

***“Francis D’Avignon,” (lithographs from daguerreotypes) January 1851***

(keywords: Francis D’Avignon, Mathew B. Brady, Gallery of Illustrious Americans, Charles Edwards Lester, history of the daguerreotype, history of photography)

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Mr. Lester, having in his sketch of Mr. Brady’s career as a Photographer, mentioned the beautiful serial, “The Gallery Of Illustrious Americans,” we shall take occasion to speak of the other gentlemen to whom no small share of the credit of that great national work is due.

Mr. D’Avignon has incontestably no superior in the world as a lithographer.—There have never been better lithographs made than those he has made for this Gallery from Brady’s Daguerreotypes. Monsieur Jomart, the most celebrated connoisseur of Paris, and other distinguished members of the Academy of Arts and Sciences in the French Capitol, have given their attestation to this opinion, and many of the most distinguished scholars, artists and connoisseurs of England, Germany, Prussia, and Italy, have united in their tribute of respect and admiration for the superiority of those drawings by D’Avignon, over everything of the kind ever before attempted.

So far as the abilities of Mr. Lester the editor of this work are concerned, his fame has too long been established to require any encomiums from us. There have been few such samples of condensed and brilliant style in our language, and the whole work taken together surpasses in artistic beauty and typographical magnificence anything which has ever been published in this country or in Europe—and when we inform our readers of the fact that its typography was executed by Mr. Wm. B. Smith, our enterprising co-laborer in the Art-Journal, we feel assured they will be satisfied that the latter will always retain its present elegant appearance.

By their association together in the publication of so splendid and so difficult a work, Brady, D’Avignon and Lester have earned for themselves lasting reputation, and the public have already manifested not only a willingness but an enthusiastic desire to yield to them the honors they have won. This Gallery, which is now published and offered in superb gilt bindings for \$15 a copy, will be regarded as the most superb ornament to our libraries and saloons. A large number of copies have been ordered from different portions of Europe. Among its patrons are numbered the most distinguished men of this country, with its institutions of learning science and art

**[End of text.]**

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**EDITOR’S NOTES:**

Charles Edwards Lester also lauds D’Avignon’s achievements in “Lithography in America,” *Glances at the Metropolis: a Hundred Illustrated Gems* (New York: Isaac D. Guyer,

1854): 177–78. (Sabin 40222. Available from *Sabin Americana* [Gale.] Subscription required; available at many higher learning institutions.)

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