



THE ROYAL TREATMENT

NATURAL HISTORY COURT PAINTING IN FRANCE

Arader Galleries

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1016 Madison Avenue
New York, NY 10075

INTRODUCTION

French monarchs possessed a megalomaniacal drive to cement their divine right in the seventeenth century. Their estates and gardens served as the canvas for a grand spectacle of all creation. Extraordinary imagery of God's glorious beings presented an abundant new Eden, which they controlled and crafted into a powerful political message to astound visitors and intimidate adversaries. Court painters played an essential role in this performance, and natural history painting became a critical feature of their modern court aesthetic. Artists applied a "royal treatment" in portraits of specimen subjects detailing every petal and feather with miniaturist detail on fine vellums highlighted with gold leaf, in a manner previously reserved for sacred matters.

Portraits of exotic specimen flora and fauna served several purposes. First, it depicted the Great Chain of Being, where God ruled through the king, and animals and plants followed. Second, it elegantly displayed the spoils of colonialism, removed from the chaos of imperial reach—ownership of all God's creations became a signifier of an ever-expanding empire. The court coveted creatures and specimen plants procured through diplomatic gifts from foreign rulers, expeditions in colonized lands, and trade; the East India Company was asked to bring exotic species from Asia, Africa, and the Americas on their return voyages.

Initially known as *collection des veins*, French natural history court painting was introduced by Gaston d'Orléans, brother of Louis XIII. In 1630, Gaston commissioned Nicolas Robert (1614-1685) to paint a series of rare plants at his estate Blois. The magnificent specimen flowering plants and trees were a source of great pride, and were, as a result, painted like formal portraits. The series was inherited by his nephew, Louis XIV, and then drew the attention of his minister, Jean-Baptiste Colbert (1619 - 1683), who convinced the king to continue the tradition and expand the collection. Notable artists were employed under various titles, including "peintre ordinaires de Sa Majeste pour la miniature" and "professeur de peinture de fleurs," to paint rarities flowering in the royal gardens exotic fauna roaming the menagerie. Robert's signature gold illusionary frame border set the standard for future velins, and the hallmark of royal patronage often referred to as the "Robert" border.

The genre of natural history as a royal subject was elevated with Louis XIV in the late 16th century and flourished through the 19th century with Napoleon and Josephine. Most notably, at two significant royal residences: Versailles and Malmaison.

LOUIS XIV AND VERSAILLES

All those who have seen the birds in the Park of Versailles have much commented on how their gait, their gestures, and their leaps, have much in common with those of Gypsy women [bohémienues], whose dance they seem to imitate. One could say that they are pleased to show off their grace and skillful jumps and that they follow people, not to have food thrown at them, but to be noticed; for when they see that they are watched, they begin to dance and to sing. From [Mémoires pour une histoire naturelle des animaux (Paris: Imprimerie Royale, 1676), 157]

The Sun King's new Versailles was inarguably an architectural feast for the eyes, but it was equaled by its eye-popping array of exotic fauna at the Royal Menagerie.

Architect Louis Le Vau built the chateau observatory on a five-acre site on the edge of Versailles in 1663. By 1668, the menagerie was home to thousands of exotic animals, many of which were birds. Seven animal enclosures radiated from the octagonal structure like the sun's rays, and species organized each section attempted to replicate the birds' natural habitat. In the Quartier des Demoiselles, lady-like cranes and ostriches had a sandy enclosure to suggest the desert; the aquatic birds had a pond, and Asian birds preened amongst fragrant plants. The Cour des Pélicans housed flamingos and wild ducks, while Le Rond-d'Eau presented a wetland for storks, herons, and other wading birds. Horn-billed cranes and eagles lived inexplicably with porcupines and foxes in this cacophony of noise. Later, an elephant, camel, lion, and a rhinoceros joined the amalgamation. The Basse Cour animals, culinary delicacies, were destined for the royal kitchen.

Initially, the introduction of animals was to emulate the displays of wealth established in Italy during the 16th century. While animals always populated courts, they were formerly a means of protection or bloody entertainment in previous reigns. Louis XIV changed this dynamic by integrating animals as a sign of contemplation; powerful living breathing paintings as a metaphor for world dominance. Thus, casting himself as steady and peaceful against the perception of unrefined distant prototypes.

The living collections were complemented by a labyrinth arranged by the head gardener André le Nôtre dotted with fountains and sculptures of figures from Aesop's Fables engaged in dramatic fights between birds and mammals. Visitors to Versailles entered via the Grand Canal, simulating a Mediterranean voyage. The property began in the labyrinth leading through to the splendors of the menagerie. Thus, giving the impression of leaving the uncivilized and entering the tranquility of the Sun King's reign.

Royal salons provided an immortal exhibition of flora and fauna, free from rot and disease and available year-round, no matter the weather. Mademoiselle Scudéry recorded her impressions of visiting the Versailles, which gives a delightful sense of how these works were viewed. She observed the remarkable "portraits" firsthand. Images served as an introduction to the living museums, writing, "from the Salon one can see seven different enclosures filled with all sorts of birds and rare animals; their portraits are in the gallery, in order to prepare one for what one is about to see." ["The Versailles Promenade, or the Tale of Celanire" (1669)]

During the French Revolution, the menagerie came under attack, and its inhabitants were either set free, used for food, or sent to the Jardins des Plantes in Paris. Today within the Jardins, the collection of the Muséum d'Histoire Naturelle includes some of the preserved specimens from the Royal Menagerie.

Louis XIV was a trailblazer in his voracious collecting vision, but he was not the last, nor was Versailles, for there was, of course, Malmaison. Recognizing the greatness of the Velins, Napoleon Bonaparte and his Empress Josephine continued work on this monumental and exquisite undertaking.

NAPOLEON, JOSEPHINE & MALMAISON

In 1798, Joséphine, the wife of Napoleon Bonaparte, acquired the Château de Malmaison at Reuil. An enthusiastic amateur botanist, she surrounded France's premier horticulturists, such as Jacques-Martin Cels, and created a spectacular botanical garden. Plants were sent from all over the globe with Joséphine's family in the West Indies, sending her seeds and Napoleon providing seeds from his numerous expeditions. Aimé Bonpland also advised and supplied the Empress with seeds and plants collected on his expedition to South America from 1799 to 1804. Her affiliations with Kew Gardens in England and associations with the French ambassadors to exotic places like Morocco, Guiana, and Mexico also proved profitable for Joséphine's plant collection.

In 1805, Joséphine had la grande serre, a large greenhouse, erected for the exotic plants she received. While care was a consideration, the gardens at Malmaison were not scientific botanical gardens like Jardin de Plantes. Instead, it was a pleasure garden. Josephine sought to rival the British growth of species in the 18th-century. Pierre Ventant wrote of Josephine's efforts, "You have gathered around you the rarest plants growing on French soil. Some indeed, which have never before left the deserts of Arabia or the burning sands of Egypt, have been domesticated through your care. Now, regularly classified, they offer us, as we inspect them in beautiful gardens of Malmaison, an impressive reminder of the conquests of your illustrious consort."

Such a collection commanded skilled and specialist natural history illustrators to ensure its permanent record. In 1803, Josephine began commissioning drawings of her rare and unusual species. Some of the most spectacular were captured by her floral artist Pierre-Joseph Redoute, her chief zoological artist Antonie Chazal, and commissioned artists of her birds, such as Jacques Barraband. Josephine's patronage was a concerted effort to design a portrait of herself in the guise of previous rulers; she was securing her status at the court in both political reach and as a tastemaker.

THE ARADER COLLECTION OF VELINS

Many of the velins painted for the French court were eventually nationalized and transferred to the Jardin du Roi, later named the Muséum National d'Histoire Naturelle.

The magnificent work by this stable of artists brought them to the attention of other potential patrons, namely noblemen seeking to emulate the court lifestyle, commissioned artists' work for their collections, or employed them as botanical drawing masters for members of their household. What is represented in this exhibition is a mix of works painted directly for the court and those painted for court ministers and noblemen closely connected to the royal family. Many come from the collection of the prosperous French industrialist Marcel Jeanson (1885-1942). Jeanson was one of the most passionate collectors of natural history drawings in the twenty century. He assembled an astonishing library in less than twenty years, starting in 1930 with the initial purchase of the library of Henri Gallice (1854-1930) of Épernay, director of Perrier-Jouët and book collector.

Ornithological drawings in the Jeanson collection were, in many cases, painted by artists in the service of royal patronage: Nicolas Robert, who worked for King Louis XIV; Jacques Barraband, who painted for Napoleon and Empress Josephine, and the artists who illustrated the outstanding work of Count Buffon.

While original drawings remained in the inner sanctum of courts and estates, the democratic print made from a number of these watercolors reached throughout Europe, furthering the love of natural history as an art subject and reinforcing the French as the arbiters of courtly taste.

NICOLAS ROBERT (FRENCH, 1614-1685)

THE FIRST *PEINTRE ORDINAIRE DU ROI POUR LA MINIATURE* TO THE FRENCH COURT

In 1666, Nicolas Robert became the first artist to be appointed *Peintre ordinaire du Roi pour la miniature*. His splendid designs were painted from the Jardin des Plantes and Menagerie at Versailles.

Nicolas Robert was one of the greatest natural history artists of the 17th century. His work established scientific accuracy and aesthetic appeal standards that influenced generations of artists and won the French royal family's respect and patronage. Robert created a magnificent body of work for the French Crown. He was the first significant contributor to a collection of delicate watercolors on vellum that collectively became known as the *Velins du Roi* (the King's Vellums). The watercolors Robert completed under Gaston d'Orleans and then Louis XIV for the royal collection fed the interest and inspired the great masters of botanical and ornithological art who followed: Jean Joubert, Nicholas Marechal, Gerard van Spaendonck and Pierre-Joseph Redouté.

Robert's first recorded natural history project was in Italy to create a series of fifty-five botanical images for Giovanni Battista Rossi's *Fiori diversi...intagliati da Nicola Robert, francese*. Upon his return to France, his first significant commission was provided by Baron Sainte-Maure in 1641 to create the celebrated *Guirlande de Julie*, a book of watercolors on vellum of flowers inscribed with madrigals, which was to be a gift to the Baron's betrothed, Julie d'Agennes. In 1645, the artist entered the service of Gaston d'Orléans, the brother of Louis XIII. A passionate botanist, Gaston employed several artists to make watercolors of the rare plants he had assembled in his garden at Blois. At first, Daniel Rabel seems to have been the principal artist, but Robert's superior talent was quickly recognized. By the time of Gaston's death in 1660, Robert was responsible for the contents of five large folio albums of vélins or vellums. Gaston lacked a male heir; thus, at his death, his collection passed to Louis XIV. Impressed by his talent, Louis XIV invited Robert to continue his work in Paris at the Jardin du Roi and Versailles. The King's minister, Colbert, who appointed Robert *Peintre ordinaire du Roi pour la miniature* in 1666, encouraged the King to expand the collection through a contract requiring the artist to paint a minimum of 54 vélins every year. Robert was paid a generous wage of twenty-two gold livres for each painting, which was the equivalent of seven days wages for a skilled laborer at the time. Undoubtedly, Robert must have employed studio assistants to execute, at least in part, some of the seven hundred vélins produced, including Claude Aubriet (1665-1742) and Jean Joubert (1643-1707).

It can be challenging to distinguish the master from his exceptional assistants. However, the present vellums are of such outstanding quality and some of the most sought-after species that they are undoubtedly the work of the master. From 3 to 5 mm, gold borders, visible on these drawings, correspond with those executed for Robert's vellum of royal collections now preserved in the Musée d'Histoire Naturelle, Paris. This regal collection of vellums forms the nucleus of the group of more than six thousand sheets known as the *Vélins du Muséum* (formerly the *Vélins du Roi*) that Louis XIV inherited from Gaston d'Orléans. Additional Robert vellums can be found in the Metropolitan Museum collections in New York, Fitzwilliam Museum in Cambridge, and Hofbibliothek in Vienna.

Vellums by Nicolas Robert in the Arader collection and the *Velins du Roi* vary in size and shape painted with the artist's distinctive technique of short fine lines applied with few fine brush hairs contrasted with washes of watercolor. There are several differences too. Both collections have vellums that vary in size and shape. The *Velins du Muséum* often has breaches of the gold border, where a stem or feather breaks through the gold border. Whereas the privately held Roberts frequently include a finished landscape or foliated background. The differences between these formats indicate different purposes. The *Velins du Muséum* was intended for scientific and documentary purposes, while the privately held examples seem to indicate a more decorative intent.

Robert vellums in the Arader collection were likely executed for noble patrons and date from around Robert's period in Louis XIV court. The lack of inscription or signature confirms these works had a decorative purpose and thus likely produced for a private collection. While Robert was primarily in service of the King, he did take commissions for drawings for Jean Colbert and Etienne Baluze, librarian to Colbert.

The brilliance that made the Sun King recognize Robert as the preeminent watercolorist of his day is still evident in these well-preserved works. The birds are defined with subtle modulations of delicate hues, and the simple yet monumental compositions combine flawless artistry with Robert's exceptional attention to scientific precision.



NICOLAS ROBERT (FRENCH, 1614-1685)

An Aloe with succulent, serrated leaves on a stem with four corymbs of red flowers

Pencil, watercolor and body color on prepared vellum, with pencil, gold and brown ink framing lines

Numbered: 38

ca. 1670

Vellum size: 16 1/2 x 12 in

Frame size: 27 x 22 1/8 in

\$28,000.

Provenance: Possibly Napoleon I and his second wife Marie-Louise



NICOLAS ROBERT (FRENCH, 1614-1685)

An aloe with succulent, serrated leaves and one corymb of a red flower

Pencil, watercolor and body color on prepared vellum, with pencil, gold and brown ink framing lines
ca. 1670

Vellum size: 17 x 12 1/2 in

Frame size: 27 x 22 1/8 in

\$28,000.

Provenance: Possibly Napoleon I and his second wife Marie-Louise



NICOLAS ROBERT (FRENCH, 1614-1685)

Untitled (Paddle cactus with a yellow bloom)

Pencil, watercolor and body color on prepared vellum, with pencil, gold and brown ink framing lines
ca. 1670

Vellum size 15 3/4 x 12 1/4 in

Frame size 27 3/8 x 24 in

\$28,000.



NICOLAS ROBERT (FRENCH, 1614-1685)

Untitled (Paddle cactus with red bloom)

Pencil, watercolor and body color on prepared vellum, with pencil, gold and brown ink framing lines

Annotated l.r. '43.', '65.'

ca. 1670

Vellum size 15 3/4 x 12 1/4 in

Frame size 27 3/8 x 24 in

\$28,000.



NICOLAS ROBERT (FRENCH, 1614-1685)

Untitled (Large Red flower)

Pencil, watercolor and body color on prepared vellum, with pencil, gold and brown ink framing lines
ca. 1670

Vellum size 17 1/4 x 12 3/4 in

Frame size 27 3/8 x 22 5/8 in

\$28,000.



NICOLAS ROBERT (FRENCH, 1614-1685)

Tulips

Pencil, watercolor and body color on prepared vellum, with pencil, gold and brown ink framing lines

ca. 1670

Vellum size: 16 3/4 x 12 1/2 in.

Frame size: 27 1/2 x 23 1/4 in.

\$18,000.



NICOLAS ROBERT (FRENCH, 1614-1685)
Flamingo (Phoenicopterus ruber) [The American Flamingo]
Pencil, watercolor and gouache, on vellum, with gold border
ca, 1675
Vellum size: 14 1/2 x 10 5/8 in Frame size: 20 1/2 x 24 3/4 in
\$250,000.

Provenance: Marcel Jeanson, Christie's 10 June 2000, lot 46.

The *Phoenicopterus ruber* is the only species of flamingo that naturally inhabits North America.



NICOLAS ROBERT (FRENCH, 1614-1685)

King Vulture (Sarcoramphus papa)

Pencil, watercolor and gouache, on vellum, with gold border
ca, 1675

Vellum size: 15 3/4 x 11 in Frame size: 20 1/2 x 24 3/4 in
\$75,000.

Provenance: Marcel Jeanson, Christie's 10 June 2000, lot 16.

Unlike other vultures, the king vulture is tremendously colorful, and Robert renders the head in perfect profile to display the vibrant array of vivid orange, yellow, red, and purple that adorns its featherless head and neck, as well as the piercing eye formed of concentric circles in black, white, and red. Found between Mexico and Argentina, the king vulture is highly independent, a characteristic Robert knowingly captures through its solitary stance, granting the august bird a noble composure befitting its regal name.



NICOLAS ROBERT (FRENCH, 1614-1685)

Blue Jay (Cyanocitta cristata)

Pencil, watercolor and gouache, on vellum, with gold border
ca. 1675

Vellum size: 12 x 13 1/4 in Frame size: 24 5/8 x 20 5/8 in
\$125,000.

Provenance: Marcel Jeanson, Sotheby's Monaco 16 June 1988, lot 113.

A North American blue jay shown with an open walnut shell and freshly pecked nut. This may be one of the earliest drawings of a North American bird appropriately paired with native American fauna.



NICOLAS ROBERT (FRENCH, 1614-1685)
Spoonbill (Platalea leucorodia) [Eurasian Spoonbill]
Pencil, watercolor and gouache, on vellum, with gold border
ca, 1675
Vellum size: 13 3/4 x 10 1/2 in Frame size: 20 1/2 x 24 3/4 in
\$85,000.

Provenance: Marcel Jeanson, Sotheby's Monaco 16 June 1988, lot 89



NICOLAS ROBERT (FRENCH, 1614-1685)
Female Northern Bobwhite (Colinus virginianus) [Virginia Quail]
Pencil, watercolor and gouache, on vellum, with gold border
ca. 1675
Vellum size: 12 x 13 1/4 in Frame size: 24 5/8 x 20 5/8 in
\$85,000.

Provenance: Collection of Marcel Jeanson

The northern bobwhite is native to the North American Atlantic coast from Virginia to northern Florida.



NICOLAS ROBERT (FRENCH, 1614-1685)
Domestic Variety of Mallard Duck (Anas platyrhynchos)
Pencil, watercolor and gouache, on vellum, with gold border
ca, 1675
Vellum size: 13 3/4" x 11 in Frame size: 20 1/2 x 24 3/4 in
\$125,000.

This fancily coiffed duck is descended from the domestic mallard and identified by a pouf of feathers growing out of back of its head. This crest is caused by a genetic mutation selected by duck breeders that causes a duck to be born with a gap in its skull, which is filled with a growth of fatty tissue. It's from this growth that the pouf of feathers sprouts.

CLAUDE AUBRIET (FRENCH, 1665-1742)

PEINTRE DU ROI TO LOUIS XIV 1707-1735

Claude Aubriet was a botanical illustrator at the Jardin du Roi in Paris. Joseph Pitton de Tournefort (1656–1708) noticed his work and commissioned him to illustrate his 1694 *Elémens de Botanique*. From 1700 to 1702, he accompanied Tournefort and Andreas von Gundelsheimer on an expedition to the Middle East. There he made drawings of historical sites and the region's flora. After returning to Paris, Aubriet continued his work with the botanists at the Jardin du Roi, contributing to *Les Vélins du Roi*. There, Aubriet worked in the workshop of Nicolas Robert and then under Robert's successor Jean Joubert (1643-1707). In 1707 Aubriet succeeded Jean Joubert as the royal botanical painter. He retired in 1735.

It is unknown when these works were painted; however, given the species included are of American birds, he was likely given the specimens once his skills were perfected to respect the unique nature of these exotics.



CLAUDE AUBRIET
(FRENCH, 1665-1742)

Glossy Ibis

Pencil, watercolor and gouache,
on vellum, with gold border

Inscribed lower right: 145
ca, 1675

Vellum size: 11 x 14 in.

Frame size 21 x 25 in.

\$28,000.



CLAUDE AUBRIET (FRENCH, 1665-1742)

Male Northern Cardinal

Pencil, watercolor and gouache, on vellum, with gold border

ca, 1675

Vellum size: 11 3/4 x 16 in.

Frame size 21 x 25 in.

\$28,000.

JEAN BAPTISTE OUDRY (FRENCH, 1686 -1755)

PAINTER-IN-ORDINARY OF THE ROYAL HUNT TO LOUIS XV

Though his father was a painter and art dealer, Jean Baptiste Oudry's first formal art training came from portrait painter Nicolas de Largillière. By about 1720, the young man concentrated on animals, hunts, and landscapes. He became a member of the Académie de Peinture et de Sculpture in 1719 and a professor there in 1743. From 1726, Oudry had great success designing tapestries. In 1734 he was named director of the Royal Beauvais Tapestry Manufactory, which he reestablished by bringing in artists like François Boucher.

Oudry painted for Marquis de Beringhen, hereditary master of the royal stables, and through this connection, was commissioned to produce the painting that made his reputation, *Louis XV hunting a deer in the Forest of Saint-Germain* (1730.) The King, who was passionate about the hunt, appointed Oudry Painter-in-Ordinary of the Royal Hunt, in which capacity he produced portraits of dead game, the day's kill. Oudry was granted a workshop in the Tuileries and an apartment in the Louvre. His splendid compositions earned him the position of director of the Gobelins Manufactory.

Oudry's talents and work for the court were widely known; he turned down offers to work for the Czar Peter the Great and the King of Denmark, preferring to remain in France, where he maintained a large studio of assistants.

While unsigned, these works are similar in brushstroke, tone, and quality of Oudry watercolor album at Harvard Art Museum, preparatory works for tapestries.



JEAN BAPTISTE OUDRY (FRENCH, 1686 -1755)

Raven

Black ink and watercolor on paper

Paper size: 7 3/4 x 12 in.

Frame size: 13 x 17 in.

\$8,000.



JEAN BAPTISTE OUDRY (FRENCH, 1686 -1755)

Raven, Nature Morte

Black ink and watercolor on paper

Paper size: 7 3/4 x 12 in.

Frame size: 13 x 17 in.

\$8,000.

JACQUES BARRABAND (FRENCH, 1767-1809)

PAINTER OF NAPOLEON & JOSEPHINE'S AVIARY

Jacques Barraband's watercolors of birds are masterpieces of French ornithological illustration. Barraband's most stunning compositions for Francois Levaillant's lavish and striking *Histoire Naturelle des Perroquets* remain icons of the ornithological painting of the late 18th and early 19th centuries.

Images of African birds were popular in early 19th-century France for their exoticism and general interest in Napoleon's campaigns in Africa. Apart from their undoubted beauty, they display a scientific accuracy that few ornithological artists have matched since. The meticulous hand-colored engravings in Levaillant's publications could not reach the delicate modulations of tone and color, the fine lines, and perfect draftsmanship of Barraband's original watercolors, which are exceptional in their richness and tonal variation. Each feather is described by dozens of parallel lines, providing remarkable detail and naturalistically textured color.

The key to Barraband's renown was his success as an illustrator of luxurious bird books. In addition to illustrating Francois Levaillant's *Histoire naturelle des perroquets* (1801-05), Barraband also executed the original watercolors for the ornithologist's *Histoire naturelle des oiseaux de paradis* (Birds of Paradise, 1801-06). These splendid watercolors demonstrate Barraband's unparalleled ability to render splendidly realistic images of exotic birds of all forms.

Barraband studied under Joseph Malaine (1745-1809), a flower painter to King Louis XVI, and afterward worked as a draftsman in the Gobelin Tapestry Manufactory, best known as a royal factory supplying the court of the French monarchs since Louis XIV. The artist exhibited at the Paris Salons of 1798 through 1806 and provided drawings at Sevres in 1806.

In addition, Barraband decorated the dining room in Napoleon's chateau at St. Cloud. Later, Empress Josephine purchased several gouaches of birds by the artist from the Salon of 1808 and commissioned paintings of extraordinary varieties found at the aviary of Malmaison.

These flawless watercolors demonstrate Barraband combined with a high order artistic ability, good taste, and a rare aesthetic sense.



JACQUES BARRABAND (FRENCH, 1767-1809)

Le Pignancoin, The Channel-Billed Toucan

Watercolor and gouache on paper

Signed: Barraband fecit

Paris, ca. 1800

Paper size app. 20 1/2 x 15 1/4 in

Frame size 30 7/8 x 25 3/4 in

\$350,000.

JACQUES BARRABAND (FRENCH, 1767-1809)

Le Pignancoin, The Channel-Billed Toucan

Watercolor and gouache on paper

Signed: Barraband fecit

Paris, ca. 1800

Paper size app. 20 1/2 x 15 1/4 in

Frame size 30 7/8 x 25 3/4 in

This watercolor is one of the eighteen toucans Barraband created for the dazzling monograph. We see here a life size representation of the Channel-billed Toucan (*Ramphastos vitellinus*), and before we discuss how Barraband portrayed this exotic species, it is interesting to see on a scientific level how the toucan is studied and described by the author. Levaillant mentions two names of the bird. *Le Pignancoin* is its name given by the natives of Guiana as it is derived from the toucan's cry. According to Levaillant, its current name *Le Toucan à Gorge Jaune* is incorrect since it describes the bird as having a yellow throat. Instead, it has white cheeks and throat that blends into a yellow-orange breast, an accurate observation by the ornithologist.

If we look at the other text and illustrations *Histoire Naturelle*, a couple of interesting scientific observations catch our eyes. The toucan family *Ramphastidae* includes five genera and over forty different species. They are native to the Neotropics, from Southern Mexico, through Central America, into South America south to northern Argentina. The genus with the biggest and most recognizable species is the *Ramphastos*. Eleven species within this genus are recognized and all have a black neck, wings, tail and underbelly. Most of them look very alike, except mainly for the color of the breast, skin around their eyes, rump and bill, which are predominantly brightly colored. Barraband illustrated eight of these *Ramphastos* in the monograph. Why these toucan species look so alike has two reasons. First of all, a very interesting phenomenon called mimicry is apparent in several toucan species. In evolutionary biology, mimicry is a similarity of one organism, usually an animal, to another that has evolved because the resemblance is selectively favored. A clear example of this mimicry can be seen between two large *Ramphastos* toucans, the White-throated Toucan (*Ramphastos tucanus*) and our Channel-billed Toucan (*R. vitellinus*). It might be that the Channel-billed Toucan species evolves to mimic and deceive the White-throated Toucan, which is the dominant interference competitor, in order to avoid attack by this dominant species. The only major difference is their songs: the larger white-throated toucan is a "yelper" while the slightly smaller Channel-billed Toucan is a "croaker". If they are not singing it can be very difficult to tell them apart, except by the bill proportions (the Channel-billed Toucan has a smaller bill relative to its head). Both toucans are apparent in Levaillant's monograph (compare white-throated Toucan and relatives: pl. 3, 4,5 with Channel-billed Toucan and relatives: pl. 6,7,8). Levaillant makes a remarkable observation. He denotes that Georges-Louis Leclerc, Comte de Buffon (1707-1788), whose *Histoire naturelle* was considered to be the greatest works on birds of his time, made an error in thinking that the birds are male and female counterparts, while they are actually very distinct species:

"Voici l'espèce de toucan que Buffon a confondu avec notre tocan, représenté planche 3 de ce volume, en considérant ce dernier comme la femelle du premier, et de telle sorte que la description qu'il en donne ne se trouve convenir ni à l'un ni à l'autre de ces deux oiseaux, qui bien certainement forment deux espèces très distinctes."

This differentiating in species is a very keen observation of the ornithologist, and only possible because Levaillant had connections in Holland and Paris, and so was able to access many bird collections which allowed him to compare numerous specimens.

The second reason for the complexity of differentiating these toucans is because even though three species of the "croakers" can clearly be distinguished from another, hybrids and varieties occur due to overlapping habitats (ill. 2). Therefore, till this day there is an ongoing discussion if certain "croakers" should be considered as a separate species or subspecies of the same species. In the eighteenth century, they were often described as being one, but in the *Histoire Naturelle*, multiple toucans with yellow-orange breasts are illustrated (plate 5, 6, 7 and 8). Levaillant's hypothesis was on point; according to the ornithologist, they are actually separate species, or at the very least subspecies with derivative chromatic variation of the Channel-

billed Toucan, and interbreeding may produce misleading color schemes. Only because of the meticulous descriptions, comparisons, measuring and naming all aspects of the toucan, and because of Barraband's highly detailed portraits of the birds, we can now identify the species and varieties in the watercolors. This is evident in the description of the Grand Toucan à gorge orange (pl. 5) where Levaillant compares the bird with our Channel-billed Toucan:

“Malgré les rapports qu’il y a entre cette espèce et celle du toucan gorge jaune de Cayenne, dont nous parlerons, je pense qu’ils ne doivent pas être confondus, et qu’ils forment, sinon deux espèces bien distinctes, au moins deux races constantes et permanentes dont chacune doit occuper une place séparée. (...) Je pense au reste, quelle que soit l’opinion des naturalistes, du public même à cet égard, qu’on ne me saura pas mauvais gré d’avoir donné ici la figure exacte d’un des plus beaux toucans connus, et qui, comparé à toutes les espèces qui s’en rapprochent le plus, offre une différence très marquée, qu’il n’étoit pas inutile de constater et de rapporter.”

If we look at how Barraband created the watercolor we see an incredibly beautiful and display a scientific accuracy few ornithological artists have been able to achieve. The meticulous hand-coloring displays delicate modulations of tone and color, fine lines, and perfect draftsmanship. Each feather has a depth, texture, and translucence, providing remarkable detail and naturalistic color. Indeed, the present work is exceptional in richness and tonal variation, as can be seen in the plumage in the cheeks, the smoothness of the bill, the richness of the orange-red breast and the structure on its feet. The velvety-soft feathers add to the bird's resplendent air; magnificently rendered, their pushiness is evoked through the artist's delicate brushwork and incredibly subtle gradations of color. Still, differences with this work of art and living toucans do occur. The issue Barraband and Levaillant had to contend with was the fact that the birds being studied were stuffed models. This explains why the bare, blue skin around the eye—so striking in the wilderness—is more subtly rendered in the image. When birds are mounted, these parts cannot be preserved or the colors tend to fade away rather quickly. Levaillant made an excellent observation in believing that the bare skin around the eyes is in fact blue, and therefore a bluish tint is visible in this watercolor.

Le Pignancoin is in all facets characteristic to Barraband's works of art, particularly in his later period. The bird conveys energy as if it is well alive, with a detailing that is hard to match, in terms of artistic and scientific purposes. That Levaillant and Barraband were able to produce such a fine example of the magnificent Channel-billed Toucan is thus a testament to the ornithologist's knowing eye and artist's exceptional talent, as well as the brilliance of this historic collaboration. (Description by Sandra van der Sommen)



JACQUES BARRABAND (FRENCH, 1767-1809)

Female Eclectus Parrot (Eclectus roratus vosmaeri)

Illustration for François Levaillant's *Histoire Naturelle des Perroquets*, Paris, vol 2 (1805)

Plate 126, Le Perroquet grand Lori, mâle.

Signed 'Barraband' lower center

Pencil, watercolor and gouache on paper

Ca. 1800

Paper size 20 5/8 x 15 1/8 in Frame size 30 1/4 x 25 1/4 in

\$290,000.

Provenance: Marcel Jeanson (1885-1942); sale ('Bibliothèque Marcel Jeanson Deuxième Partie Ornithologie'), Sotheby's, Monaco, 16 June 1988, lot 176 (illustrated in color on the catalogue cover).

The eclectus parrot is a parrot native to the Solomon Islands, Sumba, New Guinea and nearby islands, northeastern Australia and the Maluku Islands.

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The eclectus parrot is a parrot native to the Solomon Islands, Sumba, New Guinea and nearby islands, northeastern Australia and the Maluku Islands.

At the beginning of the nineteenth century, the explorer and ornithologist François Levaillant (1753-1824) created the then most compelling work on parrots, the *Histoire Naturelle des Perroquets*. The monograph was published by Levaillant between 1801 and 1805, comprised of two volumes and 145 plates. For the illustrations, Levaillant asked Jacques Barraband (1768-1809), as his bird watercolors were considered masterpieces of French ornithological illustration. Barraband was held to be one of the greatest bird illustrators of his time, impressing even Napoleon Bonaparte, who later became his patron.

Ornithological works had considerable appeal for educated readers, primed by several decades of writing which drew a symbolic connection between birds and 'sensitivity'. With *Histoire Naturelle des Perroquets* Levaillant focused solely on parrots, contributing vastly to the ever-increasing study of ornithology, a specialist field of natural history that had previously only been studied on a small scale. Combined with the discovery of new printing techniques, it met the new demand for beautifully produced works. This resulted in a monograph on parrots with outstanding comprehension, quality, and refinement. Levaillant's bird books with lavishly colored illustrations formed a legacy hardly matched in the history of ornithological publication.

This watercolor is a lovely depiction of the vibrantly colored Eclectus parrot (*Eclectus roratus*, Müller 1776). This medium-sized parrot can be found in the Melanesia region and northeastern Australia. The Eclectus is a very unusual genus in the parrot family and has puzzled scientists for centuries. Of all parrots, the Eclectus parrot is the most sexually dimorphic. The colors of the plumage contrast vastly, which is such an oddity that it caused incorrect descriptions of the birds for decades. The males have a bright coral and yellow upper bill, red flanks, and mostly bright emerald green plumage. As for the females, they have virtually a complete opposite color scheme; a black bill and a predominately red coloration of varying shades, and most subspecies have beautiful blue or lavender-purple breast feathers. Even the eye color of the genders differs (ill. 1). Their head and breast feathers look like silky hair which makes them, combined with their bright colors, uniquely beautiful. Males and females differ so much that they were long thought to be different species. The first males were described by P. L. S. Muller in 1776. Even great naturalists like John Gould were tricked for a long time. It was not until 1874 that males and females of this species were finally united under the same name.

The Eclectus has an unusual and complex breeding culture, resulting in communal breeding, where uncles and aunts help rear young in a group family situation. Unique to this family of parrots, they are polygamous and polygynandrous. Their breeding strategy could be the reason for the sexual dimorphism. Presumably, the female is so vividly colored because she stays in her nest for up to 11 months out of the year and her bright plumage helps the males locate her. She rarely leaves her nest and is totally dependent on the males to feed her throughout the year. The males, being primarily green, blend in with the forest as they travel from nest to nest in hopes that one of the females may select him as a mate. Eclectus parrots are very intelligent birds and are classified among the top three parrots for talking ability, rivaling the African Grey and Amazon parrots. They have an empathetic nature and a laid-back personality that makes them very favorable as pets.

In his monograph, Levaillant included three *Eclectus* parrots; le Perroquet grand Lori and two other varieties of the species. Currently, nine subspecies of *Eclectus* parrots are recognized. The female on this watercolor has a lavender colored breast and a yellow vent and underside of the tail, therefore it can be identified as the *Eclectus roratus vosmaeri*. The Vosmaeri's *Eclectus* is found in the northern and central Moluccas with the island of Halmahera having the dominant population. As noted before, naturalists have misgendered these birds in the past. In this case, Levaillant thought the bird to be a male. Due to his connections with the upper class of Holland and Paris, Levaillant was able to see multiple specimens of these birds, such as those of the renowned Dutch collector Jacob Temminck (1748-1822). Levaillant owned a specimen as well until he let it become part of the cabinet of the Jardin des Plantes.

With the *Eclectus* parrot, Barraband was able to portray a bird with an incredible beauty along with scientific accuracy that few ornithological artists have been able to achieve. The meticulous hand-coloring displays delicate modulations of tone and color, fine lines, and perfect craftsmanship. Its plumage has a richness, texture, and translucence, providing remarkable detail and incredibly subtle gradations of color. By painting the branch in a looser manner, he created a contrast that makes the bird itself seem more detailed. Indeed, the featured work is exceptional, as can be seen in the bright colors of the plumage, the smoothness of the dark bill, and the excellent manner in which the feet are drawn. Le Perroquet grand Lori is emblematic of Barraband's works of art, particularly in his later period. Therefore, it is no wonder it was on the cover of the Sotheby's 1988 auction catalog, with the sale of many of the greatest ornithological watercolors from the library of Marcel Jeanson (1885-1942). Later on, this work of art was in the possession of James Oswald Fairfax, a passionate connoisseur whose interest in the fine and decorative arts spanned eras, cultures, and continents. The birds pose is serene, elegant, but it simultaneously looks at the beholder as if it is keeping an eye on him. It perfectly reflects the calm yet intelligent nature of the *Eclectus* parrot. Levaillant and Barraband's ability to produce such a fine example of this vibrantly colored parrot is a testament to the ornithologist's knowing eye and the artist's exceptional talent, as well as the brilliance of this historic collaboration. (Description by Sandra van der Sommen)



JACQUES BARRABAND (FRENCH, 1767-1809)
"Magnificent Riflebird (*Ptiloris Magnificus*)"

Watercolor and gouache over black chalk on paper

Signed in brown ink, below the branch: 'Barraband' and bears numbering in pencil, lower right: No 16.

Paper size: 20½ x 14 7/8 in
\$90,000.

Provenance: Marcel Jeanson (1885-1942), sale of his collection, Monaco, Sotheby's, 16 June 1988, lot 223;
with W. Graham Arader, New York

The magnificent riflebird, be found in the rainforests of western New Guinea, has an ostentatious courtship display. This bird exhibits on a 'dancing perch'. During his presentation, the male fully extends his wings and raises his tail; he jerks upward while swinging his head from side to side, showing off his metallic blue-green breast shield, and producing a distinctive "woosh" sound as he flaps his wings.



JACQUES BARRABAND (FRENCH, 1767-1809)

Promerops promerops mâle

Graphite, watercolor and gouache on vellum, heightened with gum arabic
ca. 1800

Vellum size: 14 1/2 x 20 in Frame size: 24 x 31 1/4 in
\$58,000.

Promerops, otherwise known as sugarbirds, are native to South Africa.



ANTOINE PIERRE MONGIN (ATTR.)
*View of the Gardens and Facade of the Chateau de Malmaison,
near Paris, with Napoleon and Josephine strolling in the foreground*
Gouache over black chalk, after 1799
18 7/8 x 26 1/2 in.
\$85,000.

Exhibition history: "Public Parks, Private Gardens: Paris to Provence", Metropolitan Museum of Art, NY, March 12 - July 19, 2018 (exhibition label attached on the back of the frame)

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Attributed to Antoine-Pierre Mongin (1761-1827) the present *View of the Gardens and Facade of the Chateau de Malmaison* is remarkable not only for its accomplished use of gouache paint- in itself a hard-to-master medium - but also for its subtle transcending the boundaries of landscape scenes. It was exhibited at the Metropolitan Museum of Art's 2018 show "Public Parks, Private Gardens: Paris to Provence" where it occupied a central position in its dual characteristics of being a private or essentially intimate view of a public setting. Herein lies much of its effectiveness.

Indeed, by introducing the strolling figures of Napoleon and his wife Josephine, Mongin elevates their status from mere staffage to the hidden protagonists of the painting. Indeed, he inverts the hierarchy governing the compositional setup of the landscape tradition as inherited from the Baroque tradition of Poussin, Claude, and others.

The staffage figures are not meant to serve the general aesthetics of the scene, but rather the other way around: the idyllic setting of Malmaison and its gardens gain their significance from the presence of Napoleon and Josephine. This makes the present view with its reduced dimensions of only 18 7/8 x 26 1/2 inches an intimate piece that was executed for the Empress herself.

An old label on the verso suggests this connection by stressing Josephine's ownership of Malmaison: "Le Chateau de Malmaison appartenant a l'Imperatrice." Josephine Bonaparte had purchased the palace which is located only eight miles west of Paris in 1799. Having spent 225,000 francs on the premises, a far greater sum would be needed for the decoration and furnishing of the house, including the beautification of the gardens.

The gardens allowed the Empress to indulge her love for botany and her role as a patron to master painter Joseph Pierre Redoute immediately comes to mind. Indeed, she began a collection of flowers and plants which included examples from her family's estate in the West Indies, Kew Gardens in England and the Jardin des Plantes in Paris. Along with the almost two hundred new species grown on the estate, the garden was famed for containing over two hundred and fifty varieties of roses. Mongin thus gives a rare glimpse into both the private life of Josephine and the appearance of Malmaison and its gardens before they fell into disrepair at the Empress' death. The pavilion in the painting's background can still be seen today.

Antoine-Pierre Mongin thus created a "paysage historié" - analogous to the established hybrid of the "portrait historié". It gains its significance through its connection with historical figures; on a formal plan, this connection is realized through the interplay of colors and Josephine's ownership of Malmaison, for example, is demonstrated by according the pale blue of her robe to the general tone of the house and its awning.

Mongin, who studied at the Académie des Beaux-Arts in Paris and exhibited at the Salon between 1791 and 1824, is represented in the collections of major European and American institutions. Rarely though is his touch more painterly and subtle than in the present view of Malmaison which remains an intimate masterpiece of the French Empire. (Description by Bob Dieschburg)

PIERRE-JOSEPH REDOUTÉ (BELGIAN, 1759-1840)

DRAUGHTSMAN AND PAINTER TO THE QUEEN'S CABINET, MARIE-ANTOINETTE, PAINTER DE VÉLINS DU ROI, & BOTANICAL PAINTER TO EMPRESS JOSEPHINE AT MALMAISON

Pierre-Joseph Redouté is unquestionably the best-known botanical illustrator of any era. His work seems to demand the invention of lofty praise. A critic, writing of the 1804 Salon exhibition, noted that Redouté's "six paintings of flowers executed in watercolor for H. M. the empress ... are realistic and beautifully painted, ... perfectly imitating nature." He concluded, "The delicacy, exactitude, and elegance of the brushwork gives them great merit." Vivant Denon, Director of Museums under the Empire, stated that Redouté's gouaches were "masterpieces," and the artist was similarly described both as the "Rembrandt" and the "Raphael" of flowers by nineteenth-century writers. It is thus unsurprising that Redouté occupies a central position in the development of European floral art, contributing to both the artistry and scientific advancement of botanical study.

Born into a family of artists in the Belgian Ardennes, Redouté's talents were recognized and encouraged from an early age. His Flemish origins were significant to his development as a botanical painter, for it was in the Netherlands that the genre truly flourished. The eventual recognition of still life painting in France was primarily due to the arrival of Dutch artists, such as Gerard van Spaendonck and Redouté, who popularized the field.

In 1782, Redouté arrived in Paris; his entrée eased by his brother, Antoine-Ferdinand, who had already established himself in the city and had achieved some success as a decorative painter. Redouté was quickly attracted to the greenhouses of the royal Jardin des Plantes, and it was during a drawing expedition to the Jardin that he enjoyed a chance meeting with the noted amateur botanist and collector of rare plants, L'Héritier de Broutelle. L'Héritier taught Redouté about the dissection of flowers and their scientific representation and commissioned him to participate in the illustration of his *Stirpes novae*. This was a crucial turning point in Redouté's career, increasing the young artist's interest in the science of floral painting and leading to his involvement as a founding member of the Linnéan Society of Paris. His institutional affiliation brought him the position of the painter to the Cabinet of Marie-Antoinette, allowing him access to the Trianon gardens and providing an introduction to Gerard van Spaendonck, Flower Painter to the King. This master was to teach Redouté the technique of painting on vellum, and in ca. 1875, he produced several works for the famous Vélins du Roi under Spaendonck's direction. By his own account, his student's work was more exceptional than his own.

Redouté had, as pupils or patrons, five queens and empresses of France, from Marie-Antoinette to Joséphine's successor, the Empress Marie-Louise. His devotion to botanical illustration was secured during the French Revolution when the competition of 1793 determined that he would continue the botanical illustrations for the Vélins, thus succeeding Spaendonck. Despite many changes of regime in this turbulent epoch, he worked without interruption, eventually contributing to over fifty books on natural history and archeology. However, his masterpieces were those completed at Malmaison for the Empress Joséphine.

Joséphine turned to Pierre-Joseph Redouté to record the unique specimens at Malmaison. He supplied 120 plates for Ventenat's two-volume *Jardin de la Malmaison*, published between 1803 and 1805, a further 52 plates for Aimé Bonpland's 1812 *Description des plantes rares cultivées à Malmaison*, among other illustrated botanical publications. However, his masterpieces were *Les Liliacées* and *Les Roses*.

A SELECTION OF ORIGINAL WATERCOLORS FOR LES LILIACÉES

Provenance: Acquired from the artist by the Empress Joséphine; Prince Eugène de Beauharnais; by descent through the Dukes of Leuchtenberg; Bibliothèque Eugène de Beauharnais; Braus-Riggenbach and Ulrico Hoepli sale, Zurich, 23 May 1935 (Lot 82); Erhard Wehye; Private trust; Sotheby's sale, New York, 20 November, 1985; and W. Graham Arader III.

Literature: Peter & Frances Mallery, *A Redouté Treasury: 468 Watercolors from Les Liliacées of Pierre-Joseph Redouté*, New York, 1986; William P. Watson, "Il Raffaello dei fiori" in *KOS* (March, 1986), 3:10-23.

Les Liliacées recorded 486 plants from the gardens at Malmaison. This ambitious task was published in eight folio volumes, taking fourteen years to complete and requiring the assistance of three botanists and eighteen engravers. Some of the watercolors for this landmark work presented here.

The title of *Les Liliacées* is deceptive as it was a work of much broader scope than merely the Liliaceae family, which accounts for approximately half of the illustrations. What unites all the plant images, and what was of unimaginable importance to botanists, was their inability to be preserved and dried in herbaria. Redouté's work was the first to provide accurate and detailed drawings of a group of plants that would not otherwise be easily obtainable for study. Redouté's pencil studies, placed at the bottom of the main illustrations, record the anatomical features of each species so that each flower can be identified with precision and cultivated to perfection. It should be stressed that Redouté was not a botanist. He did not create a written plant description of the main illustrations, record the anatomical features of each species so that each flower can be identified with precision and cultivated to perfection. The accompanying commentary was by noted botanists: Augustin-Pyramus de Candolle, François de la Roche, and Alire Raffenu-Delile. Nevertheless, his watercolors were so detailed that they were invaluable sources of study.

While the published stipple engravings for *Les Liliacées* are stunning works in their own right, they cannot capture the great and subtle beauty of his original watercolors for *Les Liliacées*. Redouté created these watercolors as models for the stipple engravings in his landmark work on lilies. However, the delicate and richly colored watercolors have clarity of line and modulation of tone that even the beautiful stipple engravings could not attain. Mostly renowned for his engraved works on paper, only in the watercolors is the full extent of Redouté's mastery and sensitivity clear.

He chose to work on vellum, a high-quality parchment made from calf's skin, with a somewhat grainy surface that has to be 'pounced' before painting to make it smooth. Vellum must also be stretched on a piece of cardboard while working, for it is susceptible to humidity and creases easily. While more challenging to prepare than paper, its whiteness and its matt appearance gives vellum its reputation and aided Redouté in his manipulation of light and shade to provide such volume and immediacy to the plants that they seem to bloom right before our eyes. Moreover, he makes full use of the whiteness of the vellum material to create classical "portraits," which lack backgrounds or settings, the majestic simplicity of the compositions allowing the viewer to focus without distraction on the beauty and delicate complexity of the plants themselves.

What remains remarkable about Redouté's watercolors for *Les Liliacées* is that they have remained clean and fresh, particularly when it is considered that they were used as models by the engravers and the colorists. Extra care was likely taken because their ultimate destination was the collection of the Empress Joséphine. It is also probable that the mirror system used by the engraver to transfer the image also aided in their salvation from exposure to dirty thumbprints or paint splashes. Unlike other engraved publications that show the artist's original studies in reverse, Redouté insisted that each plant represent precisely what was observed. Thus, the engraver's studio was equipped with an elaborate system of mirrors, to permit each craftsman to view the artist's drawing in reverse. The technique had the added advantage of separating the vellum from continuous workshop handling.



PIERRE-JOSEPH REDOUTÉ (BELGIAN, 1759-1840)

Watercolor for plate 23: "Florentine Iris" *Iris Florentina*

Prepared for *Les Liliacées* ca. 1802-1816

Watercolor and graphite on vellum

Completed: ca. 1802-1816

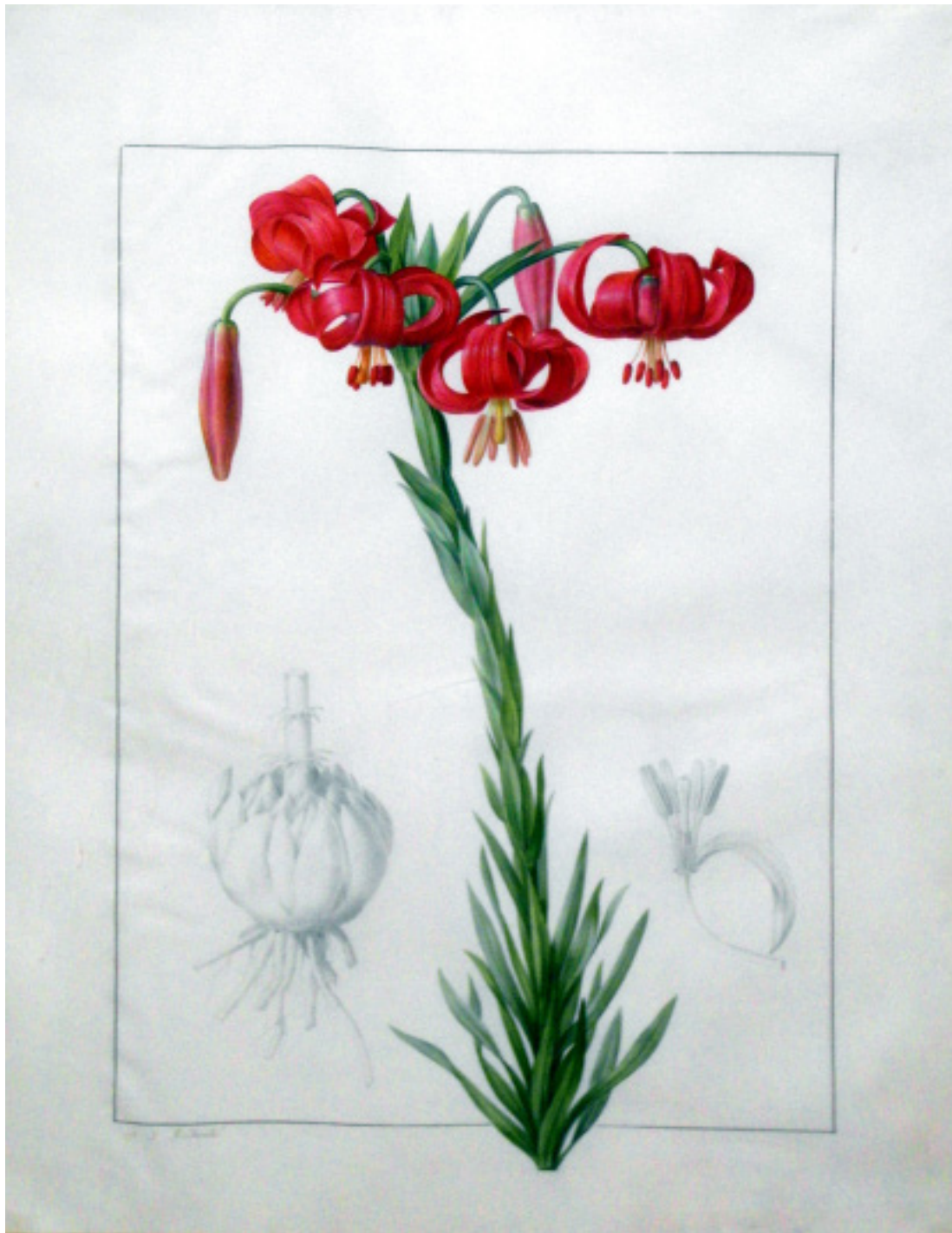
Vellum size: 18 1/2 x 13 3/8 in. Frame size: 28 1/2 x 23 1/4 in.

Signed lower left: P. J. Redouté

\$275,000.

Country of origin: This species is of unknown and probably hybrid origin.

"This plant is native to southern Europe, and is also found in Barbary. It is cultivated for the ornament of gardens. It is easily propagated by young plants growing from the root." [*Cette plante est originaire du midi de l'Europe, et se trouve aussi en Barbarie. On la cultive pour l'ornement des jardins. Elle se multiplie facilement par les jeunes pieds qui poussent de la racine.*](Augustin-Pyramus de Candolle, *Les Liliacées*, Paris 1802-1816)



PIERRE-JOSEPH REDOUTÉ (BELGIAN, 1759-1840)
Watercolor for plate 7: "Red Lily" *Lilium pomponium*
Prepared for *Les Liliacées* ca. 1802-1816
Watercolor and graphite on vellum
Completed: ca. 1802-1816
Vellum size: 19 x 13 1/2 in. Framed size: 28 x 22 1/2 in.
Signed 'P.J. Redouté' lower left
\$250,000.

Country of Origin: Southern central Europe (maritime Alps of France and Italy).

"The pompon lily is native to the Pyrenees and Siberia. It adorns gardens, where it is widespread and blooms in summer." [*Le lis pompon est originaire des Pyrenees et de Siberia. Il fait l'ornament des jardins, ou ils est tres-repandu et ou il fleurit en etc.*] (Augustin-Pyramus de Candolle, *Les Liliacees*, Paris 1802-1816)



PIERRE-JOSEPH REDOUTÉ (BELGIAN, 1759-1840)
Watercolor for plate 3: "Plantain Lily" *Hemerocallis Japonica*
Prepared for *Les Liliacées* ca. 1802-1816
Watercolor and graphite on vellum
Completed: ca. 1802-1816
Signed 'P.J. Redouté' lower left
Vellum size: 18 3/4 x 13 1/2 in. Frame size: 28 1/2 x 23 1/4 in.
\$175,000.

Country of Origin: East Asia (China; in Japan introduced later according to Ohwi 1965, *Flora of Japan*). Named for the Australian medical doctor (personal physician of the Emperor) and botanist Nicolaus Thomas Host (1761-1834).

"This plant is original from Japan. It is grown in botanical gardens, and it is beginning to spread to those of amateurs. It is multiplied by the division of its roots. It should be placed in the greenhouse." [Cette plante est originale du Japon. On la cultive dans les jardins botanique, et elle commence a se répandre dans ceux des amateurs. On la multiplie par la division de ses racines. Elle doit être placée dans la serre chaude.] (Augustin-Pyramus de Candolle, *Les Liliacées*, Paris 1802-1816)



PIERRE-JOSEPH REDOUTÉ (BELGIAN, 1759-1840)

Watercolor for plate 106: "Blue Plantain Lily" *Hemerocallis Coerulea*

Prepared for *Les Liliacées* ca. 1802-1816

Watercolor and graphite on vellum

Completed: ca. 1802-1816

Vellum size: 18 3/8 x 13 in. Frame size: 27 1/4 x 21 1/2 in.

\$175,000.

Country of Origin: East Asia (China). Apparently no longer considered as indigenous in Japan as often cited. Named for the Austrian medical doctor (personal physician of the Emperor) and botanist Nicolaus Thomas Host (1761-1834).

A SELECTION OF ORIGINAL WATERCOLORS FOR *LES ROSES*

These exceptional watercolors are notable examples of Redouté's achievements as a botanical painter relating to one of his most celebrated projects, *Les Roses*.

The rose-mania in France in the early years of the nineteenth century is far less known than the tulip-mania of the seventeenth century. The French aristocratic association with this flower began with Madame de Pompadour, and after the revolution, the Napoleonic dynasty and subsequent royal families devoted themselves to the rose. As a result, rose gardens and rose decorative motifs became very popular, appearing on furniture and porcelain, woven into fabrics, women wore roses in their hair or garlands of roses in their hands; roses seemed everywhere.

Empress Josephine acted as a catalyst for the development and introduction of new roses at her estate Malmaison. Josephine introduced roses into the garden collection in 1804, many of which were wild varieties. Empress did not arrange her roses formally but instead grew them in pots in glasshouses or spread in loose collections throughout the garden. This manner reflected a nineteenth-century trend away from formal gardens toward a more English style of gardening.

Although Joséphine died three years before the publication of *Les Roses*, it was the unparalleled collection of roses on her estate at Malmaison that provided the artist Pierre-Joseph Redouté with inspiration. The watercolor paintings and stipple-engraved plates prepared for *Les Roses* have been the most recognized aspect of the series, but the text remains valuable as well. The text accompanying each image was written by Claude Antoine Thory (French, 1759-1827). Thory was an ardent botanist who shared with Redouté a great love of roses; the two had neighboring estates around 1814. One of the aims of *Les Roses* was to highlight unique cultivars of roses. Other botanists are mentioned in Thory's text but often as a way to disparage their research or surpass their variety. This was a two-prong effort in that both botanists and artists could set *Les Roses* apart as outdoing competing publications while also bolstering the importance of the gardens from which each specimen was procured. Specimen roses were procured from the gardens at Malmaison, collections of Thory, and other collections around Paris. The scientific details provided by Thory remain of great importance to art historians and botanists alike.



PIERRE-JOSEPH REDOUTÉ (BELGIAN, 1759 – 1840)

“Rosa Tomentosa” (Tomentose Rose)

Prepared for *Les Roses* (1817-1824)

Watercolor over traces of black chalk on vellum

Signed in pen and brown ink, lower left: P. J Redouté

Vellum size: 15 ¼ x 10 ½ in.

Frame size: 27 ½ x 22 ¼ in.

\$90,000.

Country of origin: Wild rose that can be found across Europe through to the Caucasus and the Middle East; shrub about 6 feet tall, with thick, straight or arched thorns.

Thory's text regarding "Rosa Tomentosa" gives a visual assessment noting its pale pink petals and "fruits of an ovoid form," but makes sure to distinguish the variety from those seen by other botanists. Writing that this particular flower was discovered by the Empress Josephine's painter Redoute, quite near his home in Meudon,

"[while] it is common in the forest of Fontainebleau, it is Mademoiselle Josephine's Redoute who discovered it, in 1817, within a radius closer to Paris, to the forests of Meudon, near the pheasantry; Until that time the variety had escaped the searches of M. Thuillier, or, perhaps, this skillful classifier has seen in this Rosier a variety of R. Villosa." (Claude Antoine Thory, *Les Roses*, Paris: 1817-1824, 39-40)



Accompanying stipple-engraving from *Les Roses*, Paris: Firmin Didot, 1817-1824.
Hand-colored stipple engraving



PIERRE-JOSEPH REDOUTÉ (BELGIAN, 1759-1840)

“Wild Roses”

Watercolor over pencil on vellum

Vellum size: 7 x 6 9/16 in.

Frame size: 17 1/8 x 16 9/16 in.

Signed and dated in pencil, lower center

\$40,000.



PIERRE-JOSEPH REDOUTÉ (BELGIAN, 1759-1840)

“Yellow rose and carnation”

Watercolor and graphite on vellum

Vellum size: 7 5/8 x 6 3/8 in.

Frame size: 18 x 16 1/4 in.

\$40,000.



PIERRE-JOSEPH REDOUTÉ (BELGIAN, 1759-1840)

“*Hibiscus heterophyllus*”

Watercolor over pencil on vellum

Vellum size: 17 x 13 1/2 in. Frame size: 24 1/2 x 18 7/8 in.

Signed ‘PJ Redoute’ lower left and titled ‘*Hibiscus heterophyllus*’ at center
\$85,000.

This image of the native rosella, a hibiscus that grows in New South Wales and Queensland, is an alternate composition for this plant specimen. The final image in *Jardin de la Malmaison* illustrates the pink variety; the plant’s center is a dark center and blooms in several petal shades, including white, pale pink, and yellow.

The plant was described in *Jardin de la Malmaison* by Étienne Pierre Ventenat:

“A very tall shrub, native to New Holland, cultivated from seeds brought back by Captain Hamelin. It spends the winter in the orangery and flowers in late spring.”

From 1800-1803, Captain Jacques Félix Emmanuel Hamelin and Captain Nicolas Baudin journeyed on a scientific expedition exploring the South Seas. While the voyage was intended as a scientific exploration of New Holland and the charting of the unknown southern coastline, it returned France the most extensive collection of plants, animals, and seeds from New Holland and Timor that Europe had ever seen, directly to Josephine’s garden.



PIERRE-JOSEPH REDOUTÉ (BELGIAN, 1759-1840)

"Arum" Arun Amboiseuse

Watercolor over pencil on vellum

Signed 'P. J. Redouté' and dated lower left and dated
1813

Vellum size: 19 x 14 in.

Frame size: 25 x 20 in.

Provenance: Ambassador and Mrs. Joseph Verner Reed

Signed 'PJ Redoute' lower left

\$75,000.

Dracunculus vulgaris or dragon arum is native to the Balkans and Eastern Mediterranean

BALDASSARE CATTRANI (ITALIAN, FL. 1776-1810) COMMISSIONED BOTANICAL ARTIST, THE EMPRESS JOSEPHINE

Nearly unparalleled in terms of depth and quality, Baldassare Cattrani's watercolors are masterpieces of the highest order. An opportunity to acquire works by this gifted and as yet shockingly underrated Italian artist should not be overlooked.

Cattrani was Roman by birth and a contemporary of Pierre-Joseph Redouté. Not only did he gain permission to study and paint in Padua's legendary botanical garden from esteemed directors Giovanni Marsili and Giuseppe Antonio Bonato, but he also won highly prized commissions from Empress Joséphine.

The apex of Cattrani's magnificent oeuvre are the works painted for Empress Josephine around 1806 when she was greatly expanding the gardens at her estate Malmaison. Scholar Lucia Tongiorgi Tomasi found that Cattrani and other invited artists painted Josephine's magnificent collection of flowers. Pierre-Joseph Redoute was there in 1806, too, preparing his voluminous work *Les Liliacees* (1802-16).

At the death of the Empress, the Cattrani and Redouté albums were inherited by her son, Prince Eugène de Beauharnais, later Duke of Leuchtenberg (1781-1824). They remained with his descendants until 1935. The Beauharnais collection of books and manuscripts sold at the Braus-Riggenbach and Ulrico Hoepli sale in Zurich, on May 23, 1935. Lot 17 was described as:

"Cattrani, Baldassare. Collection Botannique (Collection of Botany.) Collection of 1640 original watercolors, painted on vellum and representing flowers and plants. Size of leaves: 53.5 x 38 cm. 24 volumes. Painted in 1806. In folios... Magnificent work of botany. Each leaf is framed by a double black net and bears the name of the plant below, in some volumes this has been omitted. The first volume contains several watercolors painted on paper and in general those of this volume have a little suffice by the humidity. The watercolors are executed with great taste and care and the artist was able to fix with his brush the brilliance of the colors and the nuances that we admire in flowers. As the liliacees of Redoute, this work also was painted in Malmaison on the orders of the Empress Josephine." [Translated]

Based on the dimensions and description in the 1935 catalog, and stylistic relationships between known works, it can be deduced that the collection of paintings offered here come from the same vital group of manuscripts commissioned by Josephine and subsequently owned by Beauharnais. Other works from this superb collection can be found at Oak Spring Library, Dumbarton Oaks, and the library of the botanic garden at Padua.



BALDASSARE CATTRANI (ITALIAN, FL. 1776-1810)

“*Ricinus communis*” (Castor bean plant)

From a *Collection Botannique*

Watercolor on vellum, with border, double-ruled in black ink
c. 1809

Sheet size: 20 ½ x 14 ¾ in Frame size: 28 ¼ x 20
\$25,000.

Provenance: Acquired from the artist by the Empress Joséphine; Prince Eugène de Beauharnais; by descent through the Dukes of Leuchtenberg; Bibliothèque Eugène de Beauharnais; Braus-Riggenbach and Ulrico Hoepli sale, Zurich, 23 May 1935 (Lot 17); Private Collection; W. Graham Arader III.

The *Ricinus communis* seed is the castor bean, which, despite its name, is not a true bean. Castor is indigenous to the southeastern Mediterranean Basin, Eastern Africa, and India, but is widespread throughout tropical regions (and widely grown elsewhere as an ornamental plant.)

The name *Ricinus* is a Latin word for tick; the seed is so named because it has markings and a bump at the end that resemble certain ticks. The common name “castor oil” probably comes from its use as a replacement for castoreum, a perfume base made from the dried perineal glands of the beaver (castor in Latin). It has another common name, palm of Christ, or *Palma Christi*, that derives from castor oil’s reputed ability to heal wounds and cure ailments.



BALDASSARE CATTRANI (ITALIAN, FL. 1776-1810)

24. "Tradescantia Virginia" (Dayflower, Spiderwort)

From a *Collection Botannique*

Watercolor on vellum, with border, double-ruled in black ink

Titled in ink 'Tradescantia Virginia'

c. 1809 Sheet size: 20 1/2 x 14 3/4 in Frame size: 28 1/4 x 20
\$28,000.

Provenance: Acquired from the artist by the Empress Joséphine; Prince Eugène de Beauharnais; by descent through the Dukes of Leuchtenberg; Bibliothèque Eugène de Beauharnais; Braus-Riggenbach and Ulrico Hoepli sale, Zurich, 23 May 1935 (Lot 17); Private Collection; W. Graham Arader III.

Tradescantia virginiana, the Virginia spiderwort, is the type species of *Tradescantia* native to the eastern United States. The genus, "Tradescantia," pays homage to John Tradescant, and the epithet to a location: Virginia. Botanists were active in gathering North American plants from the very founding of the New World colonies, and the Tradescant family played a pivotal role in the knowledge and import of American plants to Britain. John Tradescant the elder (b. 1570) was the greatest gardener of his day. He introduced to Britain a number of new, strange, and exotic trees, including the tulip, at his garden near Lambeth Palace, the official residence of the Archbishop of Canterbury.

In 1609, Tradescant provided funds for Captain Samuel Argall to find the shortest route from England to Jamestown, Virginia. Later, in 1616, he was also a shareholder in a plan for a Virginia plantation led by the Captain. Author Mea Allan believes that John Tradescant, the younger went along on the trip and sent plants back. One plant sent back was Spiderwort, which bears his name: *Tradescantia virginiana*. He named 40 North American plants in his garden-list of 1634 and credited with being the first to grow: the Virginia Creeper (*Parthenocissus quinquefolia*), *Aquilegia canadensis*, *Aster tradescantii*, *Rudbeckia laciniata*, *Tradescantia virginica*, and, possibly *Robinia pseudo-acacia*. It has been said the family also brought back the first lilac, gladioli, lupins, the pomegranate, the hypericum, and many crocuses.



BALDASSARE CATTRANI (ITALIAN, FL. 1776-1810)
"Solanum campechiense"

From a *Collection Botannique*

Watercolor on vellum, with border, double-ruled in black ink

c. 1809

Sheet size: 20 ½ x 14 ¾ in Frame size: 28 1/4 x 20

\$25,000.

Provenance: Acquired from the artist by the Empress Joséphine; Prince Eugène de Beauharnais; by descent through the Dukes of Leuchtenberg; Bibliothèque Eugène de Beauharnais; Braus-Riggenbach and Ulrico Hoepli sale, Zurich, 23 May 1935 (Lot 17); Private Collection; W. Graham Arader III.

Solanum campechiense (Redberry Nightshade) is a species of plants in the family nightshades. It is native to Puerto Rico and the contiguous United States.

PANCRACE BESSA (FRENCH, 1772-1835)

PEINTRE DES FLEURS, VELINS DU ROI

Pancrace Bessa was among the artists employed by the French court to paint prized flora and fauna. He is primarily known for his botanical watercolors and many published illustrations that showed great facility in representing animals and birds.

Born in Paris in 1772, Pancrace Bessa studied at the Muséum National d'Histoire Naturelle with two court painters: Gerard von Spaendonck and Pierre Joseph Redouté. He is considered one of the most talented painters of his day and was a regular exhibitor at the Paris Salons between 1806 and 1831. Through the connections he made at the Muséum, Bessa was appointed as a peintre des fleurs to portray rare plants in painting and worked on the French royal collection of watercolors on vellum, known as the Velins du Roi, from 1823 - 1835. His talent also garnered teaching opportunities, students included the Duchess du Berry, the daughter-in-law to Charles X.

Bessa most well-known works are those prepared publications by the leading French botanists, horticulturists, and agriculturists, portraying new fruits, flowers, and trees from the Americas, Africa, Asia, and Australia. In some instances, he was the sole illustrator, and for others, he collaborated with talented artists such as his teacher Pierre-Joseph Redouté.



PANCRACE BESSA (FRENCH, 1772-1835)

An owl with its prey

Watercolor and gouache on paper heightened with gum arabic

Signed: P. Bessa - paris

ca. 1825

Paper size: approx. 25 x 27 1/2 in. Frame size: 30 1/4 x 32 7/8 in.

\$185,000.

This finely executed work displays Bessa's remarkable talent as a painter. The expertly rendered detail is combined with an exceptional richness of color and texture to produce beautiful and compelling work. He conveys the incredible strength of the owl through the depiction of its mighty talons and yet gives a remarkable degree of movement to his subject as the owl appears startled and ready to take flight. Bessa's watercolor is both a technical tour de force and a highly engaging work of art.

Birds of prey and night-birds appear in drawings as early as the fifteenth century and the fascination with these species continued into the nineteenth century. Interest in owls, in particular, was probably the result of their mythological and allegorical significance, representing the attribute of wisdom.

King Charles X commissioned the artist Pancrace Bessa to illustrate the French botanical journal "L'Herbier général de l'amateur" ("General Herbal for the Amateur"). Between 1810 and 1826, Bessa painted 572 watercolors for the publication which so impressed the King that he presented them to his daughter-in-law, and Bessa's pupil, the Duchesse de Berry as a New Year's Day gift in 1826. The collection remained intact until 1947 when the group was dispersed at an auction.



PANCRACE BESSA (FRENCH, 1772-1835)

Eugenie Jamrosade or Rose Apple

Watercolor over faint pencil sketching, within a gilt and ink-ruled border, signed "P. Bessa"
and with contemporary manuscript numeration lower right on vellum

Vellum size: 10 3/8 x 8 1/4 in Frame size: 21 1/2 x 19

\$7,000.

Provenance: Charles X by whom commissioned; given by him as a new year's gift in 1826 to his daughter-in-law and Bessa's pupil, the Duchesse de Berry (1798-1870); her sister, Teresa Cristina, Empress of Brazil (1822-1889); Barbosa Rodrigues, Director of the Botanical Garden, Rio de Janeiro d. 1909; Paulo Campos-Porto, Director of the Botanical Garden, Rio de Janeiro; his sale, Beverly Hills, California, Gallery of Lewis S. Hart, 17 November 1947.

The text accompanying the printed plate made from this watercolor, refers to the plant as the Eugenie Jamrosade or Rose Apple. The description roughly translates to:

Among the good-to-eat fruit trees that seldom bear fruit in Europe, you have to count Eugenie Jamrosade. This tree, native of the East Indies, where it is named Jambos or Jambosa was transported and naturalized in the American colonies, where he received the names of Jamrosade and Pink Apple.

In his native country and in America, we know several varieties of Jamrosade, which differ from each other in size and color of their fruits. These, in some, are red or reddish, and a little larger; in the others, they are white and smaller.

The introduction of Jamrosade in Europe dates from 1765; at this period, the Welsh Abbot brought from India the first individual alive, and deposited it at Versailles, in the garden of M. Lemonnier, doctor of Louis XV and Louis XVI, where it was cultivated in greenhouse warm, and where it was not long in blooming; but it was not until 1786 that he produced some fruit, This same individual was transported from (around 1795) to the Jardin des Plantes in Paris, where, in 1802, he yielded perfect fruits, and, since that time, it has continued to bloom and to bear fruit every year. We did, in this last establishment, several attempts to accustom the Jamrosade to a temperature lower than that of the greenhouse, but we could not, until present, succeed; the tree always seemed to suffer from the various tests that we have done about it. Mr. Thouin hopes, however, that individuals multiplied by seeds will become less delicate (1), and that we could even conceive of the hope of one day naturalizing this beautiful tree in Provence, in the Hières islands, and in the island of Corsica, where it would be necessary to plant in the same sites where the Orange trees and Lemon trees.

The Jamrosade must be, in its native country, a third tree greatness; and in our greenhouses, it seems to be able to amount to twelve or fifteen feet and more, the individual mentioned above, and who is still in the King's Garden, now over twelve feet from above. Its leaves are opposite, lanceolate, very entire, smooth, dark green, leathery consistency. Its flowers are arranged two to six together in the upper part of the twigs, and the size of those of the Common Apple. They are composed of a calyx with four divisions, of four petals of a greenish white, of a large number of stamens half longer than the petals, and a pistil even longer than the stamens. The fruits that follow these are first of a green color which imperceptibly fades, and becomes, when ripe, a slightly pinkish white on the side of the sunny, and dull white on the opposite side. Their flesh, a little firm, only two to three lines thick, is slightly acidic, scented with a sweet smell, which is somewhat similar to that of the Rose, and which gave this fruit the name of Apple-Rose, in the French colonies. The center of the fruit is occupied by one or more kernels with a very thin shell, fragile, and containing an almond with a sharp and slightly aromatic flavor. This tree blooms in June and July, and its fruits ripen in September and October.

(1) This conjecture seems to have already been realized in part, because we have obtained, in the King's Garden, individuals born from the seeds of Jamrosade sown in 1802, from the fruits of which the seeds were sown, and who produced this year (in 1810) young plants which were given less care and heat, without them having suffered from it. Mr. Tnoim, from whom I have these details, is intending to pass several of them, next year, from the greenhouse to the temperate greenhouse.

The Rose Apple is native to the East Indies, naturalized to the West Indies, and brought to Europe in the mid-18th century. The name Eugenia was given in honor of Prince Eugene of Savoy who was brought up in the court of King Louis XIV.



PANCRACE BESSA (FRENCH, 1772-1835)

Lumie Poire Du Commandeur or Commander's Pear

Watercolor over faint pencil sketching, each within a gilt and ink-ruled border, signed "P. Bessa" on vellum

Vellum size: 13 1/4 x 8 1/4 in Frame size: 18 x 15 1/4 in.

\$7,000.

Provenance: Charles X by whom commissioned; given by him as a new year's gift in 1826 to his daughter-in-law and Bessa's pupil, the Duchesse de Berry (1798-1870); her sister, Teresa Cristina, Empress of Brazil (1822-1889); Barbosa Rodrigues, Director of the Botanical Garden, Rio de Janeiro d. 1909; Paulo Campos-Porto, Director of the Botanical Garden, Rio de Janeiro; his sale, Beverly Hills, California, Gallery of Lewis S. Hart, 17 November 1947.

The text accompanying the printed plate made from this watercolor, refers to the plant as the Lumie Poire Du Commandeur or Commander's Pear. The description roughly translates to:

The authors of Histoire naturelle des Orangers includes, under it is name Lumies, all the Orange trees that have the habit, the leaves and the flowers more or less as in the Limonier, the fruit of which is also most often the shape and color of Limon; but whose pulp is soft, more or less sweet, instead of sour.

The Commandeur's Orange-Pear tree is an unknown tree in Italy, and still fairly new to Paris. The biggest and oldest individual which exists in the gardens of this city belongs to M. Huard; this tree appears to be twenty-five to thirty years old; he is very handsome, has a head very regular; its shoots are slightly purple and its twigs have a few short spines. Its leaves are oval, terminated in shortened point, very-slightly toothed, carried on a winged petiole, as in orange trees with sweet fruit. The flowers are develop in June in Paris, and come in bouquets; they are purple on the outside, very large, and have a very agreeable odor. The filaments of the stamens, thirty to thirty-six in number, are not very adherent to each other, and they bear large anthers of a dark yellow color.

The ovary is green, elongated, topped with a purple style, and terminated in a large greenish stigma. The fruit is large, light, pyriform, recovered with smooth skin, a very pale yellow green, the vesicles of which containing essential oil, are convex and protruding; his flesh is thick, white, spongy, tasteless; it covers a pulp green, divided into eight or ten cells, which contain scant juice, quite similar to that of a sweet Orange that is not yet fully ripe. The grains are quite numerous, short, wrinkled and truncated. This fruit, not very tasty in Paris, seems likely to be excellent in hot countries, it is also a beautiful volume and a pleasant shape. The florists of the capital multiply it a lot, and soon it will be enough common in trade.

Besides the Pear of the Commander, MM. Risso and Poiteau distinguish eleven other varieties of Lumies. The same authors recognize also three other species of Orange trees, which are the Bergamot trees, the Lime trees and Pampelmouses; each of these species having five to eight varieties; but since the nature of the Amateur Herbarium does not allow us to go into greater detail, we return to those who want to know them in the Natural History of the Orangers, and we will end with some general considerations on the cultivation of these trees.

In the south of Europe, such as Spain, Portugal, Sicily, the maritime and southern parts of Italy, and in some the hottest cantons of Provence and Languedoc, the Orangers are planted in the ground, as much and more as fruit trees than as ornamental trees. In those countries where the products we withdraws from the plantations of foreigners hold the second or third rank in the scale of territorial wealth, this industry branch.

The agricultural sector is very careful. The multiplication of trees is the goal main cultivator, and it is by three different means that we the operation; by seedlings, cuttings and layers. We do not count not the transplant among the means of propagation, because it does not does not actually produce new trees, it only modifies those already existing.

In all the countries of Europe that are beyond the forty-fifth fourth degree of latitude, and even, depending on the localities from the forty-third; so in most of France, England, Germany and all the rest of the northern regions, Orange trees can no longer be cultivated in the Earth; the length of winters, the intensity of the cold that we experience in these climates, make it necessary to plant them in crates that we can enter before the frosts in purpose-built buildings, usually exposed to noon, and in which we must maintain a warmth of five to six degrees above freezing point. These buildings are call greenhouses, or more commonly Orangeries. In Paris and in the surroundings, the general use is to take the orange trees out of the greenhouses towards on May 15th, and to return them around October 15th; so that they do not wind scarcely more than five months embellishing and decorating the gardens.

The commander's pear, also referred to as a pear-lemon or French lime, is a citrus fruit imported to France in the 17th century. It is an unusually large, pear-shaped citrus fruit, with thick skin and greenish orange, almost-juiceless but sweet and tasty flesh used for marmalade.

ORIGINAL WATERCOLORS FOR SUPPLEMENTAL EDITIONS OF BUFFON'S HISTOIRE NATURELLE

KEEPER OF THE JARDIN DU ROI

George Louis LeClerq, Le Comte de Buffon (1707-1788), was keeper of the Jardin du Roi, the royal botanical garden, now the Jardin des Plantes, and museum of zoology. Buffon's great work, *Histoire naturelle, générale et particulière* (1749-1804), drawn from the extensive royal wildlife collections, was the first modern attempt to systematically present all existing knowledge in the fields of natural history, geology, and anthropology in a single publication. His contributions were so vast, that Louis XVI commissioned a statue in his honor at the Muséum National d'Histoire Naturelle in Paris.

Buffon's detailed descriptions of hundreds of animals achieved immediate popularity: over fifty French editions, numerous translations, and hundreds of abridgments of his work appeared and influenced science into the 20th century.

In 1739, at the age of 32, Buffon was appointed keeper of the gardens and museum. J.-F.P. de Maurepas, the minister of marine, realized the importance of recording science and charged Buffon to undertake a catalog of the royal collections in natural history. The ambitious Buffon transformed his undertaking into an account of the whole of nature, which became *Histoire naturelle, générale et particulière* (1749-1804). The monumental project began in 1749, and volumes continued to be published well beyond the time of Buffon's death in 1788.

One French naturalist included in several supplemental editions of Buffon was René-Primevère Lesson (1794-1849). Lesson began his service in the French Navy during the Napoleonic wars. He was the first European naturalist to see birds of paradise in the wilds of the Moluccas and New Guinea while collecting natural history on Duperrey's round-the-world voyage.

Lesson continued the work begun by Buffon in several supplemental works issued in the mid-nineteenth century including: *Histoire naturelle generale et particuliere des mammiferes et des oiseaux decouvert depuis la mort de Buffon, par Rene-Primevere Lesson* (1834-38), Buffon's *Oeuvre completes, suivies de la classification comparee de Cuvier, Lesson...* (1837), and *Compléments de Buffon* (1838). Each subsequent publication focused on animals, especially mammals and birds, discovered since the great naturalist Buffon's death. Aside from this endeavor, Lesson prepared for an edition of Buffon's complete works, including new species.

These exquisite watercolors, commissioned by Lesson, served as models for the engravings in his Buffon publications. Lesson selected the most noted French natural history painters of his time, including Edouard Traviès, Antoine Chazal, Paul-Louis Oudard, Jean-Gabriel Pretre, Emile-Theophile Blanchard, and Antoine-Charles Vauthier, for these original watercolors of birds and mammals. Each brilliantly delineated in deeply saturated, intense colors, often heightened with gum Arabic and white, and is so finely drafted that the feathers and fur textures appear highly naturalistic. Each is from the Jeanson collection and mounted with gold borders - displayed royally like the work of their predecessors.



EDOUARD TRAVIES (FRENCH, 1809 - 1870)

Eagle Owl, Long-eared Owl, and Scops Owl

Pencil, pen, and brown ink, grey and brown wash, gouache, framing lines in pencil

Signed and dated 'Edouard Traviès 1834'

Paper size: 6 $\frac{3}{4}$ x 4 in.

Provenance: Marcel Jeanson; Sotheby's, Monaco, 16 June 1988.

\$8,500.



EDOUARD TRAVIÈS (FRENCH, 1809 - 1870)

Little Egret, Common Crane, and Spoonbill

Pencil, pen, and brown ink, grey and brown wash, gouache, framing lines in pencil

Signed and dated 'Edouard Traviès 1834'

Paper size: 6 $\frac{3}{4}$ x 4 in.

Provenance: Marcel Jeanson; Sotheby's, Monaco, 16 June 1988.

\$8,500.



EDOUARD TRAVIES (FRENCH, 1809 - 1870)

Squacco Heron and White Stork

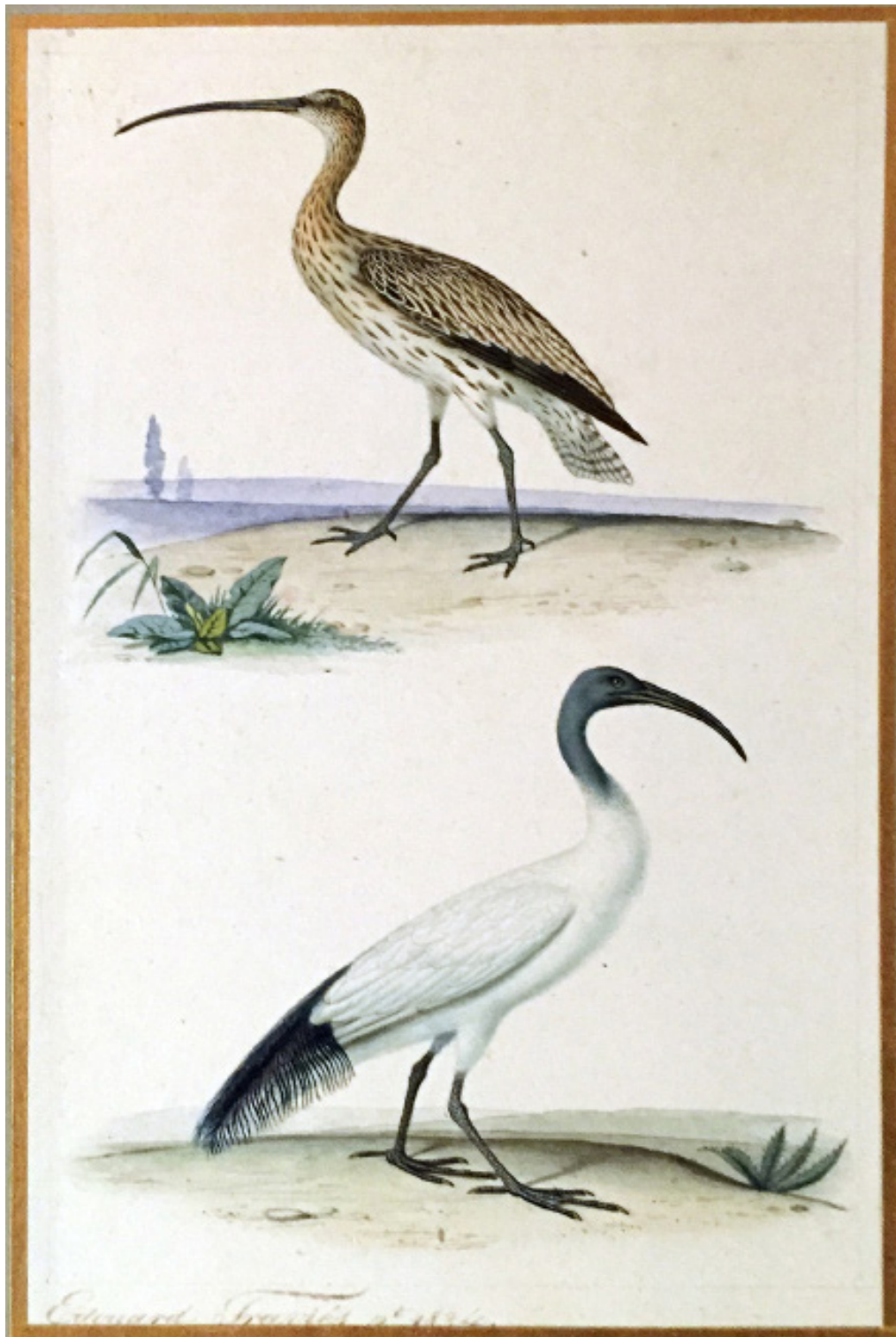
Pencil, pen, and brown ink, grey and brown wash, gouache, framing lines in pencil

Signed and dated 'Edouard Traviès 1836'

Paper size: 6 $\frac{3}{4}$ x 4 in.

Provenance: Marcel Jeanson; Sotheby's, Monaco, 16 June 1988.

\$8,500.



EDOUARD TRAVIÈS (FRENCH, 1809 - 1870)

Curlew and Sacred Ibis

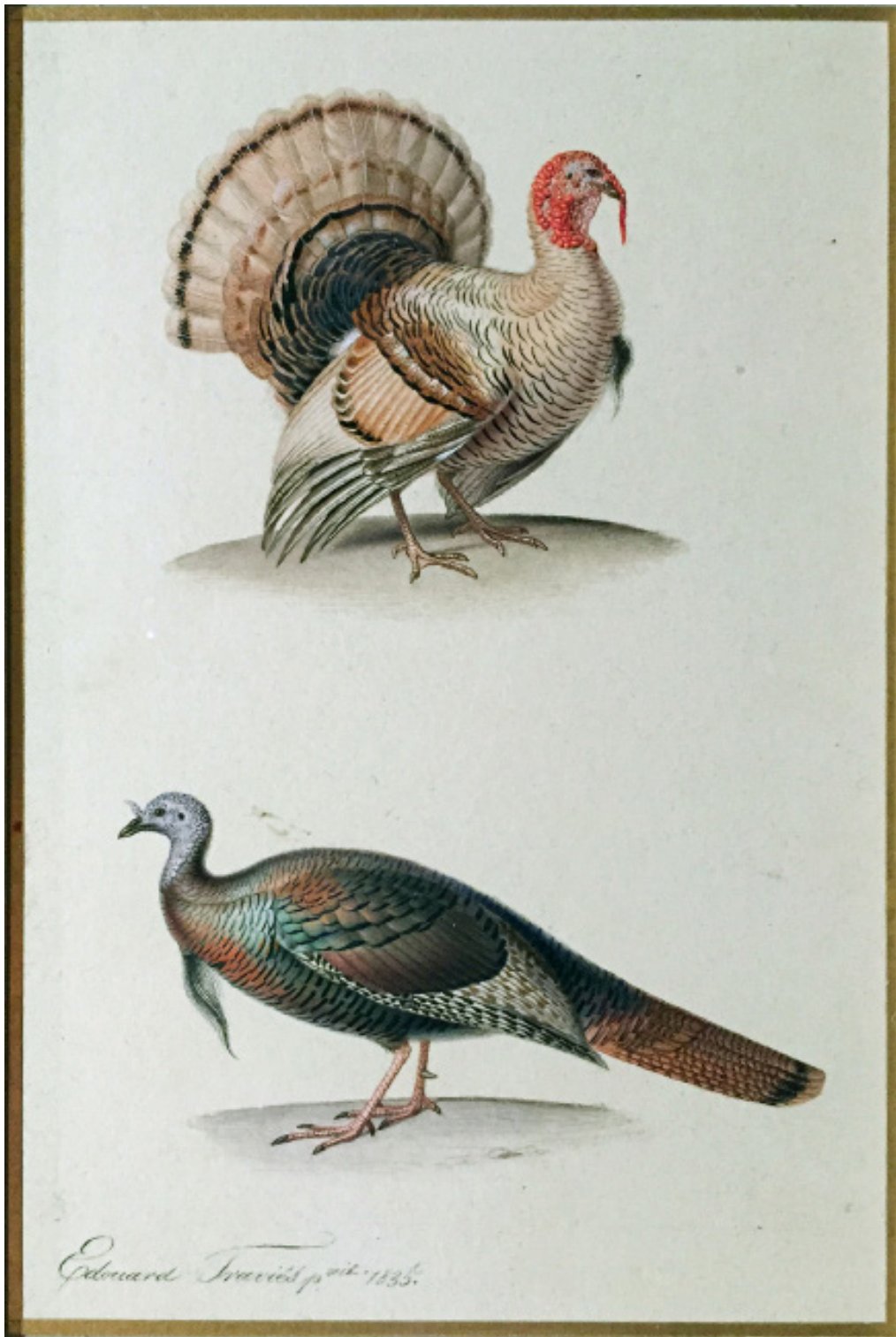
Pencil, pen, and brown ink, grey and brown wash, gouache, framing lines in pencil

Signed and dated 'Edouard Traviès 1836'

Paper size: 6 ¾ x 4 in.

Provenance: Marcel Jeanson; Sotheby's, Monaco, 16 June 1988.

\$8,500.



EDOUARD TRAVIES (FRENCH, 1809 - 1870)

Turkey Cock (domesticated) and Wild Turkey

Pencil, pen, and brown ink, grey and brown wash, gouache, framing lines in pencil

Signed and dated 'Edouard Traviès 1835'

Paper size: 6 $\frac{3}{4}$ x 4 in.

Provenance: Marcel Jeanson; Sotheby's, Monaco, 16 June 1988.

\$8,500.



EDOUARD TRAVIES (FRENCH, 1809 - 1870)

Male blackbird, Brown Thrasher, and Flycatcher

Pencil, pen, and brown ink, grey and brown wash, gouache, framing lines in pencil

Signed and dated 'Edouard Travies 1833'

Paper size: 6 $\frac{3}{4}$ x 4 in.

Provenance: Marcel Jeanson; Sotheby's, Monaco, 16 June 1988.

\$8,500.



EDOUARD TRAVIÈS (FRENCH, 1809 - 1870)

Young Megapode and Brush Turkey

Pencil, pen, and brown ink, grey and brown wash, gouache, framing lines in pencil

Signed and dated 'Edouard Traviès 1835'

Paper size: 6 $\frac{3}{4}$ x 4 in.

Provenance: Marcel Jeanson; Sotheby's, Monaco, 16 June 1988.

\$8,500.



EDOUARD TRAVIÈS (FRENCH, 1809 - 1870)

Wren, Nightingale, and Goldcrest

Pencil, pen, and brown ink, grey and brown wash, gouache, framing lines in pencil

Signed and dated 'Edouard Traviès 1834'

Paper size: 6 ¾ x 4 in.

Provenance: Marcel Jeanson; Sotheby's, Monaco, 16 June 1988.

\$8,500.



EDOUARD TRAVIÈS (FRENCH, 1809 - 1870)

Peacock and Male Caeraille

Pencil, pen, and brown ink, grey and brown wash, gouache, framing lines in pencil

Signed and dated 'Edouard Traviès 1834'

Paper size: 6 $\frac{3}{4}$ x 4 in.

Provenance: Marcel Jeanson; Sotheby's, Monaco, 16 June 1988.

\$8,500.



PAUL - LOUIS OUDART (FRENCH, 1796-1850)

Crab Plover and Black Swan

Pencil, pen, and brown ink, grey and brown wash, gouache, framing lines in pencil

Signed 'P. Oudart'

Paper size: 6 ¾ x 4 in.

Provenance: Marcel Jeanson; Sotheby's, Monaco, 16 June 1988.

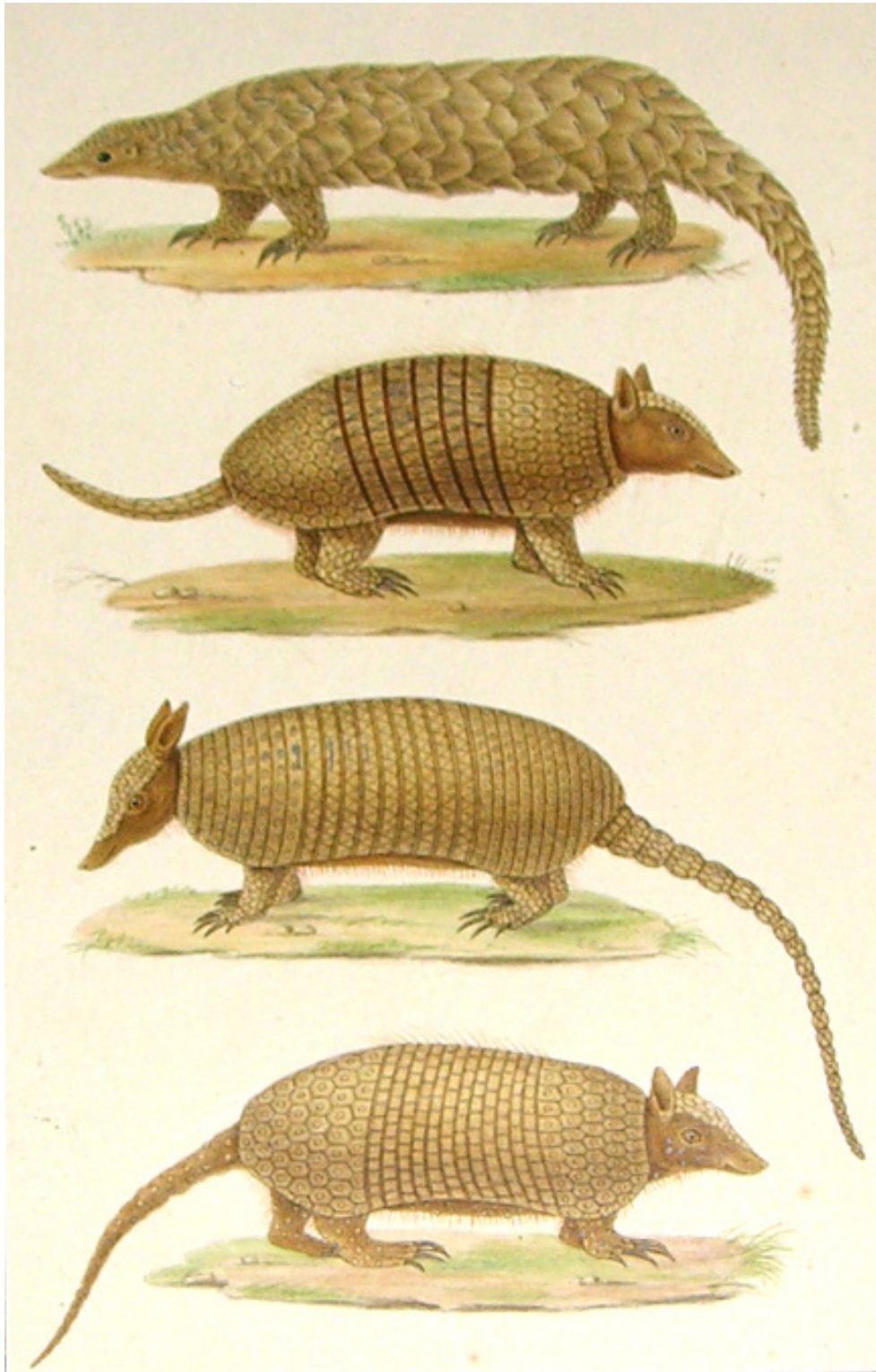
\$8,500.



The preceding watercolors by Edouard Traviès (and others) can also be purchased as a group of 10.

Frame size for group of 10: 20 3/4 x 33 in.

\$8,500 each or \$50,000 for the framed group of 10.



EMILE THEOPHILE BLANCHARD (FRENCH, 1795-1860)
Giant Anteater, Six-banded Armadillo, Long-tailed Armadillo, and Twelve-banded Armadillo
Watercolor on paper
Signed lower left: E Blanchard
Paper size: 6 1/2 x 4 in Frame size: 13 1/2 x 16 1/4 in
\$9,000.

Provenance: Marcel Jeanson, 10 June 2000, lot 230.

Armadillos are native to the Americas.



ANTOINE CHAZAL (FRENCH, 1793-1854)

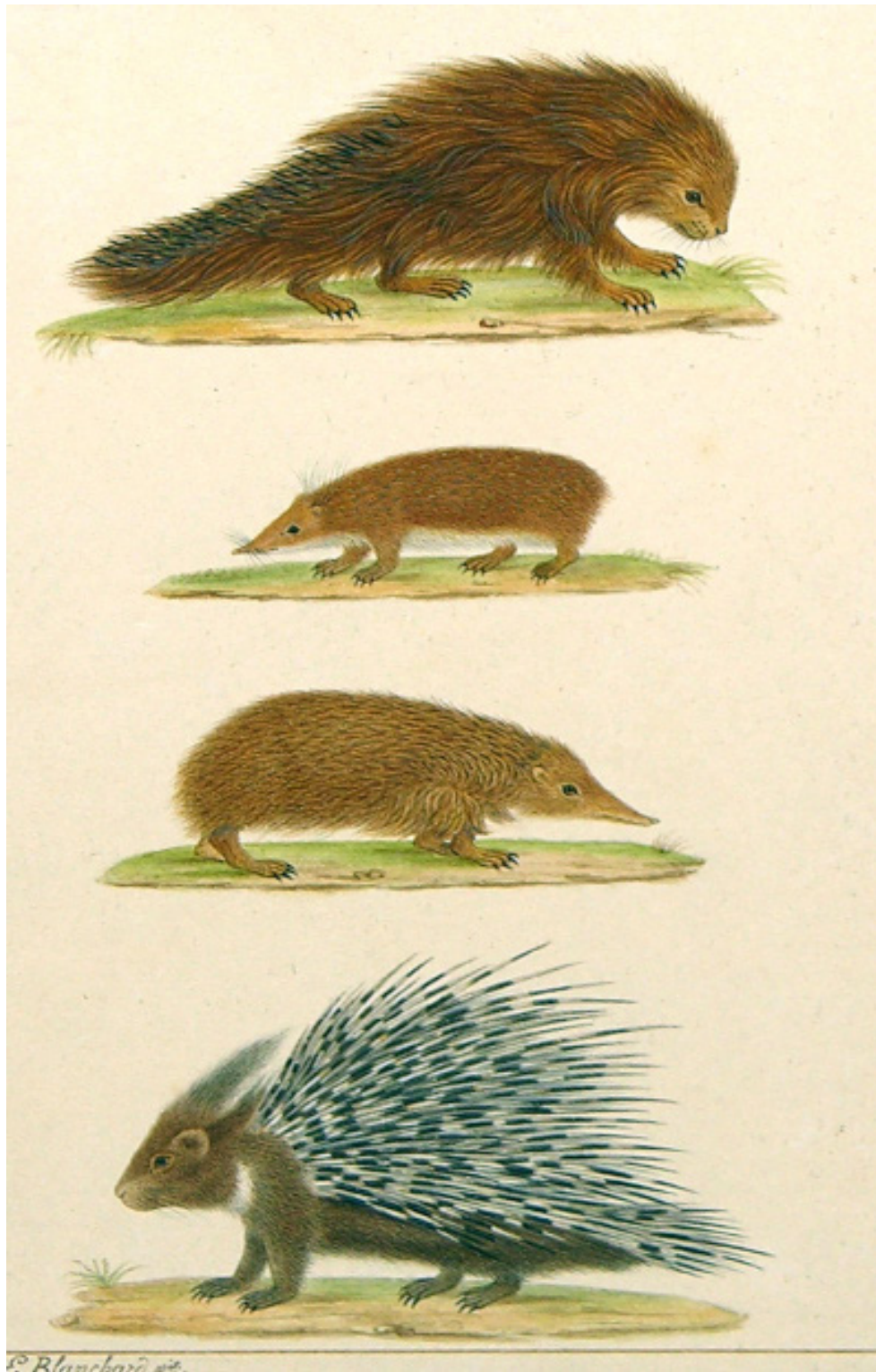
Golden and Bald Eagle

Watercolor on paper

Inscribed lower right: A. Chazal

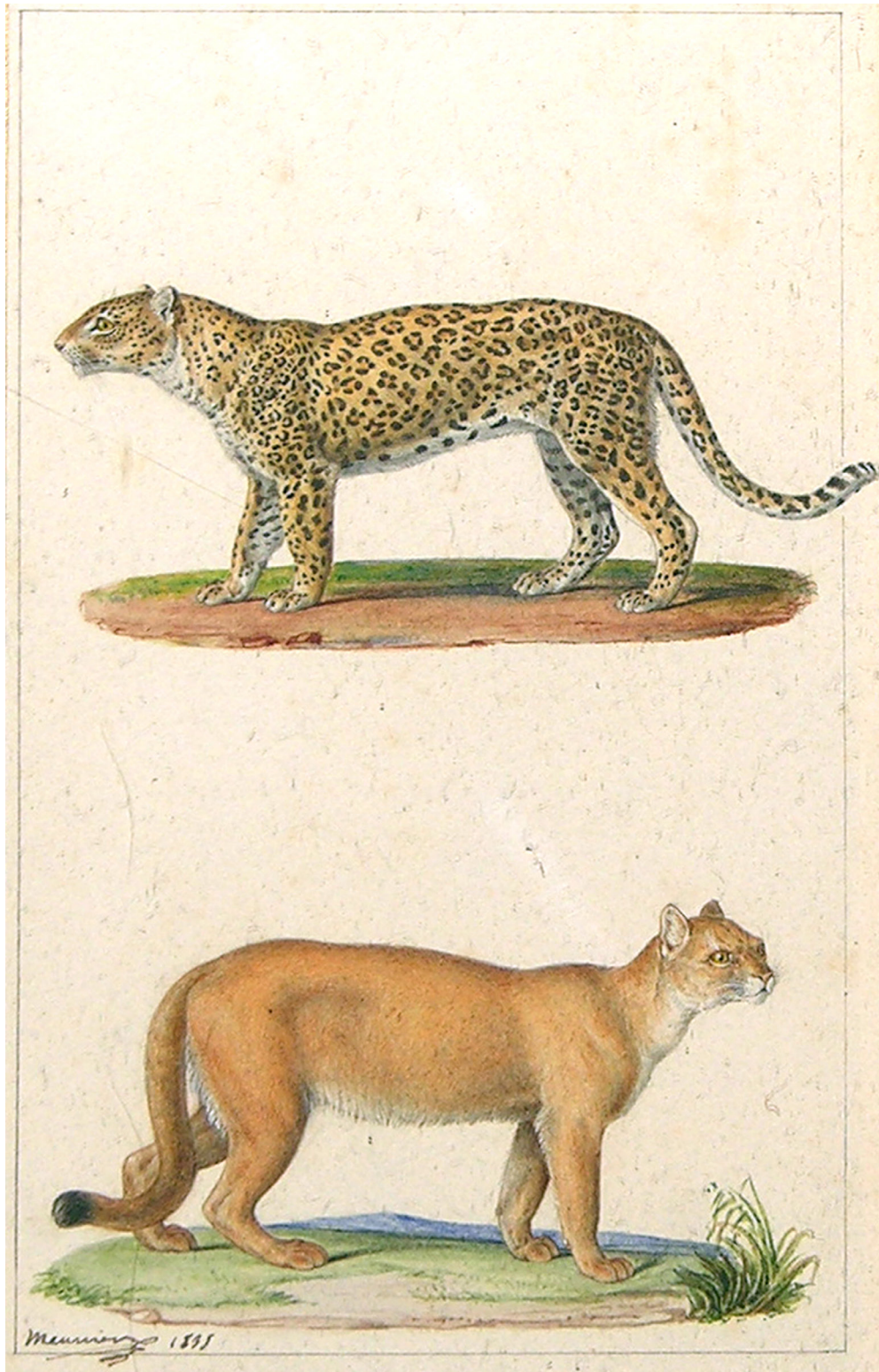
Paper size: 6 1/2 x 4 in Frame size: 13 1/2 x 16 1/4 in
\$10,000.

The golden eagle is native to the northern hemisphere and the bald eagle is native to North America.



EMILE THEOPHILE BLANCHARD (FRENCH, 1795-1860)
Conendou (Brazillian Procupine), Hesdgehogs, Crested Porcupine
Watercolor on paper
Signed lower left: E Blanchard pit
Paper size: 6 1/2 x 4 in Frame size: 13 1/2 x 16 1/4 in
\$8,500.

Provenance: Marcel Jeanson, 10 June 2000, lot 232.



JEAN - BAPTISTE MEUNIER (FRENCH, 1786-1858)

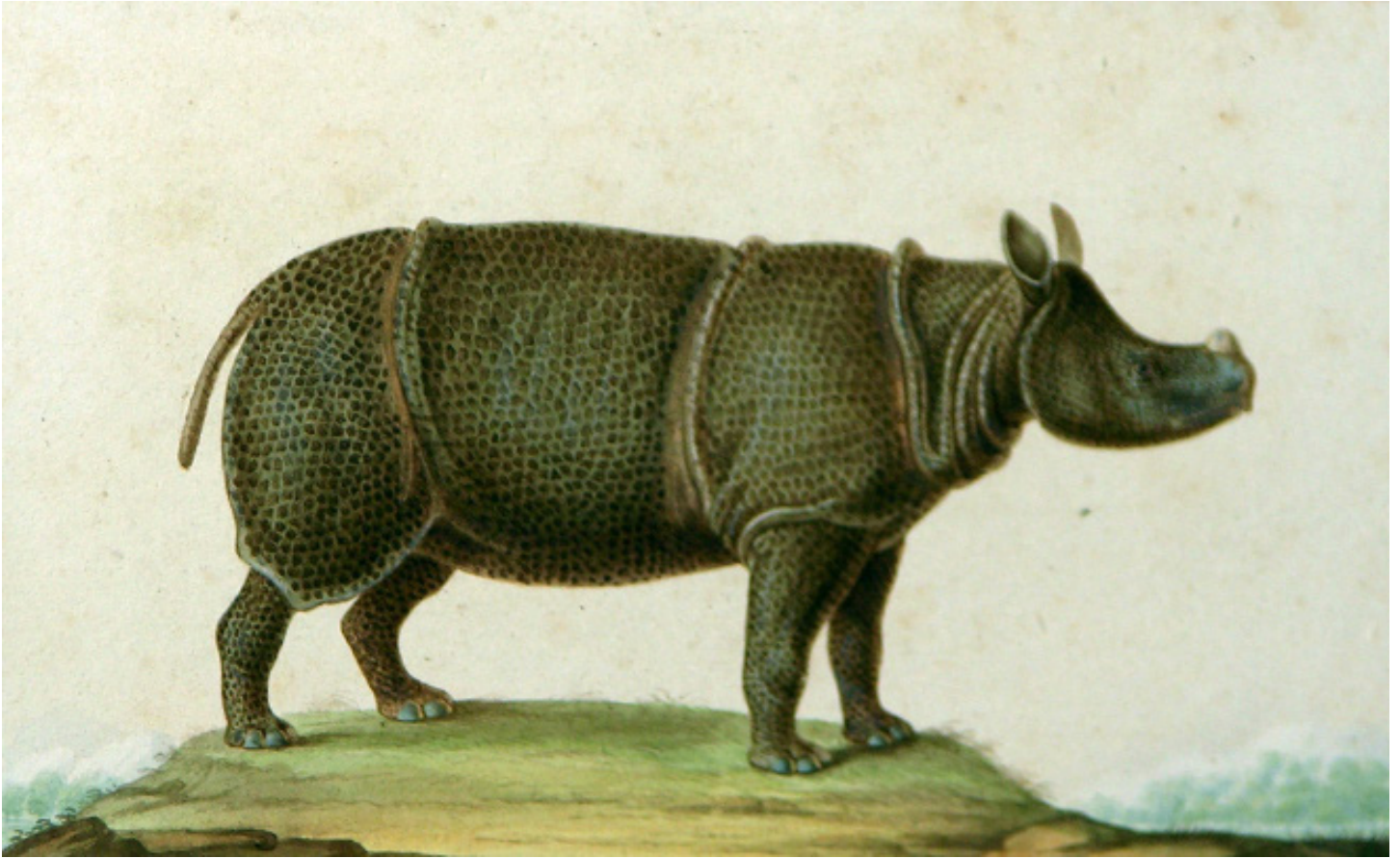
Panther and Puma

Watercolor on paper

Signed Menuier 1835

Paper size: 6 1/2 x 3 1/2 in Frame size: 13 1/2 x 16 1/4 in
\$8,500.

Provenance: Marcel Jeanson, 10 June 2000, lot 227.



JEAN-GABRIEL PRETRE
(FRENCH, FL. 1824-1840)

Javan Rhinoceros (Rhinoceros sondaicus)

Signed lower left: JGPretre

Paper size: 6 3/4 x 4 in Frame size: 16 x 13 1/2 in
\$8,500.

Provenance: Marcel Jeanson, 10 June 2000, lot 213



JEAN-GABRIEL PRETRE
(FRENCH, FL. 1824-1840)

Camel, Bull, Bison

Watercolor on paper

Signed lower left: Pretre

Paper size: 6 1/2 x 4 in Frame size: 13 1/2 x 16 1/4 in
\$10,000.

Provenance: Marcel Jeanson, 10 June 2000, lot 213



JEAN LOUIS PRÉVOST (FRENCH, CIRCA 1760-1810)

Reindeer, Moose and Fallow Deer

Watercolor on paper

Signed lower right: Prevost

Paper size: 6 1/2 x 4 in Frame size: 13 1/2 x 16 1/4 in

\$8,500.

Provenance: Marcel Jeanson, 10 June 2000, lot 211.



ANTOINE CHARLES VAUTHIER (FRENCH, 1790-1879)

Sunda Stink Badger

Watercolor and ink on paper

Signed lower right: Vauthier

Paper size: 6 3/4 x 4 in Frame size: 16 x 13 1/2 in
\$8,500.

Provenance: Marcel Jeanson, 10 June 2000, lot 225.

Also called the Javan stink badger, Teledu, Malay stink badger, Malay badger, Indonesian stink badger and Sunda skunk; it is a mammal native to Indonesia and Malaysia.



EDOUARD TRAVIES (FRENCH, 1809 - 1870)
A Kangaroo Study
Watercolor on paper
Signed lower left: Edouard Traviès
Paper size: 6 1/2 x 4 in Frame size: 13 1/2 x 16 1/4 in
\$9,500.

Provenance: Marcel Jeanson, 10 June 2000, lot 203.



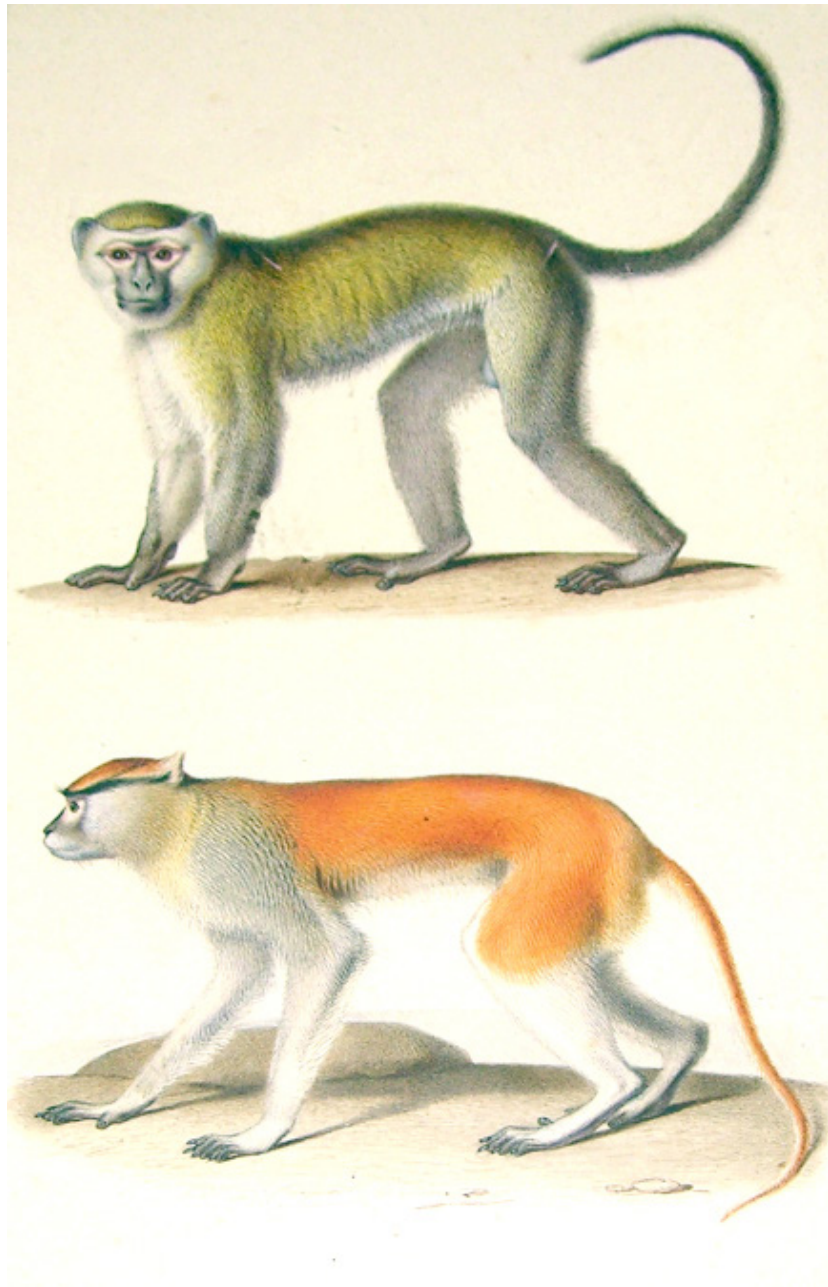
“MADAME LESSON” (MARIE CLEMENCE LESSON)

Spotted Mammal Study

Watercolor and ink on paper

Paper size: 6 3/4 x 4 in Frame size: 16 x 13 1/2 in

\$8,500.



EDOUARD TRAVIES (FRENCH, 1809 - 1870)
Green or Grivet Monkey and Patas Monkey (Chlorocebus aethiops an Erythrocebus patas)
Watercolor on paper
Signed lower left: Edouard Travies
Paper size: 6 1/2 x 4 in Frame size: 13 1/2 x 16 1/4 in
\$8,500.

Provenance: Marcel Jeanson, 10 June 2000, lot 204.

The grivet is restricted to Ethiopia, Sudan, Djibouti, and Eritrea, and the Patas Monkey is native to East and West Africa.

MASTER STUDENTS

ADÈLE RICHÉ (FRENCH, 1791-1887)

Riché was born, and lived her life in France. She was the daughter of the head gardener at the Jardin des Plantes in Paris. And thus, had an opportunity to train under Jan Frans van Dael and Gerard van Spaendonck.

Riché worked primarily in watercolor and her subject of choice was often times women, flowers, or fruit. Her portraits were often done in oil; the stylistic preference of the times. Whereas her fruit and still life pieces were done in watercolor. She died in Fontainebleau, France in 1878.



ADÈLE RICHÉ (FRENCH, 1791-1887)
Queen of the Night or Night-Flowering Cereus (Selenicereus grandeflorus)
Watercolor and gouache on vellum
Signed 'Adele Riche' lower left
Frame size: 22 x 18 5/8 in
\$18,000.

ANNA-ERNESTINE PANCKOUCKE (FRENCH, 1784-1860)

Anne-Ernestine Panckoucke was a talented French botanical illustrator and flower painter and considered one of Redouté's most gifted students. She described herself as a 'translator of Goethe's poems, a pupil of Redouté and designer of Chaumeton's "Flore Médicale," published by her husband Charles Louis Fleury Panckoucke (1780-1844). She illustrated this work with Pierre Jean François Turpin (1775-1840). She is known to have met Redouté at either the Château de Malmaison while a student under Prud'hon, or at Jean-Baptiste Isabey's studio while sitting for a portrait. Afterward, she regularly attended Redouté's classes at the Jardin des Plantes. Redouté had been commissioned by Empress Joséphine to depict the roses and lilies at Malmaison.



ANNA-ERNESTINE PANCKOUCKE (FRENCH, 1784-1860)

A Spray of Roses

Watercolor and gouache with pencil on vellum

Signed and dated 'Ernestine Panckoucke/1841'

Frame size: 18 1/2 x 15 1/4 in.

\$9,000.