought it proper to insert the following notice after the advertisement of the approaching Exhibition at the Institution Rooms:—

"The Directors of the Royal Institution have observed in the Scotsman of 3d January current, a paragraph under the title of "Associated Artists," stating:—'It 'will be observed that the Associated Artists are to have 'an exhibition of their own early in February, distinct 'from that of the Royal Institution.'

"As this paragraph might lead to the supposition that the Exhibition of the works of Modern Artists, to be opened at the Institution Rooms upon the Earthen Mound next month, was not to be supported by the Associated Artists of the Institution, the Directors think it right to mention, that at a late meeting of these Gentlemen, they were informed by the following eminent Artists, namely, Messrs W. Allan, A. Nasmyth, J. W.

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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.

De 9 25 Det 1826

SCOTTISH ACADEMY

PAINTING, SCULPTURE, AND ARCHITECTURE.

ALTHOUGH of late years the FINE ARTS in Scotland have attracted the notice, and received the patronage of the Public, to a degree unknown in former times, and seem at last beginning to occupy that station to which their importance so justly entitles them, it is to be regretted, that hitherto no Association has been formed, of sufficient stability to insure their progressive advancement, and afford to Scottish Artists, in their native land, those facilities in the prosecution of their studies, without which genius itself will languish, or waste its energies in fruitless and misdirected efforts.

An Institution for the Encouragement of the Fine Arts in Scotland, no doubt, already exists in Edinburgh; but while the intentions of its promoters are entitled to every praise, it can be regarded only in the light of an auxiliary, and ought not to supersede or repress the efforts of the Artists themselves, whose united and independent exertions are essential to the complete success of the Arts in Scotland.

Convinced, therefore, after the experience of years, that the Fine Arts can only be effectually advanced by the unfettered exertions of their Professors, and trusting that, to promote an object so desirable, the co-operation and patronage of the Public may be relied on, the undersigned Artists propose to establish in Edinburgh, an Association, on the plan of the Royal Academy of London, but subject to such modifications as circumstances may render necessary, under the name of the Scottish Academy of Painting, Sculpture, and Architecture. That the Artists of Scotland consider such an Establishment absolutely necessary, may be justly inferred from the number of Signatures already attached to the Prospectus, taken in conjunction with the sentiments expressed by the Artists associated with the Institution, in their Circular of the 16th February 1825, which is herewith subjoined.—It will no doubt require many years to realize all the objects which so comprehensive a plan embraces; but it is confidently anticipated, that the Annual Exhibitions contemplated, and the patronage which the growing taste of this City, and of the nation at large, cannot fail to elicit, will ultimately enable them to triumph over all the obstacles which they may have to encounter, and to confer a lasting benefit on the Arts and Artists of their native country.

They beg leave also to state, that in prosecuting the present scheme, they are actuated by no feeling of hostility to any existing Institution; but they consider that the objects in view, in which their own interests, individually and collectively, are so deeply involved, will be best attained by their own exertions, and under their own superintendence. They trust, therefore, that in making the present effort, they will not be held as invading a province not their own, or in any way encroaching on the rights and privileges of others.

Highly sensible how much the success of the undertaking would be advanced by the protection of the State, the Members of the Academy have applied to Government for a Charter of Incorporation; and when they recollect the munificent and princely encouragement which his Majesty has ever extended to the Arts in England, and in particular, that a privilege similar to what they now crave, was recently granted to the Artists of Ireland, they indulge an earnest hope, that their humble petition will be favourably received. The President of the Royal Academy of London, has given his warmest support to the measure, and most obligingly presented their petition to Mr Peel; who, with that enlightened zeal for the advancement of the Fine Arts, by which he is so eminently distinguished, has expressed his cordial approval of their views, and (to use his own words,) "has lost no time in making those references to the King's Law Officers, which precede the final confirmation by the King, of a Charter of Incorporation." They trust, therefore, they may be permitted to indulge a hope, that no unnecessary obstacles will be op posed to the accomplishment of a plan, which is calculated to secure the progress, and advance the dig-

nity of the Fine Arts in Scotland.

It is proposed that there shall be three classes of Members, corresponding to those of the Royal Academy of London, viz. Academicians, Associates, and Associate Engravers. (The Artists associated with the Institution for the Encouragement of the Fine Arts in Scotland, to have a preference, in the event of their wishing to become Members of the Academy.) There will also be another Class, to be called Honorary Members. The government of the Society to be vested in a President and Council, and the Collective Body of Academicians

With this view, and in order to meet the expense of Exhibition Rooms, and other contingencies, it is oposed, that each Academician shall give, on his appointment, Twenty-Five Guineas to the Funds of the Academy, and each Associate Ten Guineas. On an Associate being elected an Academician, he shall give Fifteen Guineas more to the same Fund.

In order more effectually to carry the above plan into execution, the President, Secretary, and Treasurer, will be empowered to receive Subscriptions in aid of the Academy, on the following terms:—

I. Each Subscriber of Twenty-Five Guineas, or upwards, to be called an Honorary Member, and to have free admission to all Exhibitions of the Academy for himself and three friends for life; also access to the Library, Collection of Casts, &c. at certain periods, to be afterwards specified.

II. A Subscriber of Ten Guineas will be entitled to free admission for himself and friend to the

Annual Exhibitions of the Academy for life.

NG3 4 32/9

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 Exhi-

bition 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 cooperation 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, Patrick Gibson, Thomas Hamilton, Architect, Samuel Joseph, Sculptor, William Nicholson, William Shiels, James Stevenson, John Syme, Patrick Syme, George Watson, William Smellie Watson.

Academicians.

E. T. Crawford, Robert Gibb. D. O. Hill, George Harvey, Joseph B. Kidd, D. W. M'Kenzie, Kenneth M'Leay, John Stevens,

John Horsburgh, William Miller,

Associate Engravers.

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.

ALEXANDER WASHVILL

^{* &}quot;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.

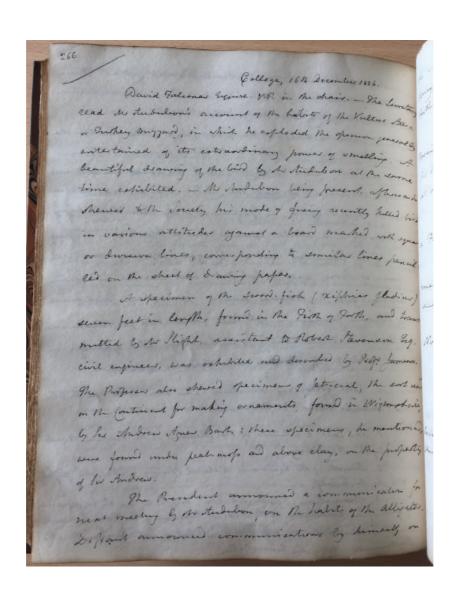
To the Directors of the Institution for the Encouragement of the Fine Arts in Scotland.

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 exploed the opinion generally entertained of its extraordinary power of smelling. A beautiful drawing of the bird by Mr. Audubon at the samed 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. [...]

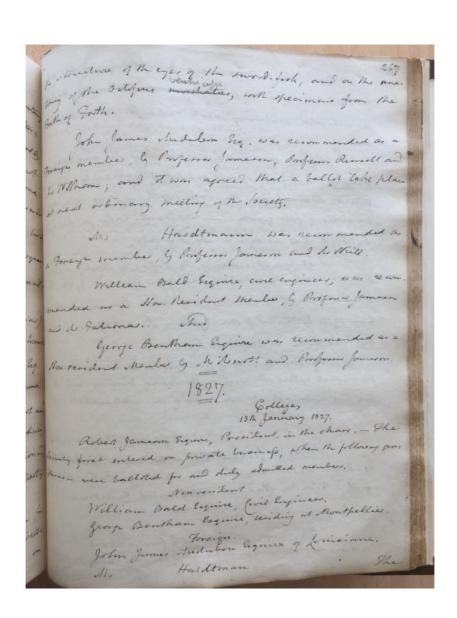
1827

College, 13th January 1827

Robert Jameson Esquire, President in the chair. The society forst entered in private business, when the following gentlemen were balloted for and uty 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? accountid=14540 [consulté septembre 2019].

Noctes Ambrosiana. No. XXX.

Jan

the wide, heathy, or rushy and boggy moors. Ye may discover the whamplang nose half a mile aff, as the gleg-ee'd creatur keeps a watch ower the wilderness, wi' baith sicht and smell.

NORTH.

Did you shoot the whaups alluded to above, James-or the Tailor him.

SHEPHERD.

Him-no me. But mony and aft's the time that I hae lain for hour ahint some auld turf-dyke, that aiblins had ance enclosed a bit bonny kail. yard belanging to a housie noo soopt frae the face of the yerth, -every noo and than keekin' ower the grassy rampart to see gif the whaups, thinkin themselves alane, were takin' their walk in the solitude; and gif nane were there, layin' mysel doon a' my length on my grufe and elbow, and reading an auncient ballant, or maybe tryin' to croon a bit sang o' my ain, inspired by the loun and lanesome spat,—for O, sir! hae na ye aften felt that the farther we are in body frae human dwellings, the nearer are ye to their ingles in sowl?

NORTH.

Often, James-often. In a crowd I am apt to be sullen or ferocious. In solitude I am the most benevolent of men. To understand my character, you must see me alone-converse with me-meditate on what I then sayand behold my character in all its original brightness.

SHEPHERD.

The dearest thocht and feelings o' auld lang syne come crowd-crowding back again into the heart whenever there's an hour o' perfect silence, just like so many swallows comin' a-wing frae God knows whare, when winter is ower and gane, to the self-same range o' auld clay biggins, aneath the thatch o' house, or the slate o' ha'—unforgetfu' they o' the place whare they were born, and first hunted the insect-people through shadow or sunshine!

NORTH.

What a pity, James, that you were not in Edinburgh in time to see my friend Audubon's Exhibition!

SHEPHERD.

An Exhibition o' what?

NORTH.

Of birds painted to the life. Almost the whole American Ornithology, true to nature, as if the creatures were in their native haunts in the forests, or on the sea-shores. Not stiff and staring like stuffed specimens-but in every imaginable characteristic attitude, perched, wading, or a-wing,-not a feather, smooth or ruffled, out of its place,-every song, chirp, chatter, or cry, made audible by the power of genius.

Where got he sae weel acquant wi'a' the tribes-for do they not herd in swamps and woods whare man's foot intrudes not-and the wilderness is guarded by the Rattlesnake, fearsome Watchman, wi' nae ither bouets than his ain fiery eyne?

NORTH.

For upwards of twenty years the enthusiastic Audubon lived in the remotest woods, journeying to and fro on foot thousands of miles—or sailing on great rivers, "great as any sees," with his unerring rifle, slaughtering only to embalm his prey by an art of his own, in form and hue unchanged, unchangeable-and now, for the sum of one shilling, may anybody that chooses it, behold the images of almost all the splendid and gorgeous birds of that Continent.

SHEPHERD.

Whare's the Exhibition now?

NORTH.

At Glasgow, I believe-where I have no doubt it will attract thousands of delighted spectators. I must get the friend who gave " A Glance over Selby's Ornithology," to tell the world at large more of Audubon. He is the greatest artist in his own walk that ever lived, and cannot fail to reap the reward of his genius and perseverance and adventurous zeal in his own beautiful branch of 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 saug 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 you 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-lookin' 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 Mahommedans 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.

Od, it's sae lang syne you were in India, I wonner hoo ye can remember so

distinctly a' the architecture, and-

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

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 infaillible, 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.