

Exhibition List for Celebrate Shangri La  
March 15 – June 28, 2008  
Gallery 5



Morris Henry Hobbs (1892-1967)

**Amaryllis Starkii**

1963, watercolor on paper

2007.3.1

This painting portrays the *Amaryllis starkii* named in honor of Nelda C. and H.J. Lutcher Stark. Professor Ira S. Nelson found bulbs of this plant in Bolivia in 1958. He and scholar Hamilton P. Traub published the discovery in 1963. They named the species in recognition of the Starks' support of plant explorations and as a token of their esteem. Nelson gave a flowering bulb to artist Morris Henry Hobbs, who depicted the plant's delicate color and appearance. Shangri La Botanical Gardens and Nature Center, Orange, Texas, cultivates this flower.



John James Audubon (1785-1851), artist

Robert Havell, Jr. (1793-1878), engraver

**Great Blue Heron**

1834, etching and aquatint on paper, hand-colored

91.100.32

Audubon's *Great Blue Heron* demonstrates his artistic mastery of ornithological subjects. To portray large birds life-sized, he needed a large sheet of paper. He and his printer used a sheet approximately 26.5 inches by 39.5 inches, called a "double elephant folio." For the largest birds, Audubon still needed to fit the bird on the sheet. He used a graceful and life-like pose depicting the heron searching for food. The pose also allowed the artist to depict the wings dramatically and with great detail.

François André Michaux (1770–1855), author

Pierre Joseph Redouté (1759-1840), artist

Gabriel, engraver

**Small Magnolia or White Bay**

1871, engraving on paper, hand-colored

*The North American Sylva or A Description of the Forest Trees of the United States, Canada, and Nova Scotia*, Volume II

Philadelphia: Wm. Rutter and Co.

11.58.1B

Michaux's book was the earliest major study of American trees. The French government sent Michaux to the United States to study forests. He first published his work in French in 1810-1813. It was issued in English in 1817-1819. Later editions feature added volumes by Thomas Nuttall. Noted floral artist Pierre Joseph Redouté created many of the illustrations.

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John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver

**Blue Jay**

In *The Birds of America*, Volume III

1838, engraving and aquatint on paper, hand-colored  
11.1.2C

Audubon set out to document all the birds in America and to portray them life-sized, in their natural habitat. He produced *The Birds of America*, which had 435 plates (illustrated pages) that included 1,065 figures of birds. The work depicted 497 species, according to Audubon's count. Audubon often attributed human characteristics to the birds and described these Blue Jays as "rogues." The print also includes a depiction of the Cross Vine plant, which is similar to the Trumpet Creeper.

John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver

**Pileated Woodpecker**

1831, engraving and aquatint on paper, hand-colored  
91.100.29



John James Audubon (1785-1851), artist  
Julius Bien, (1829-1909), printer

**Purple Martin**

1860, chromolithograph on paper  
91.100.21

John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver

**Louisiana Water Thrush**

1828, etching and aquatint on paper, hand-colored  
91.100.20

Audubon painted the watercolor that became the basis for this elegant print at Bayou Sarah, Louisiana, on September 27, 1821. He traveled to Louisiana on a flatboat down the Mississippi River. He came to the lush region to find and paint as many birds as he could for his planned publication on American birds. Audubon had co-owned and operated a mill in Kentucky, which failed financially. He was briefly jailed for his debts and declared bankruptcy. His failure in commerce actually led him to pursue his passion for studying and depicting birds.

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John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver

**Ferruginous Thrush**

1831, etching and aquatint on paper, hand-colored  
91.100.404

Audubon often depicted nature in conflict and attributed emotions to his subjects. In a written description of this scene, he called the reader's attention to “. . . the courageous spirit which the male bird shews, as he defends his nest, and exerts all his powers to extricate his beloved mate from the coils of the vile snake which has already nearly deprived her of life.”

This print was a “pattern plate.” The colorists working for Robert Havell used this work as a guide for coloring subsequent prints of the Ferruginous Thrush, the bird commonly known today as the Brown Thrasher.

John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver

**Mallard Duck**

1834, engraving and aquatint on paper, hand-colored  
91.100.33

John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver

**Summer or Wood Ducks**

1834, engraving and aquatint on paper, hand-colored  
91.100.34



John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver

**Night Heron or Quabird**

1835, engraving and aquatint on paper, hand-colored  
91.100.4

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John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver  
**Roseate Spoonbill**  
In *The Birds of America*, Volume IV  
1836, etching and aquatint on paper, hand-colored  
11.1.2D

The Stark Museum's set of *The Birds of America* is unique because it is bound in five volumes; it has the birds arranged systematically (rather than as issued); and it contains thirteen additional composite plates, of which scholars believe only six sets were printed. This set belonged to the artist. The Roseate Spoonbill is in a volume with other wading birds. Audubon reported "While on one of the islands of Galveston bay in Texas, I found eight or ten nests of these birds, placed in low cactuses, amid some hundreds of nests belonging to Herons of different species . . . ."

John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver  
**Snowy Heron or White Egret**  
1835, engraving and aquatint on paper, hand-colored  
91.100.31

John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver  
**Belted Kingfisher**  
1830, engraving and aquatint on paper, hand-colored  
91.100.25

John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver  
**Swallow-Tailed Hawk**  
1836, etching and aquatint on paper, hand-colored  
91.100.15

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John James Audubon (1785-1851), artist  
Robert Havell, Jr. (1793-1878), engraver  
Copper Plate for **Swallow-Tailed Hawk**  
c. 1829, copper plate  
51.23.1

Audubon's printmakers used copper plates to make the prints for *The Birds of America*. Following Audubon's watercolor drawing, the printmaker would etch the design into the copper surface. The surface of the plate would be inked and then wiped clean so that the ink stayed in the grooves. The plate and a sheet of paper would be put through a printing press so that the paper picked up ink from the grooves, resulting in a black print on white paper. Then colorists would add the colors by hand, following the colors in Audubon's original drawing and approved pattern plates.



Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Oven Birds with Crested Iris**  
From the American Series issued 1957  
1957, porcelain, hand-painted  
41.1.25A



Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Oven Birds with Lady's Slipper**  
From the American Series issued 1957  
1960, porcelain, hand-painted  
41.1.25F



Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Apple Blossom Sprays**  
From the American Series issued 1941  
1962, porcelain, hand-painted  
41.1.11A

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Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Apple Blossom Sprays**  
From the American Series issued 1941  
1941, porcelain, hand-painted  
41.1.11B

Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Apple Blossom Sprays**  
From the American Series issued 1941  
1958, porcelain, hand-painted  
41.1.11C



Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Ruby-Throated Humming Birds and Fushia**  
From the American Series issued 1950  
1957, porcelain, hand-painted  
41.1.16L



Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Ruby-Throated Humming Birds and Fushia**  
From the American Series issued 1950  
1957, porcelain, hand-painted  
41.1.16K



Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Yellow-Headed Blackbirds and Spiderwort**  
From the American Series issued 1952  
1958, porcelain, hand-painted  
41.1.17H



Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Yellow-Headed Blackbirds and Spiderwort**  
From the American Series issued 1952  
1958, fired porcelain  
41.1.17G

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Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Parula Warblers and Sweet Bay**  
From the American Series issued 1957  
1957, porcelain, hand-painted  
41.1.24C



Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Parula Warblers and Sweet Bay**  
From the American Series issued 1957  
1957, porcelain, hand-painted  
41.1.24D

Doughty's *Parula Warblers and Sweet Bay* demonstrates her ability to work in the medium of porcelain to produce life-like representations of birds among natural vegetation. She has modeled the male warbler so the tail feathers are attached to a leaf. With outstretched wings, it appears to hover in the air above the magnolia blossom. The artist wrote, "My work with the birds has been a joyful thing. In this tortured world one of the happiest ways of spending a life is to work closely with nature."

Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Hooded Warblers and Cherokee Rose**  
From the American Series issued 1961  
1961, porcelain, hand-painted  
41.1.31E

Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Hooded Warblers and Cherokee Rose**  
From the American Series issued 1961  
1961, porcelain, hand-painted  
41.1.31F



Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**American Goldfinches and Thistle**  
From the American Series issued 1936  
1936, porcelain, hand-painted  
41.1.2H

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Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**American Goldfinches and Thistle**  
From the American Series issued 1936  
1954, porcelain, hand-painted  
41.1.2D

Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Magnolia Warblers and Magnolia**  
From the American Series issued 1950  
1958, porcelain, hand-painted  
41.1.14F

Dorothy Doughty (1892-1962), artist  
Worcester Royal Porcelain Company (began 1751), manufacturer  
**Magnolia Warblers and Magnolia**  
From the American Series issued 1950  
1958, porcelain, hand-painted  
41.1.14E



Athos Menaboni (1895-1990)  
**Cardinals**  
c. 1950, oil on Shiki silk mounted on Crescent cardboard  
31.227.34



Athos Menaboni (1895-1990)  
**Screech Owls**  
c. 1950, oil on Shiki silk mounted on paperboard  
31.227.29

Menaboni, an Italian-born artist, settled in Atlanta, Georgia. He developed his career as a painter of nature subjects, especially birds and camellias. Menaboni cited J.J. Audubon as an artistic influence, which is evident in his depictions of birds in natural poses. Japanese art also influenced Menaboni's style. His compositions are elegantly simple, with an emphasis on two-dimensional patterns on the picture's surface.

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Athos Menaboni (1895-1990)

**Indigo Bunting**

c. 1950, oil on Shiki silk mounted on Paramount Illustrators board  
31.227.35



Athos Menaboni (1895-1990)

**Wood Duck**

c. 1950, oil on Shiki silk mounted on Crescent cardboard  
31.227.26

Athos Menaboni (1895-1990)

**Goldfinches**

c. 1950, oil and pencil on paper  
31.227.16



Athos Menaboni (1895-1990)

**Ruby-Crowned Kinglet**

c. 1950, oil and pencil on paper  
31.227.14



Athos Menaboni (1895-1990)

**Summer Tanager**

c. 1950, oil and pencil on paper  
31.227.11

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Athos Menaboni (1895-1990)

**Belted Kingfisher**

c.1950, oil and pencil on paper

31.227.15

Athos Menaboni (1895-1990)

**Cedar Waxwing**

c. 1950, oil and pencil on paper

31.227.20



Athos Menaboni (1895-1990)

**Eastern Bluebird**

c. 1950, oil and pencil on paper

31.227.5

Athos Menaboni (1895-1990)

**Bob-White**

c. 1950, oil and pencil on paper

31.227.7

H.J. Lutch Stark was given a copy of the book *Menaboni's Birds*, illustrated by Athos Menaboni with text by Sara Menaboni. January 8, 1952, Stark drafted a letter to Athos Menaboni, saying how pleased he was to possess the book. He wrote, "Not being a photographer or an artist, I have had to content myself with collecting the best that I can find on birds and flowers, especially camellias." Stark mentioned his private garden, Shangri-La. He noted that the camellias were in bloom and "some of them and their stories might interest you." He described "a twenty-acre lake in which we winter from five-hundred to two-thousand aquatic birds . . . ." The letter invited Menaboni and his wife to visit the garden, but Lutch Stark never mailed the letter. He did acquire paintings of birds and camellias by Menaboni between 1957-1960.

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Athos Menaboni (1895-1990)  
**Camellia Prince of Orange**  
c. 1949 – 1953, oil on paper  
31.227.98

Athos Menaboni (1895-1990)  
**Camellia Alba Plena**  
c. 1949 – 1953, oil on paper  
31.227.80

Menaboni's camellia paintings in the Stark collection are works he prepared as illustrations for a publication, *American Camellia Catalogue*. The Camellia Alba Plena is a variety that was grown by Lutch Stark in his Shangri-La Garden.

Athos Menaboni (1895-1990)  
**Camellia C.M. Wilson**  
c. 1949 – 1953, oil on paper  
31.227.102

Athos Menaboni (1895-1990)  
**Camellia Latifolia**  
c. 1949 – 1953, oil on paper  
31.227.95



Paul Jones (1921-1997)  
**Camellia Japonica Adolphe Audusson**  
c. 1955, watercolor on paper  
31.228.8

A list of plants ordered by Lutch Stark, probably for Shangri-La, included the Adolphe Audusson Camellia.



Paul Jones (1921-1997)  
**Camellia Gauntletti**  
c. 1955, watercolor on paper  
31.228.11

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Paul Jones (1921-1997)  
**Camellia Japonica Lanarth**  
c. 1955, watercolor on paper  
31.228.24



Paul Jones (1921-1997)  
**Camellia Incarnata**  
c. 1955, watercolor on paper  
31.228.9



Paul Jones (1921-1997)  
**Camellia Reticulata Forma Reticulata**  
c. 1955, watercolor on paper  
31.228.18

*Captain Rawes* is another name for this camellia. Captain Richard Rawes, an officer in the service of the East India Company, introduced this camellia to Europe, according to the publication in which Jones' illustration appeared.



Paul Jones (1921-1997)  
**Camellia Tricolor**  
c. 1955, watercolor on paper  
31.228.12



Paul Jones (1921-1997)  
**Camellia Sinensis**  
c. 1955, watercolor on paper  
31.228.1

The *Camellia sinensis* is the plant that is used to make tea.

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Paul Jones (1921-1997)  
**Camellia Alexander Hunter**  
c. 1955, watercolor on paper  
31.228.13

Jones was born in Sydney, Australia and developed a career in Australia as a flower painter. He specialized in paintings of camellias. His paintings in the Stark collection illustrated Beryl Leslie Urquhart's publication *Camellia*, printed in Great Britain.

Athos Menaboni (1895-1990)  
**Camellia Ville de Nantes**  
c. 1949 – 1953, oil on paper  
31.227.141

Athos Menaboni (1895-1990)  
**Camellia Miss Savannah**  
c. 1949 – 1953, oil on paper  
31.227.104

William Beattie Booth (1804-1874), author  
Alfred Chandler (1804-1896), artist  
**Camellia Sasanqua. Lady Bank's Camellia**  
*Illustrations and Descriptions of the plant which compose the Natural order Camellieae and of the Varieties of Camellia Japonica*  
London: John and Arthur Arch, Cornhill, printed by C. Baynes, 1831  
Engraving, hand-colored  
11.42.1

The camellia is a flowering plant that is native to Asia. Imported to Europe and then to the United States, it became popular as a cultivated plant in gardens, such as Shangri La. Booth produced an important and now-rare publication on camellias cultivated in Great Britain in the nineteenth century. Chandler drew the specimens from plants in his father's nursery.

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Lorenzo Berlèse (1784-1863), author  
J.J. Jung, artist

**Camellia Serratifolia**

*Iconographie du Genre Camellia ou Description Et Figures Des Camellia  
Les Plus Beaux Et Les Plus Rares Peints D'après Nature, Tome III*

Paris: H. Cousin Libraire Éditeur, 1843

Engraving, hand-colored

11.28.1C

The Abbé Berlèse was the most important scholar on camellias in the nineteenth century. He maintained a greenhouse in Paris and published this important catalogue of over 300 camellias.



Edward Marshall Boehm (1913-1969)

**Tufted Titmice with Sumac**

Issued 1965 – 1972. Limited Edition of 500

1965, bisque porcelain, hand-painted

41.2.36



Edward Marshall Boehm (1913-1969)

**Fledgling Canada Warbler with Monarch Butterfly**

Issued 1967 – 1971. Limited Edition of 750

1967, bisque porcelain, hand-painted

41.2.45

Edward Marshall Boehm (1913-1969)

**Towhee with Fall-Fruiting Mushrooms**

Issued 1963 – 1968. Limited Edition of 500

1963, bisque porcelain, hand-painted

41.2.30

Edward Marshall Boehm (1913-1969)

**Blue Grosbeak with Green Oak Leaves and Acorns**

Issued 1967 – 1977. Limited Edition of 750

1967, bisque porcelain, hand-painted

41.2.43

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Edward Marshall Boehm (1913-1969)

**Parula Warblers with Morning Glories**

Issued 1965 – 1973. Limited Edition of 400

1965, bisque porcelain, hand-painted

41.2.38

Edward Marshall Boehm (pronounced: *beam*) had worked as a cattle manager and began modeling animal figures in clay. Wanting permanence for his sculptures, he studied ceramics. With his wife Helen, he started a porcelain studio in Trenton, New Jersey, in 1950. He became known for his porcelain birds, many which were modeled from live specimens he kept in an aviary.

Boehm Studios

**Yellow-Bellied Sapsuckers on Wild Apple Blossom**

Issued 1972 – 1978. Limited Edition of 250

1972, bisque porcelain, hand-painted

41.2.63

After the death of Edward Marshall Boehm in 1969, his widow Helen continued the management of the Boehm Studios. Artisans trained by Boehm continued porcelain production. They created new models such as this representation of Yellow-Bellied Sapsuckers, an eastern Woodpecker that migrates south.

John Fisk Allen, author, publisher

William Sharp (1802-1875), artist

**Victoria Regia (Full Bloom)**

*Victoria Regia or The Great Water Lily of America*

1854, chromolithograph on paper

11.36.1

Allen's publication describes the water lily, a plant native to tropical South America, which was cultivated in Great Britain and the United States in the nineteenth century. Sharp perfected the medium of chromolithography to depict the water lily and created stunning images of the plant. In chromolithography, color is added through the printing process.



William Sharp (1802-1875)

**Victoria Regia (Plant 6 To 7 Weeks Growth)**

1854, chromolithograph on paper

11.36.2A

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William Sharp (1802-1875)  
**Victoria Regia (Starting To Bloom)**  
1854, chromolithograph on paper  
11.36.2B

William Sharp (1802-1875)  
**Victoria Regia (Bottom of Lily Pad)**  
1854, chromolithograph on paper  
11.36.2C

William Sharp (1802-1875)  
**Victoria Regia (Not Quite Full Bloom)**  
1854, chromolithograph on paper  
11.36.2D

William Sharp (1802-1875)  
**Victoria Regia (Full Bloom)**  
1854, chromolithograph on paper  
11.36.2E



William Sharp (1802-1875)  
**Victoria Regia (Closing Of Bloom)**  
1854, chromolithograph on paper  
11.36.2F

Mark Catesby (1679-1749), artist, engraver  
**Large White Billed Woodpecker**  
1731, engraving on paper, hand-colored  
91.108.5

Catesby, an English naturalist, produced the first major account of the flora and fauna of North America. In the years 1712-1726 he made two journeys to North America. He visited in Williamsburg, Virginia; the West Indies, and the Carolinas. Catesby published his *Natural History of Carolina, Florida and the Bahama Islands* between 1731 and 1743.

Mark Catesby (1679-1749), artist  
Johann Michael Seligmann, engraver  
**Swallow-Tail Sparrow Hawk**  
c.1772, engraving on paper, hand-colored  
91.108.3

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Mark Catesby (1679-1749), artist  
Johann Michael Seligmann, engraver  
**American Duck**  
c.1772, engraving on paper, hand-colored  
91.108.2

Seligmann, a German publisher, made Catesby's work and American natural history, better known in Europe. He issued publications with prints based on Mark Catesby's illustrations and also those of naturalist George Edwards in German and Dutch editions.

Alexander Wilson (1766-1813) author and artist  
**Corvus Cristatus, Blue Jay. Fringilla Tristis, Yellow Bird or Gold Finch. Oriolus Baltimorus, Baltimore Bird.**  
*American Ornithology or The Natural History of the Birds of the United States*, Volume I  
1808, engraving on paper, hand-colored  
11.34.1A

Alexander Wilson produced the earliest American publication devoted to ornithology. The nine-volume publication made a significant contribution to American science. His illustrations of birds, primarily in static profiles, provided important information on physical appearance.

Alexander Wilson (1766-1813), artist  
Alexander Lawson (1773-1846), engraver  
**Belted Kingfisher, Black and Yellow Warbler, Blackburnian Warbler, Autumnal Warbler and Water Thrush**  
1811, engraving on paper, hand-colored  
Philadelphia: Published by Bradford and Inskeep printed by Robert Carr,  
1808  
91.107.4

Alexander Wilson (1766-1813), artist  
John G. Warnicke (active from 1808, died 1818), engraver  
**Virginian Rail, Clapper Rail, Blue Crane and Little Egret**  
1813, engraving on paper, hand-colored  
91.107.5

Alexander Wilson (1766-1813), artist  
John G. Warnicke (active from 1808, died 1818), engraver  
**Yellow-Crowned Heron, Great Heron, American Bittern and Least Bittern**  
1814, engraving on paper, hand-colored  
91.107.7

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John James Audubon (1785-1851), artist  
John T. Bowen (1801-c. 1856), lithographer

**Virginia Opossum**

Lithograph on paper, hand-colored  
91.100.314

John James Audubon (1785-1851), artist  
John T. Bowen (1801-c. 1856), lithographer

**Wood Ibis**

*The Birds of America*, Volume VI, octavo edition  
1843, lithograph on paper, bound  
11.1.8F

John James Audubon (1785-1851), artist  
John T. Bowen (1801-c. 1856), lithographer

**Cerulean Wood-Warbler**

1840-1844, lithograph on paper, hand-colored  
91.100.101

John James Audubon (1785-1851), artist  
John T. Bowen (1801-c. 1856), lithographer

**Blue Heron**

Lithograph on paper, hand-colored  
91.100.138



Thomas Say (1787-1843), author  
Titian Ramsay Peale (1799-1885), artist

**Spectrum (Walking Stick)**

*American Entomology or Description of the Insects of North America*,  
Volume III

Philadelphia Museum: published by Samuel Augustus Mitchell, William  
Brown printer, 1825

11.178.1C

*American Entomology* was the first American book published on insects.  
Thomas Say, who compiled the catalogue, and Titian Ramsay Peale, who  
drew numerous illustrations, had both traveled within sight of the Rocky  
Mountains on a scientific expedition in 1819-1820.

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Thomas Say (1787-1843), author, artist

**Gryllus** (Grasshopper)

*American Entomology or Description of the Insects of North America,*  
Volume II

Philadelphia Museum: published by Samuel Augustus Mitchell, William  
Brown printer, 1825

11.178.1B

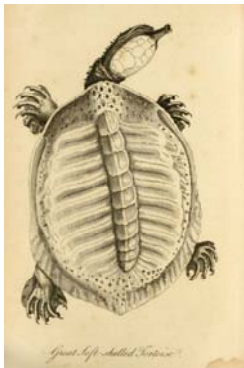
Thomas Say (1787-1843), author, artist

**Papilio** (Butterfly)

*American Entomology or Description of the Insects of North America,*  
Volume I

Philadelphia Museum: published by Samuel Augustus Mitchell, William  
Brown printer, 1825

11.178.1A



William Bartram (1739-1823), artist and author

**Great Soft Shelled Turtle**, plate 5

*Travels Through North and South Carolina, Georgia, East and West  
Florida, The Cherokee Country, The Extensive Territories of the  
Muscogulges or Creek Confederacy, and the Country of the Chactaws*

Philadelphia: printed by James and Johnson, 1791; Reprinted for J.  
Johnson, in St. Paul's Church-Yard, 1792

11.74.1

Bartram produced one of the most important early American publications on travel and natural history. In 1773 he began a four-year journey through the American South. The resulting publication identified and named numerous species. The volume is open to Bartram's representation of the *Great Soft Shelled Turtle*, whose description seems closest to the Southern Soft Shelled Turtle. The Three Toed Box Turtle is the predominant turtle in Shangri La.

Exhibition List for Celebrate Shangri La  
March 15 – June 28, 2008  
Gallery 5

United States. Department of the Interior, corporate author  
Spencer F. Baird (1823-1887), author

**Georgia Obsoleta**

*Report on the United States and Mexican Boundary Survey, made under the Direction of the Secretary of the Interior, by William H. Emory, Major First Calvary, and United States Commissioner.*

*Reptiles of the Boundary, Volume I*

Washington: Department of the Interior, 1859

11.86.2H

The United States commissioned a survey of the boundary between the U.S. and Mexico after the conclusion of the war with Mexico in 1848. The survey yielded scientific studies of the land, plants and animals in the southwestern United States, including this volume on reptiles. The snake identified here as *Georgia obsoleta* is probably synonymous with the snake known commonly today as the Texas Rat Snake.

United States. Department of the Interior, corporate author  
Spencer F. Baird, author

**Vespertilio Pallidus and Macrotus Californicus**

*Report on the United States and Mexican Boundary Survey, made under the Direction of the Secretary of the Interior, by William H. Emory, Major First Calvary, and United States Commissioner.*

*Mammals of the Boundary, Volume I, Part 2*

Washington: Department of the Interior, 1859

11.86.2F

For the Report of the Mexican Boundary Survey, Baird compiled information on the zoology, including bats. In this illustration, figure 1 is the *Vespertilio Pallidus*; the specimen was found in El Paso, Texas. Baird gave it the common name of yellow bat, although it does not seem to be the same as the yellow bat that frequents Shangri La. Figure 2 is the California Leaf-nosed Bat, which is a bat found in California and other western states.

François André Michaux (1770–1855), author

Panrace Bessa (1772-1846), artist

Joly, engraver

**Large Tupelo**

1871, engraving on paper, hand-colored

*The North American Sylva or A Description of the Forest Trees of the United States, Canada, and Nova Scotia, Volume III*

Philadelphia: Wm. Rutter and Co.

11.58.1C

Exhibition List for Celebrate Shangri La  
March 15 – June 28, 2008  
Gallery 5

United States. Department of the Interior, corporate author  
George Engelmann, author  
P. Roetter, artist

**Opuntia Filipendula**, plate 68

*Report on the United States and Mexican Boundary Survey, made under the Direction of the Secretary of the Interior, by William H. Emory, Major First Cavalry, and United States Commissioner.*

*Cactaceæ of the Boundary*, Volume V

Washington: Department of the Interior, 1859

11.86.2E

Engelmann catalogued the cacti found in the Southwest during the Mexican Boundary Survey. Although cacti are not featured in Shangri La, these Southwestern plants can be found here at the entrance of the Stark Museum of Art. The Horticultural staff of Shangri La Botanical Gardens planned and supervised the plantings at the Stark Museum of Art to coordinate with the Museum's art from the Southwest.

United States. Army Corps of Topographical Engineers, corporate author  
Lieut. Col. W.H. Emory (1811-1887), author  
John Mix Stanley, artist

**Dalea Formosa** plate 1

*Notes of a Military Reconnaissance, from Fort Leavenworth, in Missouri to San Diego in California including part of the Arkansas, Del Norte, and Gila Rivers*

Washington: Wendell and Van Benthuysen, printers, 1848

1846-1847, lithograph on paper

11.86.1

Stanley accompanied the Army of the West during the War with Mexico and drew sketches of the scenery and of plant specimens. The *Dalea Formosa* is similar to plantings at the entrance of the Stark Museum of Art.

Pierre Joseph Redouté (1759-1840), artist

**Rosa Damascena. Rosier de Damas à Petale teinte de rose**

*Les Roses Par P.J. Redouté, Peintre de fleurs, Dessinateur en titre de la Classe de Physique de l'Institut et du Muséum d'Histoire naturelle*, Volume I

Paris: De L'Imprimerie de Firmin Didot, 1817

Stipple engraving, with additional coloring

11.63.1A

Redouté, a Flemish-born artist who worked in Paris, produced some of the most beautiful representations of flowers, especially in his comprehensive volumes of *Roses*. The W.H. Stark House features antique roses on its grounds.

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John James Audubon (1785-1851), artist  
John T. Bowen (1801-c. 1856), lithographer

**Texan Lynx**

1846, lithograph on paper, hand-colored  
91.100.208

John James Audubon (1785-1851), artist  
John T. Bowen (1801-c. 1856), lithographer

**Texas Skunk**

1845, lithograph on paper, hand-colored  
91.100.212

John Woodhouse Audubon (1812-1862), artist  
John T. Bowen (1801-c. 1856), lithographer

**Nine-Banded Armadillo**

1848, lithograph on paper, hand-colored  
91.101.9

John James Audubon (1785-1851), artist  
John Woodhouse Audubon (1812-1862), artist  
John T. Bowen (1801-c. 1856), lithographer

**Red Texan Wolf**

1845, lithograph on paper, hand-colored  
91.100.206

John James Audubon is credited as artist on this print; however, his son John Woodhouse Audubon made the painting that was the basis for the print. J.W. Audubon saw a wolf during his trip to Texas in 1845 and wrote about its audacious behavior in stealing food. Although the red wolf was once found in this region of Texas, it is now considered extinct in the wild and no longer roams in Shangri La.

John James Audubon (1785-1851), artist  
John T. Bowen (1801-c. 1856), lithographer

**Migratory Squirrel**

1844, lithograph on paper, hand-colored  
91.100.210

John James Audubon (1785-1851), artist  
John T. Bowen (1801-c. 1856), lithographer

**Musk-Rat, Musquash**

1843, lithograph on paper, hand-colored  
91.100.204

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John James Audubon (1785-1851), artist  
John T. Bowen (1801- c. 1856), lithographer

**Raccoon**

1856, lithograph on paper, hand-colored, bound  
*The Viviparous Quadrupeds of North America*, Volume II  
by John James Audubon and The Rev. John Bachman  
11.1.12B

After completing *The Birds of America*, Audubon began a similar publication that documented mammals. The title of the book means four-legged animals that bear their young alive. The first edition was in the “imperial folio” size, not as large as the “double elephant” folio of the *Birds*. It was large enough to show the smaller mammals, such as the *Raccoon*, life-sized.

John Woodhouse Audubon (1812-1862), artist  
John T. Bowen (1801 – c. 1856), lithographer  
W.F. Hitchcock, lithographer

**The Cougar**

1849 – 1854, lithograph on paper, hand-colored, bound  
*The Quadrupeds of North America*, No. 20  
by John James Audubon and The Rev. John Bachman; published by  
Victor G. Audubon  
11.1.10T

J.W. Audubon traveled to Texas to find species for the *Quadrupeds*. The text that accompanied the illustration of the Cougar noted that “J.W. Audubon was informed, when in Texas, that the Cougar would remain in the vicinity of the carcass of a dead horse or cow, retiring after gorging himself, to a patch of tall grasses, or brambles, close by, so as to keep off intruders, and from which lair he could return when his appetite again called him to his dainty food.”

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John Woodhouse Audubon (1812-1862), artist  
John T. Bowen (1801 – c. 1856), lithographer  
*The Quadrupeds of North America*, No. 18  
1849 – 1854, lithograph on paper, hand-colored, bound  
by John James Audubon and The Rev. John Bachman; published by  
Victor G. Audubon  
11.1.10R

John James Audubon and his sons John Woodhouse Audubon and Victor Gifford Audubon produced a smaller version of the publication on quadrupeds, in a size called “octavo.” They sold the publication by subscription. Subscribers received periodic sets of prints in paper covers, such as this one. When the entire publication was complete, the prints would typically be bound in book form. Sets that remain in their paper covers are rare.