

*Hunt Institute
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Pittsburgh, Pennsylvania 15213*

A CATALOGUE OF REDOUTÉANA



Frontispiece Pierre-Joseph Redouté
Lithograph
P.-J. Redouté, *Le bouquet royal* (no. 24), 1843

A CATALOGUE OF REDOUTÉANA

EXHIBITED AT THE HUNT BOTANICAL LIBRARY

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In Memoriam
Rachel McMasters Miller Hunt
June 30, 1882
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Foreword

OF THE botanical artists whose work is represented in the collections of this Library, none was held by Rachel McMasters Miller Hunt in higher esteem, admiration, and affection than was Pierre-Joseph Redouté. Our records do not show when she acquired her first print or painting by this man, but it was more than thirty years ago. During the period since then she had brought together one of the finer collections of Redoutéana in America.

On many occasions in recent years, Mrs. Hunt included Redouté items in exhibitions of her botanical works. The most recent was the loan last year of two of his original water colors to the Huntington Library and Art Gallery at San Marino, California. Early in 1962, soon after her library was established in its present quarters, in the new Hunt Library building at Carnegie Institute of Technology, she expressed the wish to one day stage an exhibition of all her examples of this man's work. In November this wish came immediately to the fore when the question was raised of presenting in the spring of 1963 an exhibit of colored woodcuts, botanical in subject, by a leading contemporary artist. Without expressing her well known opinion on the comparative merits of traditional versus modern art, she answered, "I want our first exhibition to be of my Redoutéana; prints, paintings, books, his autograph letters—everything! And we must have a good catalogue to go with it."

The plans for the exhibit and this catalogue were discussed. The works to be illustrated in color were selected by her. Sample descriptions of the books, and of the prints, were read by her and suggestions given for their improvement. She planned to write the Foreword, but was unable to do so. Then, following a very brief illness, her untimely death on 22 February 1963 closed a chapter and denied to her and to all of us the pleasure she so keenly anticipated, of being the ever gracious hostess at the formal opening of her Redoutéana Show on 21 April 1963.

This collection of Redouté materials is far from the largest or most complete; nor was such a goal ever contemplated, for among holdings elsewhere are suites of his original paintings, now in Paris, and a majority of those reproduced in his *Liliacées* now in a private collection in New

York. Mrs. Hunt's holdings of the books containing Redouté illustrations are far from complete and represent about half the titles involved. Her collection is of significance, however, for its representation of the many kinds of materials that were once Redouté's. Here one may see the earliest examples of his botanical draftsmanship, produced when his artistry had yet to mature; two early wash drawings, far superior to the engravings made after them; water colors, painted over a span of much of his sixty years of activity; proof sheets, in monochrome, presumably from freshly engraved plates, with corrections noted on them; pencilled sketches and color swatches, surely never intended by him for posterity; virtually all of the great colorplate tomes for which he became so famous; and a collection of his autograph letters which, while not to be compared with the large holdings of his autograph materials in Liège and Paris, is among the best in America.

The preparation of this catalogue, designed, written, and executed as we believe Mrs. Hunt would have had it—reflects primarily the work of Dr. Frans A. Stafleu of Utrecht, who is a member of this Library's Advisory Committee and its Editorial Board, of Mr. Ian MacPhail, staff bibliographer, and of Mr. John V. Brindle, Curator of Prints.

Dr. Stafleu, long an admirer of Redouté, and a student of Redouté's working relationships with botanists of that day, was prevailed upon to allow us to publish here, in amplified version, a lecture he gave last year in Los Angeles on Redouté and his work. In it the discerning reader will find items of biographical and bibliographical information not reported in existing accounts, gleaned mostly through study of scores of unpublished letters in the archives of European institutions.

The presentation, by Ian MacPhail, on the books illustrated by Redouté is believed to be the first to provide collations for those works here exhibited—a feature of usefulness to all others who possess copies of the same titles and may wish to establish the relative completeness of theirs or other copies. Also valuable are his precise citations of the plates of Redouté reproductions which occur in works illustrated also by other artists. To increase the utility of the catalogue, Mr. MacPhail has added short-title entries for those works which are known to contain Redouté illustrations but which are not in this Library.

It was Mrs. Hunt's plan to exhibit all of the Redouté prints and paintings in her collection. As the work progressed it became apparent that available wall and exhibition space was inadequate to provide for the hanging of one hundred and fourteen items in hand. To meet the objec-

FOREWORD

tive of reporting on her holdings, all are numbered and cited in this catalogue and those not on exhibit are so identified. To this section of the collection, Mrs. Hunt was adding selectively but actively up to the time of her death. Last summer, when in Paris with Mr. Hunt, she saw and later acquired a very large Redouté water color on vellum of a bouquet of garden flowers in wide variety—a work that appealed to her because it was signed “P. J. Redouté—1839,” one year before his death. Shortly afterward, she added a beautifully bound little album in which had been pasted botanical sketches and wash drawings, some signed by Redouté. In November, she selected nine prints new to the collection, six from *Les liliacées* and three from the quarto edition of the *Choix des plus belles fleurs*.

This volume—the *Choix* as she affectionately called it—was of all her Redouté works, her favorite. For years, she once told me, this quarto volume had a place of its own in her library at Elmhurst, where she would pat its green leather spine appreciatively when passing it. It was a volume she would open in a moment of relaxation to admire again its artistic plates. Great was her excitement when in Paris last summer she was also shown what was allegedly one of five known copies of the very rare folio edition of this work—superb in its pressmanship, coloring, handmade paper, and binding. After her return she talked of it to me, somewhat wistfully, certainly covetously, and in almost an aside on different occasions asked, “Do you think I should get it? It is terribly expensive.”—sometimes adding aloud, “I don’t know what Mr. Hunt would say,” knowing all the while, and full well, what he would say! It was a great day, a few weeks later, when she took me into her bedroom, closed the door as if in great secrecy, and unwrapped carefully a large volume. There it was! “That’s my fur coat,” was her only and quiet comment. She opened the volume lovingly and silently turned colorplate after colorplate, giving each her rapt attention.

Such was the way so much of the collection reported in this catalogue was assembled: item by item, each one loved and known intimately by Rachel McMasters Miller Hunt.

George H. M. Lawrence
Editor

5 March 1963

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Redouté - Peintre de Fleurs

Frans A. Stafleu

REDOUTÉ, THE flower painter, the Raphael of flowers, the most successful flower painter of all time, the Master of Drawing to a long succession of the queens of France from Marie-Antoinette in the 1780's to Marie-Amélie in the 1830's, nowadays certainly the most popular of all botanical painters—this is Pierre-Joseph Redouté. He is described to us as a short man, thick-set, ugly, and stumpy-fingered, who reminded one more of a mason than of a painter. As is evident from his portrait, he most certainly was not handsome, but he must have been a man of great charm, for otherwise he would not have enjoyed a social success which was as great as was his artistic success, especially with the important segments of the distaff society of early nineteenth century Paris.

The fame of this man is still spreading: popular books on Redouté are numerous, and reproductions of his paintings, especially from his famous book on roses, may be encountered everywhere. There have been flower painters with a skill equal to or greater than that of Redouté, but none of them succeeded so well as did he in finding the right patrons for his art—wealthy amateur horticulturists who were prepared to provide considerable sums of money to pay for the publication of the sumptuous works on which his fame so justly rests. These books, as well as his original water colors, are now collectors' pieces of considerable rarity, and when fine copies come on the market they command high prices. There was a time when original prints, and even his drawings, could be bought at the Seine bookstalls. Nowadays modern Redouté reproductions are much in evidence there, all inferior to the originals, but the banks of the Seine no longer serve as a mart for high-priced rarities.

Early Life

The Redouté family was one of generations of painters. Several Redoutés achieved modest fame as local painters in what are now the Belgian Ardennes. Jean-Jacques Redouté (1687-1752), Pierre-Joseph's grandfather, who lived at Dinant, was a painter of religious scenes for

churches and abbeys as well as an interior decorator. Jean-Jacques' son, Charles-Joseph Redouté (1715-1776), father of our Pierre-Joseph, was a painter of altar pieces, landscapes, and portraits, who settled in Belgium after having been trained as a painter in Paris from 1737 to 1744. The early eighteenth century was a period when mediocre painters could not live by art alone, and it was a time when there were no government subsidies to support them. Apart from painting for churches, they worked as interior decorators in the homes of the upper class. This was the primary occupation of grandfather and father Redouté and was also the profession for which the latter's three sons were trained. The eldest son, Antoine-Ferdinand (1756-1809), remained a decorator without engaging in higher art. As a decorator, however, he enjoyed considerable success; when twenty years old, he went to Paris and worked in various of the residences and palaces of the elite—among them, the house which is now the *Elysée* and the palaces at Malmaison and at Compiègne. He also made a reputation for himself as a stage designer and decorator.

Initially, there was every reason to believe that Pierre-Joseph, the second son and our Redouté, would serve a similar career, one that would never have brought the name Redouté to so many twentieth century walls of living-rooms, libraries, and staircases, as well as to placemats and lampshades.

Pierre-Joseph Redouté was born on 10 July 1759 in the little Ardennes town of Saint Hubert near Liège, Namur, and Bastogne—a region which in those days was a part of Luxemburg. The house in which he was born still stands, and the street is now called *rue Redouté*. His training began at a very early age under the tutelage of his father, and according to his biographer Charles Léger, young Redouté soon decided to see something more of the world than Luxemburg could provide. In his thirteenth year he became an itinerant decorator and painter. For a year he studied painting at Liège, but for a decade he was on the move through Luxemburg, Belgium, and Holland, making his living in the established family tradition: taking on jobs as an interior decorator and later accepting various commissions for works of finer painting, such as portraits and religious scenes. Later in life he confessed that it was in those formative years, especially when he was in Holland, that he had been struck by the works of the Dutch flower painters of the seventeenth and eighteenth centuries, notably Jan van Huysum (1682-1749) and Rachel Ruysch (1664-1750). The Dutch school of flower painting had originated in the seventeenth century when flower-pieces were ordered by the wealthy

merchants for the decoration of their homes. Redouté said that this contact with the tradition of flower painting had been of decisive importance in his development. He tried his hand at floral motifs in the wall decorations, but he did not get a chance to develop his gifts in this direction until he came to Paris at the age of twenty-three.

Redouté and L'Héritier de Brutelle

In 1782 Redouté followed his elder brother Antoine-Ferdinand to Paris, where the latter worked as a designer of stage scenery at the Italian theatre, where visiting Italian opera companies gave their performances. His interest in flowers, however, became increasingly evident. In 1784 he painted some flowers for a Paris art dealer who had these paintings reproduced as engravings in color, executed by Gilles-Antoine Demarteau (1750-1802). Redouté worked some time with his countryman Demarteau (born in Liège) in order to learn the first principles of engraving and color printing. This was the well-known workshop of Gilles Demarteau the royal engraver (1722-1776), which had just been taken over by his nephew Gilles-Antoine. Redouté also discovered the ideal place in Paris for painting flowers: the *Jardin du Roi*, which was the famous institution now known as the *Muséum d'Histoire naturelle*. The king had a natural history cabinet (i.e., museum collection) and a botanic garden; these in combination were called the *Jardin du Roi*. Courses in botany, mineralogy, and zoology were given by professors at the garden, which made it more or less a biological university of its own. As such it was wholly independent of the Sorbonne, the official Paris university. Among these professors was one who taught the painting of flowers: the Dutchman, Gerard van Spaendonck (1746-1822), one of the greatest botanical artists of all time, and who took a personal interest in Pierre-Joseph.

While making drawings in the *Jardin du Roi* in the years 1783 and 1784, Redouté made the acquaintance of one of the most eccentric amateur botanists of that day, Charles-Louis L'Héritier de Brutelle (1746-1800), a member of the lower gentry who was a judge at the *Cour des Aides*, one of the highest French law courts of the time, dealing with offenses concerning the indirect taxes. The group of magistrates in and around this *Cour des Aides* formed one of the few enlightened groups of influential men in Paris at that time, a group which stood for far-reaching social and administrative reforms. While we have practically no indications that Redouté (who, after all, was only a second-year immigrant) was greatly interested in politics, nonetheless his acquaintances did include some of

these men—men who for the most part retained their high positions after the revolution and who were to be of help to him in the difficult times ahead.

Of greatest importance to him, however, was his association with L'Héritier, which was to become one of the determining factors in his career. L'Héritier was a devoted and highly intelligent amateur botanist who had ample means of his own to grow numerous rare and interesting plants at his Paris residence and at his country estate in Picardy. He sought and maintained contacts with French travellers, arranging for them to collect living material for him. In those times plant introduction was not a primary function or interest of official institutions nor of large horticultural firms. On the contrary, many of the ornamental plants common in our gardens today were introduced thanks to the activities of wealthy amateurs such as L'Héritier. These amateurs often engaged botanists to catalogue and describe their collections. Such a man, for example, was George Clifford (1685-1760) who engaged the young and later famous Carl Linnaeus (1707-1778) to describe his large collections of living and dried plants, assembled in Holland from all over the world. This activity resulted in the publication of the famous *Hortus Cliffortianus* in 1737.

In the case of L'Héritier, however, the amateur horticulturist and botanist became a first rate scientist himself. In 1784 he was just planning to start his first botanical publication, and for this work he needed artists to prepare the drawings. This first book, his *Stirpes novae* ("new herbs"), was a huge folio volume, issued in installments and printed at the expense of its author. The new plants described in it were grown in L'Héritier's own garden, in the gardens of some of his friends, and in the *Jardin du Roi*. L'Héritier saw the young Redouté at work, sketching in the royal garden, recognized in him a flower painter of great promise, and took him under his protection. (A few years later he would do the same in England, where he discovered James Sowerby (1757-1822), also a most productive botanical artist.) For Redouté this association with L'Héritier was a decisive and career-making event. Hitherto he had lived in a rather precarious way, never knowing one day whether there would be bread for the next. But on L'Héritier's engagement of his services he had a more or less assured income, and he received valuable training as a botanical artist as well. Making use of what at that moment was already his very rich library, L'Héritier taught Redouté how to dissect flowers, how to draw them, and how to present their diagnostic characteristics.



Fig. 1. *Dombeya lappacea* (= *Tourretia lappacea*)
Line engraving, hand colored
C.-L. L'Héritier de Brutelle, *Stirpes novae* (no. 1), Pl. 17. 1784-85 [1785-89]

The resultant drawings, later reproduced in *Stirpes novae*, are examples of what could be called Redouté's first period: that of the more or less academic, completely naturalistic, flower painting. From a botanical point of view these paintings are extremely valuable, but from an artistic viewpoint they are often rather stiff, formal, and flat. Redouté has L'Héritier to thank for his training as a botanical artist and, in fact, for his success in life. An artist in those days rose to eminence only when he could find the right patrons to promote him, and Redouté, throughout his entire lifetime, showed great ability in finding these patrons. At the pinnacle of his fame, in 1817, Redouté publicly acknowledged his indebtedness to L'Héritier in the foreword of his *Roses* (vol. 3, p. 22), saying that it was he who had led him to a new career and who had made it possible for him to develop his talents.

L'Héritier, on his side, later paid tribute to Redouté in an, alas, unpublished memoir in which he named a new genus of plants after him, *Redoutea*, writing: "Dear Redouté, the truth of your brush even more than its magic will let me share with you the celebrity which our common works will perhaps earn some day."

The greater number of the plates in all publications by L'Héritier were indeed drawn by Redouté, and the above quotation has proved to have been prophetic. A close friendship thus developed between the two men, of whom L'Héritier was the elder by thirteen years. The first tangible result of this cooperation was the publication of the second fascicle of the *Stirpes novae* in January 1786, in which three of the ten plates had been drawn by Redouté: Pl. 15, *Arenaria balearica*, a very unrewarding subject; Pl. 17, *Dombeya lappacea*; and Pl. 18, *Andryala cheiranthifolia*. Of these three, Pl. 17, *Dombeya lappacea* [see Fig. 1, p. 5], has a special interest because here we find combined for the first time the names Dombey, L'Héritier, and Redouté, a combination of names to be identified with work of great importance in the next years of Redouté's life. The plant shown here had been sent to France from Peru by the French traveller Joseph Dombey (1742-1793), and a specimen which flowered at the royal garden in 1784 served as the subject for Redouté's drawing. This is the first dated scientific botanical drawing by Redouté, and it shows at once his great technical skill and the minute detail of the analytical drawings, which reflect the training by L'Héritier. There is a marked difference in quality between these first drawings by Redouté and those by the other artists employed by L'Héritier for the first two parts: one to later achieve fame as a painter of marine scenes, Louis Fréret (fl. 1787); another to distin-

guish himself in botanical art, Benoît-Louis Prévost (1747-1804/09); the third the scarcely known L. Fossier. They can be better compared to the new plate (Pl. 34) reproduced from a drawing on vellum by Claude Aubriet (1665-1742), which shows a similar forceful representation. The *Stirpes novae* appeared in six installments between 1785 and 1789. Of the ninety-one black and white engravings which illustrate it, fifty-four are after drawings by Redouté. Some copies have hand-colored plates; one is at the Hunt Botanical Library, of which Pl. 46 is reproduced here in color. The early schooling and discipline received from L'Héritier, demanding attention to precise and minute detail and botanical correctness, left its mark on Redouté's work throughout his life. Even in his latest paintings the severe botanical education given to him by L'Héritier remains evident.

The early friendship with L'Héritier led Redouté into one of the most adventurous botanical undertakings of the eighteenth century. It began as noted above with L'Héritier's receipt of plants from the French explorer Joseph Dombey, who in the early seventeen-eighties travelled widely in Chile and Peru. L'Héritier had always sought new plants from foreign lands for his collections and publications, and he had succeeded in obtaining the permission of the French government to publish at his own expense on the collections that Dombey had brought back with him to France on his return in 1785. However, a multiplicity of legal entailments gave the Spanish government a certain claim on this Dombey material, and certainly on the publication rights of the new plants which it contained. After all, Chile and Peru were Spanish colonies and everything coming from those colonies belonged, by divine right, to the Spanish Crown. L'Héritier had received the Dombey collections for publication in 1786, but one day, when he was at the Versailles court, he heard that the Spanish government had demanded that the French government stop this publication. He also heard that the French were acceding and that the next day he would be ordered to return the Dombey herbarium material at once to the King's Cabinet, where it was to be stored, unaccessible for scientific study. Fascinating and illuminating intrigues enveloped these transactions, in which Redouté also was involved but which are too remote for consideration here.

L'Héritier immediately returned to his home and summoned Redouté and another friend, the botanist Pierre-Marie-Auguste Broussonet (1761-1807). Together they packed the herbarium specimens, thus enabling L'Héritier to disappear by carriage the next morning (9 September 1786)

with the Dombey herbarium. He travelled to the port of Boulogne, across the Channel to Dover, and on by coach to London. It was L'Héritier's intention to study and describe the plants in England and to publish on them as soon as possible, assuming that meanwhile the Spanish and French governments would lose interest in the matter.

In London, L'Héritier found a hospitable roof at Sir Joseph Banks's house in Soho Square, where so many botanists from various parts of the world came to work and to consult what was then the finest private botanical library and herbarium in the world. L'Héritier, however, was far more interested in the living plants at Kew and in other London gardens, especially those that had recently been sent from South Africa by Francis Masson (1741-1806), the first plant collector sent to that region from Kew. Rather than work on the Dombey herbarium, he commenced describing some of the new species of plants which he found in those gardens. In April 1787 he wrote to Redouté asking him to join him in London to make the necessary drawings. Redouté responded at once, and on coming to England became acquainted with James Sowerby (1757-1822), Francesco Bartolozzi (1727-1815), and other British artists.

The result of this escapade was L'Héritier's publication of the *Sertum Anglicum*, of which Redouté's original drawings of *Amaryllis aurea* (= *Lycoris aurea*) and *A. vittata* (= *Hippeastrum vittatum*) are on display in this exhibition (nos. 64, 65). Each was painted from specimens then growing in the Kew gardens. The plant of *Amaryllis aurea* had been given to Kew by John Fothergill (1712-1780), a physician who maintained a private garden at West Ham, outside London, and who had obtained it in 1777 from an unknown collector in China. The *Amaryllis vittata* had been introduced in 1769 by the British nurseryman William Malcolm (fl. 1769-1820) and was probably also growing at Kew during Redouté's visit. The great beauty, especially of the *Amaryllis aurea* drawing, is evident even in this early phase of Redouté's work. The colored detail shows his mastery in the rendering of texture and tone. Unfortunately many of these qualities were lost in the engraver's rendering for the published work. These two are the only originals known of this early period and are important evidence of his skills of that time.

Twenty-two of the thirty-five drawings published in the *Sertum Anglicum* are by Redouté; ten are by James Sowerby (1757-1822), who was to illustrate so many later English flower-books, two by the French naturalist and collector in South Africa Jean-Guillaume Bruguère, and one by the relatively unknown Pernotin. The book was meant as a tribute by L'Héritier and



Fig. 2. *Amaryllis vittata* (= *Hippeastrum vittatum*)

Water color

C.-L. L'Héritier de Brutelle, *Sertum Anglicum* (no. 3), 1788 [1789-92]

Redouté to their English hosts—an offering of thanks for the hospitality and cooperation given them. As such it is an interesting document in international public relations, far in advance of its time, fore-shadowing a still not fully realized *entente cordiale*. Few books of the period have such an international character. The *Sertum Anglicum* has just been published in facsimile as No. 1 of the Hunt Facsimile Series, from the Hunt Botanical Library. In this facsimile more detailed descriptions and discussions are given of the many aspects of this fascinating publication.

On their return to France, L'Héritier introduced Redouté to his acquaintances at the court of Versailles and to some botanical friends not belonging to the intimate group comprising the Paris *Jardin du Roi*, notably the horticulturist-botanist Jacques-Martin Cels (1743-1806), who held a sinecure post as receiver of certain indirect taxes under the old régime. Cels had belonged to the *cercle* of enlightened magistrates and writers around Jean-Jacques Rousseau (1712-1778). Redouté and Rousseau never met, but in 1805 Redouté illustrated with sixty-five of his finest botanical plates Rousseau's famous *La Botanique*. Many of the drawings made by Redouté in these early years for L'Héritier's *Stirpes novae*, and later also for several other works (especially drawings of succulent plants) were of plants in the garden of Cels.

Redouté easily made his *entrée* with the people who later would support him, and it is clear that he had both the tact and the personality essential for social success among the gentry and aristocracy of Paris. It was in these years (1787 and 1788) that he was appointed draughtsman and painter to the cabinet of the queen, Marie-Antoinette. This was purely an honorary appointment: the queen loathed pictures but loved flowers which she grew at the *Petit Trianon*. She was greatly attracted by Redouté and his art work, but the events of the subsequent years were such that Redouté derived little benefit from this appointment. The queen soon ceased to be an influential patron. A few years later, during her imprisonment in the Temple, she for the last time sent for Redouté to paint a night-blooming cactus then in flower.

A few other books illustrated by Redouté for L'Héritier, and shown at this exhibition, deserve mention here: *Cornus* the first monograph of dogwoods, published early in 1789 and containing three plates (out of six) of dogwood species engraved and printed in black and white from wash-drawings by Redouté, and the *Geraniologia* (1792), a set of forty-four plates of species of Geranium (including Pelargonium) of which thirty-one are by Redouté. One plate, that of *Geranium lividum*, is by Redouté's

younger brother Henri-Joseph Redouté (1766-1852), who had followed him to Paris and who was to achieve some fame as a painter of animals. In several later books illustrated by Pierre-Joseph we also find a number of drawings by this younger brother. This is also the case of Jacques-Julien Houtton de Labillardière's *Icones plantarum Syriae rariorum*, published in 1791, in which the first two decades contain line engravings made from drawings by the two Redouté brothers (among others), which in some copies are colored by hand.

Redouté and van Spaendonck

In these years before the revolution, prior in fact to his association with L'Héritier, Redouté met another man who was influential in his training. This was Gerardus van Spaendonck (1746-1822), a Dutch painter, trained in Holland, who in 1780 had become professor of flower painting at the *Jardin du Roi*. Van Spaendonck moved in the same society as did L'Héritier, Cels, and Redouté. The association between van Spaendonck and Redouté must therefore date from around 1785 although we know little about this. Certainly van Spaendonck and L'Héritier were the two men who exerted profound influence on Redouté, and just as an evaluation of Redouté's botanical skill can be measured in terms of L'Héritier's influence, so is it possible to appraise Redouté's artistic development, especially after the revolution, only by taking into account the influence of his great master van Spaendonck. In the second instance, we have a man who has become far less famous than his pupil, but who certainly was Redouté's match or superior as an artist. It is necessary, therefore, to consider van Spaendonck and his work, which was later also to become Redouté's work, at the famous collection of vellum paintings of plants and animals at the *Jardin du Roi*.

This *collection des vélins* (paintings on vellum), which now consists of more than 6,500 paintings, mostly watercolors of plants and animals, was started in the first half of the seventeenth century as a private collection by Gaston d'Orléans (1608-1660), an undertaking worthy of this *maecenas*. After his death the collection came to the king, Louis XIV, whose minister, the eminent French statesman Jean-Baptiste Colbert (1619-1683), developed it into a growing royal collection of paintings of flowers and animals. The artist in charge of this collection originally held the title *Peintre du roi pour la miniature*, but in van Spaendonck's time it had become *Professeur de peinture de fleurs*. It was in this capacity that van Spaendonck developed his talents and taught his pupils. Originally the technique of

the vellum paintings was gouache, but after 1784 van Spaendonck reviewed the situation and became a convert to the use of pure water color. This medium proved to be far superior for the purposes of flower painting because its transparency and greater flexibility in the shading and blending of the colors allowed for a far better rendering of the particular gloss and tone of flower colors than did the gouache. Van Spaendonck's vellum paintings of this period show a great virtuosity, and according to Blunt (1950), there is nothing in this highly finished work to distinguish it from the later Redouté at his best. Redouté became, in fact, the popularizer of van Spaendonck's techniques: the master was forgotten for lack of patrons, the pupil achieved great fame by "reaping the harvest which van Spaendonck sowed" (Blunt). Another important technique developed (although not invented) by van Spaendonck, and taken up by his pupil Redouté, is that of the stipple engraving as opposed to the old technique of the line engraving. The early work of Redouté, known through the publications by L'Héritier and a few originals, was all reproduced by the old process of line engraving, overprinted in one color (mostly black) and sometimes colored by hand afterwards. Through van Spaendonck, however, Redouté learned the art of stipple engraving, a process which he had also seen in London during his visit when working on the *Sertum Anglicum*. The technique had been developed in France earlier in the century and had spread to England.

The process is simply that of etching by *dots* rather than by *lines*, the plate being often also worked upon with the bare needle or with the roulette; it was admirably suited to give delicate gradations of tone and hence of modelling. Printing in colour was usually done from a single plate, the various colours being applied to the plate with a *poupée*, or rag-stump, and the copper being re-inked before every impression. The English, curiously enough, made practically no use of stipple for flower engravings; but in France it was soon employed for the purpose, and methods of colour printing brought to a new perfection (Blunt 1950, p. 179).

It is difficult to say which part of the process as ultimately applied by Redouté—for instance in his *Plantes grasses*—was developed by Redouté, which by van Spaendonck or by others. Redouté later claimed, however, that the process of simultaneous use of colors on a single plate was his invention and the later proceedings in court, as related by Léger (1945), seem to leave little doubt in this respect. It is possible, says Nissen (1951, p. 140), that some of the colorplate reproductions in the *Histoire des champignons de la France* by Pierre Bulliard (1742-1793), published around 1796, were the first specimens of Redouté's new technique. Apart from

this, the *Plantes grasses* was the first book in which the technique was used throughout a single work. His method of color printing was certainly new in the field of botanical illustration and seemingly owed its success in part to the development of several types of paint which could easily be used together simultaneously without intermixing or running (bleeding) at the edges.

Sixteenth century colored illustrations were mainly woodcuts colored by hand. Several of the experiments of the Dutch etchers Pieter Lastman (1583-1633) and Hercules Seghers (1590-1638) remind one of Redouté's method, but none was really successful. The eighteenth century technique of stipple engraving at last provided a sound basis for an acceptable process of color printing in the years before the introduction of lithography. The work, however, was time-consuming: the surface of the plate had to be re-inked with each of the several colors after each impression, and it was possible to print only the colors that occupied the greater portion of the plate. The final retouching was done by hand with water colors. The finished product, a carefully printed full color illustration, duly finished by hand by Redouté himself, has the appearance of an original water color, although, when the original and the reproduction are compared side by side, the brilliance and luminescence of the former remain far superior from both the technical and the artistic point of view. This double-process of color printing and retouching by hand is responsible for the extremely wide range in quality of the resultant Redouté colorplates. The first prints were often the best, and in later years these were the only ones made and retouched by the master himself. Of some titles of Redouté's books, only a few copies are known whose colorplates were delicately hand finished with water color; the others remain inferior.

The techniques that Redouté learned from van Spaendonck—the water color painting on vellum and the reproduction by means of stipple engraving—laid the foundation for his future artistic development. The botanical qualities of his draftsmanship were sound; now the artistically advanced techniques of van Spaendonck, combined with Redouté's own process of color printing, ensured his artistic future. The influence of L'Héritier had sharpened his observation for botanical accuracy, had developed his technical botanical knowledge, and, perhaps of greatest importance, had intensified his simple and direct love for flowers. It was through the guidance of van Spaendonck that Redouté enhanced his ability to develop and express his individual creativeness, that inborn

artistic talent which, after all, was chiefly responsible for his success. It must be conceded, however, that technical skill and inborn talent by themselves are not enough to assure for an artist the success which Redouté was to enjoy. For this there are certain attributes of social behavior and an equally inborn talent for the right psychological approach to the right people. For these qualities, too, Redouté had the requisite genius, as is to be noted when following his career in the Napoleonic era.

The Road to Fame

Success in its greater measure was delayed by political events. The revolutionary times in France did not affect Redouté personally as it did his friends L'Héritier and Cels, who were left penniless; but it did deprive him of his first protectress, Marie-Antoinette, and of the material support of L'Héritier, who no longer could afford to continue his sumptuous publications. L'Héritier did, however, obtain for Redouté a post as draughtsman for the *Académie des Sciences* in 1792, but this was again of little avail because all the academies were abolished in August 1793 and remained closed until their reinstatement under the *Institut de France* in 1795. Thanks to his friends van Spaendonck and René-Louiche Desfontaines (1750-1823), the latter again a botanist from the group around Rousseau and at that moment the professor of botany, he received a more profitable appointment: both he and his younger brother, Henri-Joseph, were appointed to the staff of the *Muséum National d'Histoire naturelle*, formerly the *Jardin du Roi* (see Fig 4, p. 39 and item 4, p. 38). They were to work on the production of vellum paintings under the direction of van Spaendonck. Pierre-Joseph was engaged for the botanical work, Henri-Joseph for the zoological. Pierre-Joseph also produced botanical paintings for public exhibits and was admitted to the famous annual show of contemporary painting, the *Salon*, from 1796 onward. Most of the works exhibited by Redouté were water color paintings of flowers, fruits, and even of some mushrooms. The work on the *collection des vélins* resulted in several hundred splendid vellums, some of which have been reproduced by Bultingaire (s.d.). In addition to his work on the collection of vellum paintings, Redouté was put to work on the plants collected by Desfontaines during his exploration of Tunisia and Algeria in the years 1783-1785. These rich collections were published in Desfontaines' major botanical work, his *Flora Atlantica*. This book, published in two large quarto volumes (in nine installments, April 1798-July 1799), contained 263 black and white plates of which many were engraved (line engravings) by Nicolas

Maréchal (?-1803) after drawings by Pierre-Joseph Redouté. Other drawings for it had been made by Henri-Joseph Redouté and by L. Fossier, both of whom had also worked for L'Héritier's *Stirpes novae*. This work in the *Flora Atlantica* is the last to be of the old style and closes the first phase of Redouté's artistic development: that of the predominantly botanical drawing with great attention to detail, executed mainly in black and white and reproduced by line engraving. See Fig. 5, p. 41.

In the meantime, however, the development of the color printing technique had taken place and found its first application through the last botanical enterprise stimulated by L'Héritier. He had produced only some minor publications since the revolution, but continued to plan for the resumption of his grand scale work left unfinished because of financial misfortune. He considered first the Dombey collections, which he still held, but chose instead to begin a great work on cacti and succulent plants to be illustrated in color. For this, color was an essential to success, because conventional herbarium specimens of such plants are difficult to preserve since most of the characteristic features of the often splendid foliage and flowers are lost in the pressing and drying process.

Redouté commenced painting succulent plants on vellum, and Desfontaines found a young Swiss botanist, Augustin-Pyramus De Candolle (1778-1841), then a student at the garden, ready to undertake the task of writing the descriptions of each species. Desfontaines also found a publisher: in these years of 1798 and 1799 the publishing trade had recovered from the shocks of the revolution and publishers again were willing to take risks with books not dealing with the social and political problems of the day. Out of this collaboration between Redouté and De Candolle developed the now famous *Plantarum historia succulentarum*, perhaps better known by its French title, *Plantes grasses*, in which Redouté's process of color printing was used for the first time. The originals for the plates of the *Plantes grasses* are nearly all preserved at the central library of the *Muséum National d'Histoire naturelle* at Paris. They are of exquisite beauty, having been painted on vellum by a Redouté when at the peak of his mastery of the technique of water color painting and at a time when his artistic development was at its apogee. Their format is rather small in actual size, and their reproduction in the book, especially on the large folio pages of the original large-paper editions, tends to dwarf them. In many cases the aesthetic balance between image and page is much better in the smaller quarto size edition, but the copies of which did not receive the same care as those of the large page and more expensive edition.

The original folio edition was struck off in 100 copies, all of which probably received the personal attention of Redouté. This is evident from the extent with which the prints have been carefully retouched with water color and from the careful printing itself. The number of copies printed for the quarto edition and for other later editions is not known. Some of the copies of later "editions" presumably consist of a mixture of early and later prints. It is certain that the copperplates were preserved and that later prints were made from them by workers other than Redouté. These later prints invariably are of a much lower quality. The volume was published in fascicles of about six plates each, with accompanying text. The first twenty-eight fascicles—that is, the text pages 1-159 with their accompanying plates—appeared at more or less regular intervals from 1799 to 1805. After 1805 publication was discontinued because De Candolle and the publisher quarreled over a publication by Romanus Adolf Hedwig (1772-1806). Soon after that the publisher went bankrupt. The publication of the book was resumed in 1829 through the interest of the botanist Jean-Baptiste-Antoine Guillemin (1796-1862), who issued, in quarto edition, another three fascicles (nos. 29-31). A thirty-second fascicle of five plates remained unpublished.

The bibliographical history of this highly interesting book is indeed complex and remains to be written. No two copies are alike in the number of plates, pages, and indexes present, and we know of at least ten different title pages, one of which even carries the evidently erroneous date of 1790. From time to time in this period, various "sets" were put on the market, again and again with new title pages and indexes. There is no doubt, however, that the original large folio edition, as shown at this exhibition, with An VII as the date, Dugour and Durand as publishers, and *Plantarum historia succulentarum* as the main title, is by far the best one. Redouté's name appears on the title page for the first time. In the earlier books illustrated by him there was always a modest "P. J. Redouté del" or some such indication placed at the lower left of each engraving; now Redouté's name is so well known that it is given on the title page, together with that of A. P. De Candolle. It was also the first book of which all the plates, without exception, were by Pierre-Joseph Redouté. The artistic quality of the original vellum paintings for this work is always superior to that of the prints, but some of the prints achieve a degree of perfection fore-shadowing those of the later *Liliacées* and *Les roses*. With this work one may say that Redouté enters the second period of his career, that characterized by the plain and unembellished,

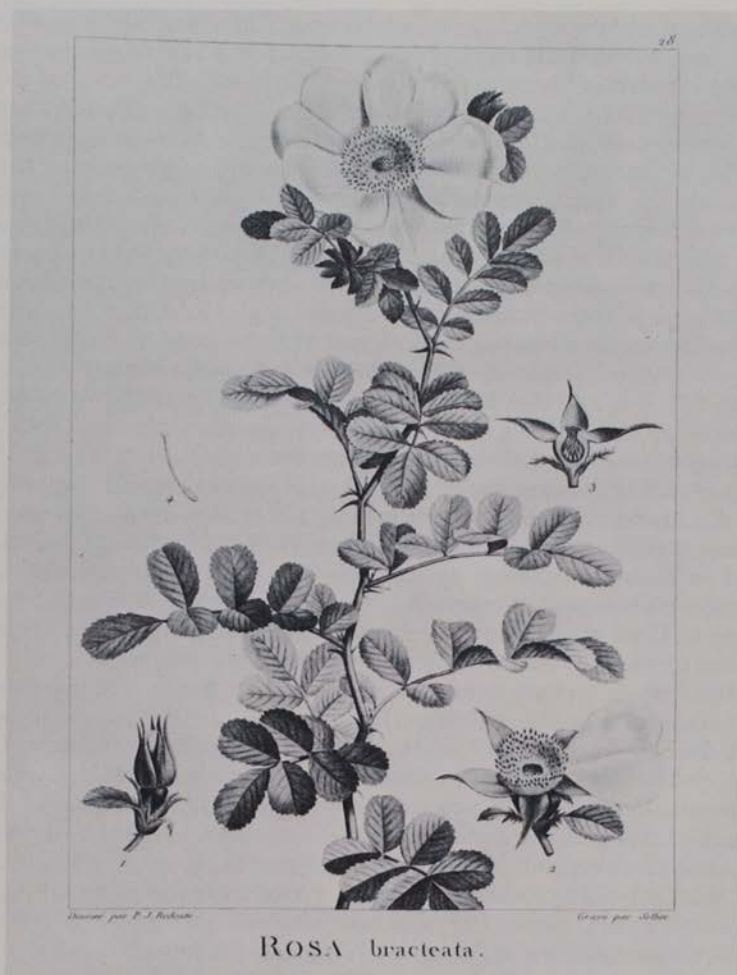


Fig. 3. *Rosa bracteata*

Line engraving, uncolored

E.-P. Ventenat, *Description des plantes . . . dans le jardin de J. M. Cels* (no. 7), Pl. 28. 1800 [-1802]

predominantly botanical color prints in which a unique harmony is achieved between the requirements of descriptive botany and the creative impulses of the artist to bring life into his subject.

The turn of the century witnessed a steady stream of publications containing reproductions of paintings by Redouté. In 1800-1802 Ventenat published his *Description des plantes nouvelles, et peu connues cultivées dans le jardin de J. M. Cels*, which contains among its 100 line engravings many plates after drawings by Redouté (see Fig. 3, p. 17). Another on the plants grown by Redouté's friend Cels, containing sixty plates in the style of his first period, was published by Ventenat in 1803-1808 under the title *Choix des plantes, dont la plupart sont cultivées dans le jardin de M. Cels*. Other important botanical works illustrated in black and white by Redouté were two by André Michaux (1746-1802): *Histoire des chênes de l'Amérique* of 1801 (36 plates: 32 by P.-J., and 4 by H.-J. Redouté) and the fundamental work on North American botany, *Flora boreali-americana* of 1803 (two volumes with 51 plates). Meanwhile, Redouté was commissioned to illustrate several articles of staff botanists at the *Muséum*, for publication as stipple engravings in the *Annales du Muséum d'Histoire naturelle*. All of these publications have retained their scientific importance not in the least because of the exact and informative drawings by Redouté. The same is true of A. P. De Candolle's botanical monographs *Astragalogia* (1802) and *Strophanthus* (1803). Both of these books are now collectors' items: the large paper edition of the former as well as all copies of the latter are very rare.

The first colorplates published after the first fascicles of the *Plantes grasses* are to be found in Philippe Picot de Lapeyrouse's (1744-1818) *Figures de la flore des Pyrénées* (1795-1801) and in the new edition of Henri-Louis Duhamel du Monceau's (1700-1782) *Traité des arbres et arbustes*, a new edition which was actually an entirely new book, now generally referred to as the *Nouveau Duhamel*. It was published in seven volumes over the years 1800-1819 and contained not less than 498 plates printed in color and finished by hand mainly by Redouté and, from volume 5 onwards, by Pancrace Bessa (1772-1835), another of van Spaendonck's pupils. No less than twenty-nine different engravers were engaged for this reproduction of Redouté's paintings. The book was virtually new, although it carried as its author the name of France's outstanding dendrologist of the mid-eighteenth century. The plates were new and the text was rewritten by six different botanists. In its new form the book remained for decades one of the basic works for western European dendrological botany. It was even re-issued about 1852.

It is necessary to stress one feature in which the *Plantes grasses* differed from all other productions of Redouté's work. Although the method of color printing and finishing of the colored plates by hand was the same in all, only in this work did Redouté himself make all of the engravings, and he probably did the retouching for the original run. The first edition of *Plantes grasses* remains unique in this respect, for here he personally performed all of the operations himself, although the actual printing may have been done by professionals. The later engravings were always done by professional engravers, and the resultant plates were of varying quality.

The much younger Pancrace Bessa, whose engravings appear in the *Nouveau Duhamel* from volume 5 (1809) onward, produced here several of his finest plates. He, too, was a master in the art of stipple engraving. Nissen (1951, p. 140) points out that Jean-Joseph-François Tassaert (1765-1835) was one of the engravers for the *Nouveau Duhamel* and *Les liliacées*. In the years 1787 and 1788 this engraver had worked in London, where Redouté must have met him in the workshop of Francesco Bartolozzi, and where both became acquainted with refinements in technique and applications of the art of stipple engraving. This same Tassaert was later charged with the direction of the team of eighteen engravers that were set to work on the plates for *Les liliacées*.

Redouté and Joséphine

The great opus of Redouté was now to come: the production of those sumptuous flower-books with colorplates of unsurpassed magnificence, *Les liliacées* and the *Jardin de la Malmaison*, books that would definitely establish Redouté's fame and in which his artistic talent found its highest expression. In addition, the botanical and horticultural importance of these magnificent folios is such that they continue to be consulted frequently today. The cost of production of such works was so great as to have been prohibitive for any modest publisher, and certainly so for Redouté himself. For publication an effective patronage was required.

This patronage Redouté found in Marie-Josèphe-Rose Tascher de la Pagerie (1763-1814), a beautiful Creole from Martinique, better known as Joséphine de Beauharnais, who in 1794 had lost her first husband, the French officer Alexandre *Vicomte* de Beauharnais (1760-1794). Napoléon, still on his way to the stars, had married her in 1796 and two years later she acquired the charming property of *Malmaison*, somewhat to the north-

west of Paris, now engulfed by the agglomeration. Joséphine carried as one of her names "Rose" and was worthy of it: she had a consuming interest in horticulture and botany. The literature on Joséphine is abundant and it is not necessary to dwell on the characteristics of her personality: charming and engaging, kind-hearted and benignant, frivolous and even flippant, not brilliantly intelligent but rather emotional and extravagant with money, but also generous, artistic, and above all endowed with a great aesthetic sense. Her artistic and horticultural interests predisposed her to be attracted to Redouté, with whose character hers had so much in common and whose achievements were becoming well-known among members of the establishment of the later years of the Consulate (ca. 1802-04).

Joséphine commenced the development of the Malmaison house and gardens immediately on its acquisition in 1798. Redouté's elder brother, Antoine-Ferdinand, together with a host of other artists and decorators, had a hand in or advised on matters of interior decoration. The gardens were being developed as well: Joséphine obtained living plants from all over France and England, through the help of such horticulturists as Cels and Thomas Blaikie (1750-1838), and also from the botanists sent out to accompany her husband's expeditions, for example that to Egypt in 1798. It was her ambition to build up an exquisite and select collection of living plants that would equal or even surpass those of some of the other wealthy families of the Consulate. In this way the garden at Malmaison—now an uninspired Paris Parks Department type of public garden in which the only remnants of the splendour of Joséphine's time are one or two summerhouses—soon became unique because of its great choice of exotic flowers from both the temperate and subtropical regions.

The enthusiastic and splendor-loving Joséphine wanted to have her garden adequately described and the plants beautifully portrayed; Etienne-Pierre Ventenat (1757-1808), *administrateur perpétuel de la bibliothèque du Panthéon* and amateur-botanist, was engaged to provide the descriptions, Redouté was to be the artist, and Charles-François Brisseau de Mirbel (1776-1854) was appointed co-ordinator of the horticultural work and the botanical research with the title of *Intendant pour les entreprises botaniques*. Mirbel's responsibility was the administration of the garden, of the exchange of plants, and in general of the maintenance of connections with plantmen abroad. His rôle with regard to Redouté may seem to have been modest, but he worked in the background and without his devoted attention that magnificent monument of botanical illustration, the *Jardin*

de la Malmaison, which was the result of the concerted labors of these three men, would never have been completed. The book was published in two volumes, from 1803 to 1805. Each volume was issued in ten separately produced fascicles, each containing six plates with accompanying text. This series of one hundred and twenty colored plates, plus the series of over five hundred plates in his *Les liliacées*, constitute the highest peak of Redouté's artistic and botanical achievement; both books are among the most important monuments of botanical illustration ever to be published. Unlike the *Plantes grasses*, they have well-proportioned full-page illustrations which suit the size of the page: the lay-out and relative proportions of paper and drawing are in perfect balance. The execution of the presswork and of the hand retouching, especially of the copies which received Redouté's personal attention, is superb. This magnificent publication brings Redouté to the top of his artistic career and amply justifies his fame as one of the most eminent botanical illustrators of all time. See item 10, and Figs. 14-17.

The botanical importance of the work can best be given in Ventenat's words, taken from the dedication to Joséphine printed in the first volume (1803):

... You [Joséphine] have brought together the rarest plants of the French soil. There are even several that have barely left the Arabian deserts and the burning sands of Egypt that have been naturalized by your care, and which, now classified and presenting themselves to us in the beautiful garden of Malmaison, form the sweetest souvenir of the conquests of your illustrious consort and the most charming proof of your well used hours of leisure.

Napoléon, too, has an indirect rôle in this volume, for Joséphine knew how to spend his money, and she spent it liberally. The *Jardin de la Malmaison* was indeed, even by court standards of that day, a costly production. However, it has proved to be of value infinitely higher than the undoubtedly rather considerable sum which it cost Joséphine, and clearly, Napoléon, to produce. By any book-production measure, it was a small army of engravers that was put at work to assure a reasonable rate of production of finished copperplates. In all copies known to me the resultant prints were finished by hand in the same way as were those of the *Plantes grasses*. It is likely, although by no means certain, that it was again Redouté who took care of the final retouching of each colorplate.

The year 1804 brought Joséphine to her highest glory; for then, in December, she became Empress of France. These years of her reign were also the years in which her influence was most noticeable, as is shown

by the books published at the time. Ventenat was appointed "Botanist to her Majesty the Empress and Queen;" Redouté, at a salary of 18,000 francs a year, a considerable sum at the time, became the "Official Painter" of Joséphine. Some of the original vellums shown in this exhibition (see no. 81) are signed by him as "Peintre à S.M. [sa Majestie] Imperatrice la Reine." The six large water color paintings of flowers on vellum mentioned above as his contribution to Malmaison came to the palace in the year of the coronation, after having been shown at an exhibition of modern art staged for the glory of Napoléon.

A short time before the first fascicle of the *Jardin de la Malmaison* had been published, there came from the press the first issues of that wonderful collection of eight folio volumes *Les liliacées*. This work, with its 503 colored plates all by Redouté, surpasses in size but only equals in beauty the *Jardin de la Malmaison*. The eight volumes appeared in eighty parts during the years 1802-1816. The publication took place under the patronage and sponsorship of Joséphine. The only name on the title-page was that of Redouté; he was his own editor and publisher. He had come a long way since his first plates were published in L'Héritière's *Stirpes novae* with only a simple designation "P.-J. Redouté" engraved at the bottom left of each plate. In the *Plantes grasses*, the names of De Candolle and Redouté received equal weight on the title-page, but here in *Les liliacées* it is Redouté alone whose name is given prominence. The authors of the botanical descriptions in this work—A. P. De Candolle (for volumes 1-4), François de la Roche (?-1803) (for volumes 5-6), and Alire Raffeneau-Delile (1778-1850) (for volumes 7-8)—are given in the work but are conspicuously absent from the title page. This was as marked an external indicator of fame as ever was publicly accorded Redouté in any of his books.

The publication of the fifth part of *Les liliacées*, in May 1803, included an *hommage public*, addressed to the "citoyen [Jean-Antoine-Claude] Chaptal" (1756-1832), the minister for the interior, under whose auspices the publication of the book was continued. The production and dedication were a success: in 1805 Chaptal subscribed to eighty copies on behalf of the emperor to be sent abroad as prestige items—royal gifts to friendly kings, ambassadors, and similarly influential statesmen.

Redouté could live easily in these days, but even now that he had abundant wealth, he often found himself spending more than he earned—spending generously on others who needed his money, but also on extravagances which would, in later days, provide a continuing source of financial difficulty and embarrassment.

The history of the printing and publication of *Les liliacées* is rather involved and has been elucidated by Woodward (1905) and later by Stearn (1954). The ordinary folio edition (measuring *circa* 13 × 20 inches) is the one for which publication was commenced in 1802. In 1807 began the publication of an 18 × 24 inch edition, a large paper broadsheet edition which had the same text as the ordinary folio edition, but for which the plates were hand-finished by Redouté himself. According to an annotation by Redouté in one of these copies (at the Royal Horticultural Society's Lindley Library, London) only eighteen copies received this special treatment, which makes this edition one of the botanical-bibliophilic delicacies. From volume three onwards, the large paper broadsheet edition was produced concurrently with the ordinary folio edition. The original water colors for *Les liliacées* remained in the possession of Joséphine's Beauharnais family; 468 of them were auctioned in Zürich in 1935 with the library of Eugène de Beauharnais and are now in the privately held Weyhe collection of New York City. [See reference to these in item 194. Ed.]

Napoléon divorced Joséphine in 1809. Redouté remained faithful to her until the end and frequently visited her in her last years. She died in 1814. Notwithstanding this continued allegiance and devotion to her, Redouté had been appointed teacher of painting to the new Empress, Napoléon's second wife, Marie-Louise. Thus, he lived easily; he maintained a residence in Paris and a small estate at Fleury-sous-Meudon, where he was able to cultivate flowers in his gardens with a special predilection for roses and irises.

One important book illustrated by Redouté in this period deserves mention: the new edition of Jean-Jacques Rousseau's *Essais élémentaires sur la botanique* (Paris, 1771), this time reissued in 1805 as *La Botanique* and containing sixty-five plates printed in colors after paintings of P.-J. Redouté. This first illustrated edition of 1805 is large quarto in size, and the plates are produced as stippled engravings printed in color and finished by hand. Later issues include a folio edition with uncolored plates (see Fig. 8 for title-page reproduction), and there are reprints produced in 1821 and 1822 of lesser quality. This work is Redouté's last link with the *ancien régime*: his old patrons had all died, or, like Cels, who died in 1806, had ceased to be influential. Redouté had entered easily into a new life under the empire. On the whole, it can be said that it is remarkable how little Redouté was affected by the political and social changes that took place around him. He had survived the difficult years of the revolution with

great ease; he had found his way into the bourgeois environment of the Convention, of the Directoire, and later of the Consulates. And now again he changed without any apparent distress from the classless bourgeois state to the elegant and formal empire society, and later again, without offense to either, from one imperial patroness to the other.

The first years under Marie-Louise gave him little contact with her, although it was through him that, accidentally, the old empress and the new met one day for the only time in their lives. This curious and involved episode is related in detail by Léger (1945) and splendidly illustrates Redouté's versatility of behavior. We should not blame him for being slightly mercenary: after all how else could he, and for that matter his art, survive in independence and non-conformism? He was an artist, and he possessed rather extravagant financial habits: these two characteristics outweighed the others.

In the years after Joséphine's social exile in 1809, Redouté illustrated (together with Bessa) the three volumes by François André Michaux (1770-1855): *Histoire des arbres forestiers de l'Amérique septentrionale* (1810-1813), the important work on North American trees, translated into English and better known as *The North American sylvia* (1817-1819). This work contains 145 colored plates nearly all by Bessa and P.-J. Redouté, plus a few by Henri-Joseph Redouté and the young Adèle Riché (1791-1878). The work was published in twenty-four parts and has given rise to some bibliographical puzzles because portions of it (those treating the pines, walnuts, and oaks) were also published separately. For typical plate, see Fig. 9, p. 55.

The last book illustrated by him, and destined to glorify the botanical treasures of Joséphine's property, was Aimé Bonpland's (1773-1858) *Description des plantes rares cultivées à Malmaison et à Navarre*, of which 325 copies were published in eleven installments from 1812 to 1817. Fifty-five of the colored plates are by Redouté (see Fig. 6); the others are by Bessa. This marks the end of another period of Redouté's life: that of his association with Joséphine de Beauharnais, an association which had been of great profit to him and which had enabled him to develop his talents to full maturity.

In retrospect, it must be concluded that, at this period of his rise to fame, artistically, socially, and perhaps also psychologically, Redouté had reached his *acmé* and that the years between 1800 and 1814 were not so important from the point of view of his technique or of the development of his creativeness that they were decisive for the scope they gave to the development of his great genius and for the maturation of his artistic temperament. We owe him full credit for the magnificence embodied

in the three great flower books on *Malmaison*, and these productions alone established him as a botanical artist of the highest rank. The years that followed were destined to bring changes in his career: the end of the first *Empire* in which he had risen to fame and wealth meant essentially also the end of Redouté's wealth, but certainly not yet the end of his productivity or fame.

Roses and Elegance

Redouté's *Roses*, published from 1817 to 1824, secured for him his great popularity. This book is so well-known that it seems almost superfluous to add any more praise after nearly a hundred and fifty years of honors. The technical execution of its production was again near perfect. The artistic quality of the plates is high, and there is no reason to mark it any lower than one would *Les liliacées* and the *Jardin de la Malmaison*. Still, there is already the hand-writing on the wall: the plates of lesser quality in *Les liliacées* can be attributed to the great speed with which they were made, and especially to the difference in competence and in quality standards of the individual engravers. This is also true to some extent of the *Roses*, and when one compares the original water colors on vellum (of which several appear in this exhibition) with the reproductions in the books, it becomes apparent at once how much depended on the craftsmanship of the engravers and of the printers. The original color-print was occasionally retouched with some body color to give added opaqueness and to suggest a certain brightness and luminescence. The point about some (but only a few) of the reproductions in the *Roses* is, however, that we find a certain inclination toward a more elegant effect, which does not essentially detract from the artistic and botanical qualities, but is an artistry which points to a trend to deviate from the harmonious beauty of *Les liliacées* (see Fig. 10, for reproduction of original). We can still place the *Roses* in Redouté's second period, but in some plates we see the approach of elegance, which epitomizes the third and last period of Redouté's development. When the *Roses* is examined in comparison with all of his works, one must admit in all honesty that Redouté is still at his plateau of peak performance. The frontispiece wreath of wild roses (of which a presentation original believed to have been painted by Redouté for Thory, the author of the text, is now in the Hunt collection) is simply a gem: it has an honest and direct approach to nature and is completely convincing as an artistic achievement.

Redouté started painting his *Roses* at Malmaison. Joséphine, whose full

name, as we know, was Marie-Joséphe-Rose, had an ardent interest in these flowers, and around 1810 she was growing several hundreds of varieties in her gardens, a collection unique for the time. The *Roses* is still another, and this time posthumous, tribute to Joséphine's contributions to the arts of horticulture and botanical illustration. She did not live to see the book produced, but in many respects the plates are still Joséphine's roses. The character of Joséphine remains elusive, notwithstanding numerous biographies; it is only a part of her personality that we recognize in this Redouté's greatest of flower-books, but it is a significant part, since it shows the great cultural influence of this enigmatic, exuberant, and fascinating woman. None of the dullness that surrounded the lofty Napoléon was hers: she was alive, vibrant, human and generous. Her relationship with Redouté can best be understood in the light of the similarity of their characteristics.

The *Roses* enjoyed an immediate and great success. It contains 170 colored plates (including the frontispiece) made according to the familiar Redouté technique. The author of the botanical descriptions is Claude-Antoine Thory (1759-1827), and it is perhaps not superfluous to state that the book is today of botanical significance. It can obviously not compete in this respect with the previous works, but its importance as a record of botanical knowledge of the genus *Rosa* should nevertheless not be underestimated. The three volumes of the *Roses* were published in thirty installments, during the years 1817-1824. A large folio edition limited to five copies only, and the well-known small folio edition, were published simultaneously. The large folio was printed on *vélin* paper with a double set of plates: black and white ones as well as the same plates printed in color and retouched by hand. Several reprints of the work in octavo editions were issued in later years, but in them the plates suffer greatly from the reduced size. These smaller editions are of some importance, however, because they contain a certain number of new plates, not reproduced in the folio work, but on the whole their quality is substantially inferior to that of the original folio edition. Redouté should never be judged by these sloppily executed reprints!

Relatively few of the original vellum paintings of the *Roses* have been preserved. The collection of them was purchased in 1828 by Charles X, the last of the Bourbons, for his daughter-in-law Marie-Caroline, Duchesse de Berry (1798-1872). Redouté had sedulously kept these originals, but his always precarious financial situation forced him at last to sell them. The price paid by Charles X was 30,000 francs, barely sufficient at

the time to cover Redouté's debts and other needs. The originals are said to have been deposited later at the Louvre library, where they are reported to have been burned during the *Commune* of May 1871. It is far more probable that they remained in the possession of various members of the Orléans family, who disposed of them later, for some originals including the beautiful frontispiece and twelve of the rose paintings (nos. 66-72) are found in the collections of the Hunt Botanical Library, and others are known to be in a few private and institutional collections. An inventory record of the presence and locations of these should be documented.

The aged Gerardus van Spaendonck still occupied the chair of professor of painting at the *Muséum National d'Histoire naturelle*. He died in 1822 and on his death the chair was abolished. Two new posts were created for *Maîtres de Dessin*, and Redouté was appointed to one of them. He had long since lost the princely salary paid to him by Joséphine, and the sale of his publications, although not unsatisfactory, did not suffice for his rather impressive needs. The official post of *Maître de Dessin* brought some relief. In this capacity he trained many distinguished pupils, mainly female and pretty, such as the princesses Louise and Marie d'Orléans, of whom the first would later become the first queen of the Belgians and, not insignificantly, an important patron for Redouté in his old age. His lectures and lessons were well attended, with audiences sometimes of as many as one hundred and fifty persons.

From the artistic point of view, Redouté now enters his last period: the elegant one. When we try to define this period, it should at once be stated that taken individually, many of his paintings continue to display the force and *verve* of his era of greatness. Their loss in botanical detail and accuracy is often scarcely discernible, and the artistic expression of the character of the individual flower is almost as delicate and convincing as ever. But the decline is evident. The true characteristic of the paintings of this period lies in the composition and in the choice of the subjects. From now on the paintings are no more made to illustrate as botanical portraits the plants grown in certain gardens, but in them the plants are subordinated to the composition, where the purpose is to produce an elegant and pleasing effect rather than a botanical illustration. Each is a painting of pretentious floral artistry, rather than a forthright portrait of a botanical subject admittedly conspicuous by artistic interpretation. This change in approach is also evident from the titles of the books published after 1820: *The Album de Redouté* (1824) and the *Choix de quarante plus belles fleurs* (1824) were merely simple re-issues of plates pub-

lished in several of his former works such as *Les lilacées*. Later, however, there was his *Choix des plus belles fleurs* of 1827-1833 with some of his most splendid plates. *La couronne des roses "dedié aux dames"* [sic] was another compilation, containing choice selections from the famed *Roses*. The *Recueil de six beaux bouquets* (1835), the *Les mois*, twelve bouquets of flowers (n.d.), and the *Collection de jolies petites fleurs* of 1835 followed. There is no need to list here the various collections of plates of this kind produced by Redouté in what were for him his so difficult years, between 1824 and his death in 1840. A nearly complete bibliography of the fifty books illustrated or produced by Redouté is given by the late Roger Madol with the assistance of W. T. Stearn in the 1954 re-issue of the *Album de Redouté*, and a bibliographic study of these works is provided in this catalogue.

The grandiose times of Joséphine were gone; there was no empire left. Towards the end of the eighteen-twenties, however, Redouté had found another influential Mary to support him. This time it was the above-mentioned Marie-Caroline-Ferdinande-Louise de Naples, Duchesse de Berry, to whom the *Album de Redouté* of 1824 had been dedicated.

Marie-Caroline, young and pretty, was married in 1816 to the Duc de Berry, the son of Charles X. The Duc was murdered in 1820 while attending the opera. Marie-Caroline, possessed of a very cheerful disposition and a character in some respects not unlike that of Joséphine, turned to the few pastimes open at the time for ladies of her position, and she soon took a great liking for Redouté. The picture of Redouté reproduced as the frontispiece of this catalogue makes it abundantly clear that he was anything but handsome; he was short and thick-set, with thick lips, an unshapely nose, and the heavy muscular hands of a blacksmith. Still, it must have been the combination of his art and his charming personality that was responsible for his proven success with the ladies. What other painter can point to two queens, two empresses, and one other claimant to the throne of France as his pupils? In addition to these five stars in the crown of Redouté's social firmament, numerous other young ladies from the upper classes were drawn to his lessons. Among these female pupils of some repute were Olympe Arson (1814-1870), Rosine-Antoinette Delaporte, née Bessin (1807-1876), Augustine Dufour (1797-x) who published *L'art de peindre les fleurs à l'aquarelle* in 1834, and Ernestine Panckoucke (fl. 1840). The paintings of several of his pupils are represented in Redouté's book *Le cours de fleurs du Jardin des plantes*, published about 1836. We hear little of male students of Redouté (Ange-Louis-Guillaume Lesourd-Beauregard, 1800-1876, who was his successor as *Maître de Dessin*, was one of

them), and we know very little about his marital life, except that when he died he left a widow and a daughter. [See item 199 for reference to a son, reported to have been adopted. Ed.]

Redouté's temperament was quiet and subdued; there are practically no accounts of clashes with others. His devotion to his art and to his pupils, in addition to the development of his estate at Fleury-sous-Meudon, seems to have filled his life. Redouté received the *Légion d'honneur* on 14 January 1825 from the hand of Charles X, Marie-Caroline's father-in-law. Redouté's social consciousness was delicate and profound; his diaries make it clear that a certain vanity could not be denied in him. In addition to his many pupils, he received numerous distinguished visitors in his *atelier* in Paris, visitors who often would purchase one or two of his paintings. Marie-Caroline was one of those that came most frequently, and it is almost certain that she negotiated the acquisition by the king of the originals of the *Roses* in order to give needed assistance to the aging Redouté. These negotiations extended over a period of more than two years, however, largely because the price asked by Redouté seemed excessive to the king; the times were changing for the aging painter, and his fame did not command the same price as before.

Old Age and Oblivion

Outstanding in the long series of fashionable productions of Redouté's later years is the *Choix des plus belles fleurs*, published from 1827 to 1833 in thirty-six parts. This was published simultaneously in two editions, the well-known quarto, and a very limited edition in folio. A copy of each is to be seen in this exhibition. The book contains 144 colored plates, all by Redouté, and all reproduced in the familiar way. The *Choix* shows Redouté still at his height, but it is undeniable that in all of the other publications of these years he no more reaches the intensity, brilliance, and conviction of his great days. This was undoubtedly due to his attempts to cover his financial deficits from the proceeds of more and more publications of re-issues. His artistic power had not decreased, as is evident from the best work of his later years. See Figs. 18 and 19.

We have only to look at the original water color of his last years shown in this exhibition (no. 83) to realize that the delicate expression of the life of the flowers, of the subtle tones of their colors, and of the fragile texture of their petals does not suffer in the composition, which has admittedly an "elegant" character. Great difficulties were encountered in selling the *Choix*: Legér (1945) gives a pathetic account of how the

aged Redouté tried to obtain subscriptions while keeping up appearances of grandeur. The preface to the book is Redouté's artistic testament. In it, he looks back at his life, reviews his successes, and the rôle of botanical illustration in his world, observing "The art of painting flowers is certainly not a luxury and the adornment which luxury derives from it cannot detract from the correct opinion that one must have of its utility. Natural history could not exist if deprived from its help, certainly in our age."

Towards the end of 1828 Redouté was visited by the great American painter John James Audubon (1785-1851), author of the now excessively rare folio edition of *Birds of America*. This visit was duly noted in his diary and greatly appreciated by the aged artist.

The July revolution of 1830 brought to the throne a king from the house of Orléans, and with the king came a new queen, to whom Redouté was appointed as *Peintre de fleurs du Cabinet de la Reine*. This queen, the fifth and last of Redouté's royal patrons to be called Mary, was Marie-Amélie (1782-1866), Queen of the French. She was considerably older than Marie-Caroline and had an entirely different character: pious rather than frivolous, with very little in common with her niece, the Duchesse de Berry. Redouté was, as ever, not affected by the revolution; after all both Louise and Marie d'Orléans had been among his first pupils after his appointment as *Maître de Dessin* at the *Muséum* in 1822, and furthermore Marie-Emélie was a niece of his first royal pupil, Marie-Antoinette. Redouté's title with Marie-Amélie was exactly the same that he had had under Marie-Antoinette. This time the royal pupil was to survive the master. In the last ten years of his life Redouté often received encouragement and material support from his kindhearted queen.

In 1836 Redouté published one last technical botanical drawing of a variety of corn in the folio work by his friend Matthieu de Bonafous (1794-1852) *Histoire naturelle, agricole et économique du Mais*, a work believed to be of greater rarity than is generally reported. In this, as is shown in this exhibition, the plate, in soft monochrome, is one of beauty and great delicacy of tone and depth (see item 23).

The development of the technique of lithography did affect Redouté. The aged artist did not attempt to master the technique himself, but he must have realized the revolutionary character of this color printing process and the consequences of it for his own work. The plates of three of the less important and fully "elegant" productions of these years were reproduced by lithography: the *Petits modèles de fleurs* (no date, uncolored),

the *Recueil de six beaux bouquets* (1835, uncolored), the *Réunion de douze planches de fleurs* (1835, colored). The very rare publication of twelve bouquets of flowers, one for each month, called *Les mois* was also executed by lithography, but was colored by hand.

Of more importance, however, was the publication in 1836 of the *Choix de soixante roses*, the last of Redouté's original publications, a folio volume containing sixty plates of new roses printed in color after Redouté's method. The book was dedicated to his former pupil Louise-Marie d'Orléans, daughter of Louis-Philippe and now the first queen of the Belgians. In this last publication, Redouté honors his country of birth, if only by means of the dedication. The book contains an introduction by the well-known critical journalist Jules Janin, who also paid a perceptive tribute to Redouté shortly after the latter's death, which is still a model of its kind. In this tribute he wrote that by means of the water colors Redouté gave the flowers

. . . an expected immortality, he thus achieved to give those precise shades, firm and velvety of which he shared the secret with nature, he was like the honey-bee: he had the instinct for the beautiful flowers . . . He composed a bouquet with the intelligence and the happiness of a young girl at her first ball; and yet he brought about those delicate masterpieces with the thick hands which resembled the feet of some antediluvian animal . . .

These were new times for Redouté: political and social revolutions had left him unmoved, but the technical revolution of lithography added a burden to the last years of his life, a life which was becoming more and more difficult for him financially because the sale of the publications was not so remunerative as before. New artists and new fashions drove the elderly man and his work closer to oblivion. A sparkle of hope came with the resumption of the edition of the *Plantes grasses* by Guillemin. Following the quarrel between A. P. De Candolle and Garnery in 1805, the book had been left unfinished. Several sets of plates had remained engraved but unpublished, and the editor and Guillemin endeavored to revive the public's interest in the book. It was not a great success: three more issues of six plates each were published.

In these last years Redouté again painted several large bouquets of flowers in water colors on vellum. The one included in this exhibition has been mentioned; there were several others which he tried in vain to sell.

Redouté died on 20 June 1840, nearly eighty-one years old, after having suffered a cerebral hemorrhage the previous day while at work. He had

survived his fame; he had reaped abundantly and had consumed more than his considerable earnings; but he left the world a priceless heritage in his books, his prints, and his paintings. He brought the art of flower painting to unexpected heights, and by immortalizing his botanical subjects he immortalized himself.

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Books Illustrated by Redouté

Ian MacPhail

Pierre-Joseph Redouté, the painter, engraver, and entrepreneur of botanical art, is acknowledged to have been a genius in these activities. He was not skilled as a writer, however, nor were the texts of the books bearing his name written by him. For a few titles, the books consist only of title-pages, a dedication or foreword, and reproductions of his paintings. The following presentation is then an accounting of the many books that are illustrated by Redouté, in whole or in part. The order is chronological, and all works are numbered consecutively. It is primarily an accounting of those titles (nos. 1-24) that are displayed in this exhibition and that are a part of Mrs. Hunt's collection. To make the record of the man's accomplishments more complete, there is included also a short-title listing of those works which contain one or more plates by him but which are not a part of the Hunt collection (nos. 25-63).

A bibliographic description of a book is more than the sort of entry found on a library catalogue card or in a bookseller's catalogue. It is a description so precise, detailed, and complete that if a single page or plate were later removed, that loss could readily be established. It is a description so exact that anyone familiar with its terminology may determine at once if another copy of the same work is identical to this or not. To condense this information into reasonable space, three essentials are given: (1) the transcription of the title page, word for word, with a vertical bar identifying the end of each line and with the typography of the page indicated by use of type similar in style but not in size; (2) the collation for the book, which is a record of the gatherings of the sheets on which it was printed, as well as any irregularities such as pages mis-numbered, missing, or substituted; and (3) the description and enumeration of the plates present.

The collation of a book follows a schematic procedure that is used universally by bibliographers, book specialists, and librarians. This procedure involves the use of formulae as concise and complex as those in the fields of mathematics or chemistry, and like those formulae, these



B E G O N I A o b l i q u a . L .

Begonia obliqua (= *B. nitida*)

Stipple engraving in color, retouched

Charles-Louis L'Héritier de Brutelle, *Stirpes novae* Pl. 46, (1784) [1785-89]

necessarily employ conventional symbols to express much information in little space. To make this catalogue meaningful to the specialist it is essential to provide a collation for each book. No attempt is made here to explain the technicalities of composition or meanings of the symbols, for such are available in standard works on the subject and, generally, are of little or no interest to the book lover or to the specialist in botanical art.

1784

1. L'HÉRITIER DE BRUTELLE, Charles-Louis (1746-1800), French botanist.

Stirpes novæ aut minus cognitæ. Paris, Pierres, 1784 [1785-89].

STIRPES NOVÆ, | AUT MINUS COGNITÆ, | QUAS | DESCRIPTIONIBUS ET INCONIBUS | ILLUSTRAVIT | Carolus-Ludovicus L'HÉRITIER, Dom. DE BRUTELLE, [last two words *italic*] | In Aulâ Juvaminum—Parisiensi, Regis Consiliarius. | [ornament 98×77 mm.] | PARISIIS, | Ex TYPOGRAPHIA PHILIPPI-DIONYSII PIERRES, | Regis Typographi Ordinarii, viâ San-Jacobæâ. | [thick-thin rule] | M. DCC. LXXXIV.

Collation: Broadsheet: π-8π 1-96; 104 unsigned leaves (omitting fascicle titles); [2] i-ii v-vxi 1-110 109-110 *bis* 111-112 111-112 *bis* 113-118 117-118 *bis* 119-120 119-120 *bis* 121-164 163-164 [*bis*] 165-181.

Plates: 87 out of 90 engravings of plants, numbered I-VII VII^B. VIII-XXX XXX *bis* XXXI-LII LII *bis* LIII LIII *bis* LIV-LVI LVII LVII *bis* LVIII-LIX LIX^B LX-LXXXIV (XLIV, XXX^B, LXXXI, and LXXXIV are lacking); of the complete total, 54 are of drawings by Redouté, 25 by Freret, 4 by Fossier, 2 by Jossigny, 1 by Prevost, 1 by Aubriet, 1 by Sowerby, and 2 by Bruguière; engraved by Juillet, Milsan, Hubert, Maleuvre and others; titled binomially on the plate; 400×275 mm. (pl. 1); indexed by Stapf in *Index Londinensis*.

The plates by Redouté are: 15, 17, 18, 21, 22, 26-29, 31-33, 35-41, 43, 44, 46, 49-52, 52 *bis*, 53, 53 *bis*, 54-56, 56 *bis*, 57 *bis*, 58, 60, 64-69, 71-74, 76, 79-84.

References: Pritzel 5268, Nissen 1190, Dunthorne 246, Madol 19, Hunt 673.

Notes: Redouté was not yet twenty-five years old when he attracted the notice of L'Héritier de Brutelle, a wealthy French amateur botanist, who invited Redouté to his home and directed the young man's attention to the need for botanical accuracy in his flower painting. Redouté's first commission was from L'Héritier for the set of 54 wash-drawings he painted for this work. See also pp. 6-9.

The volume on "new herbs," as its title tells us, was issued in six fascicles between March 1785 and 1789, or possibly as late as December 1791. Some copies contain another leaf, giving a conspectus of a seventh fascicle but this fascicle was never published, although up to 40 unpublished plates are known (distributed as proofs), as in the British Museum (Natural History) copy. The Hunt Botanical Library has 27 of these unpublished engraved proofs, numbered 86-88, 92-98, 101-105, 107, 109-117, 120, 122. All are by Redouté, and each is titled binomially on the plate. For example, see Fig. 1, p. 5.

1788

2. L'HÉRITIER DE BRUTELLE, Charles-Louis (1746-1800), French botanist.

Cornus. Paris, Didot, 1788 [1789].

CAR. LUD. L'HÉRITIER, DOM DE BRUTELLE, [last two words *italic*] | in *Aulâ Juvam. Paris. Reg. Consil.* | CORNUS. | SPECIMEN BOTANICUM | SISTENS | DESCRIPTIONES ET ICONES | SPECIERUM CORNI MINUS COGNITARUM. |

| | |
|---|---|
| Et sæpe alterius ramos impune videmus | Apta fretis abies, bellis accommoda |
| Vertere in alterius, mutamque insita mala | _____ <i>Cornus.</i> |
| Ferre pirum, et prunis lapidosa rubescere | Victum infelicem baccas, lapidosaque |
| _____ <i>Corna.</i> | _____ <i>Corna.</i> |
| At myrtus validis hastilibus, et bona bello | Dant rami _____ |
| <i>Cornus</i> : | Conjecto sternit jaculo, volat Itala <i>Cornus.</i> |
| (VIRG. [<i>italic</i>] <i>Georg.</i>) | (VIRG. [<i>italic</i>] <i>Aeneid.</i>) |

— | PARISIIS, | TYPIS PETRI-FRANCISCI DIDOT. |

Prostat { PARISIIS, apud { LUDOVICUM NICOLAUM Prévost, } viâ quam vocant
 { THEOPHILUM BARROIS, } *Quai des Augustins*
 LONDINI, apud PETRUM ELMSLY,
 VIENNÆ, apud RUDOLPHUM GRÆFFER, } Bibliopolas. |
 ARGENTORATI, apud AMANDUM KOENIG, }
 — | 1788.

Collation: Broadsheet: π 1-8; 9 unsigned leaves; [ii] 1-15 [1].

Plates: 6 numbered uncolored engravings of *Cornus* species, 3 are of drawings by Redouté (pls. 1, 4, 6), 3 by Freret; engraved by Devisse, Juillet, Maleuvre, and Hubert, titled binomially on the plate; 394 × 274 mm. (pl. 1); indexed by Stapf in *Index Londinensis*

References: Pritzell 5269, Nissen 1187, Madol 16, Hunt 698.

Notes: This monograph on dogwoods is another product of the collaboration between Redouté and L'Héritier de Brutelle (see nos. 1, 3). The Hunt copy, once bound with *Sertum Anglicum* (no. 3), is now rebound as a separate work.

1788

3. L'HÉRITIER DE BRUTELLE, Charles-Louis (1746-1800), French botanist.

Sertum Anglicum. Paris, Didot, 1788 [1789-1792].

CAR. LUD. L'HÉRITIER, DOM. DE BRUTELLE, [last two words italic] | in *Aulâ Juvam. Par. Reg. Consil.* | SERTUM ANGLICUM, | SEU | PLANTÆ RARIORES | QUÆ IN HORTIS JUXTA LONDINUM, | IMPRIMIS | IN HORTO REGIO KEWENSI | EXCOLUNTUR, | Ab anno 1786 ad annum 1787 observatæ | ——— | PARISIIS, | TYPIS PETRI-FRANCISCI DIDOT. |

Prostat { PARISIIS, apud { LUD. NIC. PRÉVOST. }
 { THEOPHIL. BARROIS. }
 LONDINI, apud PETR. ELSLEY.
 VIENNÆ et LIPSLE, apud RUD. GRÆFFER.
 ARGENTORATI, apud AMAND. KOENIG. |
——— | 1788.

Collation: Broadsheet: 1-20; 20 unsigned leaves; [4] 1-2-36.

Plates: 35 uncolored copper engravings of rare plants, numbered 1-15, 15 *bis*, 16-34, of which 22 are of wash-drawings by Redouté, 10 by Sowerby, 2 by Bruguière, and 1 by Pernotin; engraved by Maleuvre, Juillet, Hubert and others; titled binomially on the plate; 420×291 mm. (pl. 1) and 541×400 mm. (pl. 15 *bis*, folding).

The plates by Redouté are 2, 8, 10-12, 15, 15 *bis*, 16, 18-21, 23-25, 27, 28, 30-34.

References: Pritzel 5270, Nissen 1189, Dunthorne 248, Madol 18, Hunt 692.

Notes: L'Héritier and Redouté worked together in London, and later in Paris, on this work which appeared in four fascicles between January 1789 and late in 1792. Plates 35-43, referred to by L'Héritier in his text, were never made, and there is no evidence that drawings for them were ever painted. A second volume was projected, but did not appear, and no manuscript is known to have been written. A later edition, completely reset, with the text in smaller type, in 20 pages, was published early in the 1800's.

The story behind the production of this work, together with a study of the present-day identity of the plants treated, is given by Stafleu in the introduction to the facsimile edition published by the Hunt Botanical Library (1963), and is summarized here on pp. 8-9. See Fig. 2, p. 9, for drawing later engraved for this work.

4. *Journal d'histoire naturelle*. 2 vols. Paris, les Directeurs de l'Imprimerie du Cercle Social, 1792.

JOURNAL | D'HISTOIRE NATURELLE, | Rédigé par MM. Lamarck, Bruguière, | Oliver, Haüy et Pelletier. | TOME PREMIER. | [swelled rule] | A PARIS. | Chez les Directeurs de l'Imprimerie du Cercle | Social, rue du Théâtre-François, No. 4. | 1792. | L'an quatrième de la Liberté.

Collation: Quarto: [vol. 1 only] π^2 A-3O⁴ 3P² (3H₁ as "Ahh"); 1-3 4-478 479 (as "4S9") 489-493 (as "500"- "504").

Plates: [vol. 1] 25 engravings, mainly of plants, numbered 1-12 12 [bis] 13-24, of which 13 are by P.-J. Redouté; size varies; indexed by Stapf in *Index Londinensis*
The plates by P.-J. Redouté, and their subjects, are as follows:

- 1 titled on the plate *Rothia*
- 2 untitled, anatomy of insect
- 3 titled on the plate *Calodendrum*
- 5 titled on the plate *Mimosa obliqua*
- 6 untitled, insect and shell
- 7 titled on the plate *Vantanea parviflora*
- 10 titled on the plate *Drapetes*, *Phyllachne*
- 12 titled on the plate *Hyoseris virginica*
- 12 [bis] identical
- 13 untitled, tortoise
- 15 titled on the plate *Mimosa heterophylla*
- 16 untitled, insect
- 18 titled on the plate *Pinguicula campanulata*

[vol. 2] 15 engravings, numbered 25-39 of which one, pl. 35, is by P.-J. Redouté, and is titled *Helenium canaliculatum*.

Notes: This work appears to have run to only two volumes, of which the Hunt Botanical Library possesses only volume 1. The information about volume 2 has been kindly supplied by the Librarian of the New York Botanical Garden.

There is no reference in any of the Redouté biographies to the presence of Redouté plates in this work. They were drawn by Redouté when under appointment as draftsman for the *Muséum National d'Histoire naturelle*, publisher of the *Journal*.

A reproduction of Pl. 7, *Vantanea parviflora* Lamarck, from this work is shown here on the facing page as Fig. 4.



Fig. 4. *Vantanea parviflora*
Line engraving, uncolored
Journal d'histoire naturelle (no. 4), Pl. 7. 1792

5. DESFONTAINES, René-Louiche (1750-1833), botany professor at Jardin des Plantes.

Flora Atlantica. 2 vols. Paris, Panckoucke, 1800 [1798-1799].

FLORA ATLANTICA, | SIVE | HISTORIA PLANTARUM, | QUÆ IN ATLANTE,
AGRO TUNETANO | ET ALGERIENSI CRESCUNT. | AUCTORE RENATO DES-
FONTAINES, Instituti | nationalis Scientiarum Galliae socio, necnon in museo |
Historiæ naturalis Parisiensi Botanices professore. | TOMUS PRIMUS. [TOMUS
SECUNDUS.] | [short swelled rule] | PARISIIS, | Apud BLANCHON, Bibliopolam,
viâ Palmulæ, (vulgo, rue | du Battoir) N° 1 et 2. | [long double rule] | Typis C.
Panckoucke. M.DCCC.

Collation: Quarto: [vol. 1] π 2π **4 *** **** 1-33⁴ 34⁴ (±34₂) 35-55⁴ 56⁴ (-56₂); [4] i ii-xx 1 2-444
[1]; [vol. 2] π 1-30⁴ 31⁴ (±31₁) 32-34⁴ 35⁴ (±35₁) 36-42⁴ 43⁴ (±43₂) 44-57⁴ 58²; [2] 1 2-458 [2].

Plates: (bound in two volumes with titles as above, the words "DE PLANTIS. [fancy]", between double rules, following the volume number).

263 uncolored line engravings of plants, numbered 1-76, 76 *bis*, 77-254, 254 [*bis*], 255-261, of which 100 are of paintings by Maréchal, 92 by P.-J. Redouté, 61 by H.-J. Redouté, 8 by Marin, 1 by Fossier, and 1 by Brongniart; engraved by Sellier, Maleuvre, and others; titled binomially on the plate; 249×191 mm. (pl. 16); indexed by Stapf in *Index Londinensis*.

The plates by P.-J. Redouté are: 14, 16, 23, 24, 26, 30, 32, 38, 43, 59, 60, 61, 64, 69, 70, 73-75, 77-79, 82, 83, 90-92, 94, 95, 98, 101, 104, 106-109, 111, 120, 123, 127, 128, 137, 146, 147, 157, 161, 162, 164, 168, 169, 173, 175, 178-181, 183, 184, 186-191, 194, 196-198, 200, 206, 208-210, 214, 215, 222, 224, 232, 234, 236-237, 238, 243, 250, 251, 255, 257, 258, 260, 261 [pls. 215, 224 are signed "Redouté del." without initials].

References: Pritzl 2176, Nissen 475, Dunthorne 92, Madol 8.

Notes: There are several variant title-pages for this work, the alternatives being dated "Anno sexto Reipublicae Gallicae" (i.e. Sept. 1797-Sept. 1798) or "Anno VIII" (i.e. Sept. 1799-Sept. 1800). In fact the actual dates of publication of the nine fascicles in which the work appeared seem to be between April 1798 and July 1799.

The work comprises a botanical study of about three hundred species of plants that Desfontaines had collected during a journey in Algeria and Tunisia, between August 1783 and November 1785.

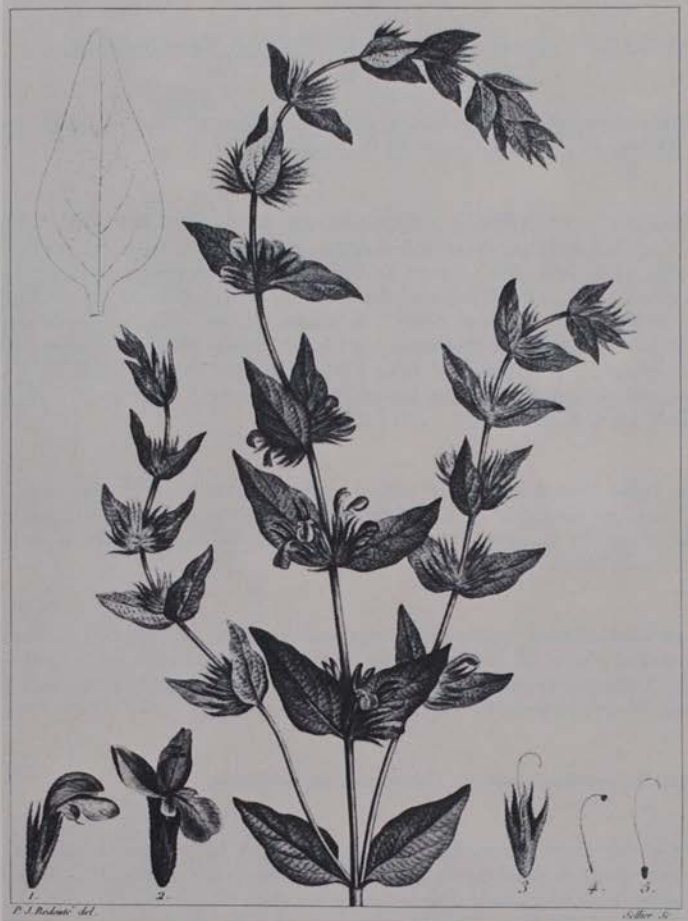


Fig. 5. *Phlomis biloba* (= *Phlomis crinita*)

Line engraving, uncolored

R.-L. Desfontaines, *Flora Atlantica* (no. 5), Pl. 127. 1800 [1798-99]

[1798-1837]

6. CANDOLLE, Augustin-Pyramus de (1778-1841), Swiss botanist.

Plantarum historia succulentarum. Histoire des plantes grasses. 2 vols. and supplement. Paris, Dugour et Durand, AN VII [1798-1837].

PLANTARUM | HISTORIA | SUCCULENTARUM. | HISTOIRE DES PLANTES GRASSES | PAR A. P. DECANDOLLE de Genève, Membre de la Société | des Sciences Naturelles, et de celle des Sciences de cette Ville, | correspondant de la Société Philomatique, et de celle d'Histoire | Naturelle de Paris; | AVEC [italic] leurs Figures en couleurs, dessinées par P. J. Redouté, Peintre | du Muséum d'Histoire Naturelle, Dessinateur de la Classe des Sciences | Physiques et Mathématiques de l'Institut National, Membre de la Société d'Histoire Naturelle de Paris. | [short swelled rule] | [short swelled rule] | A PARIS, | Chez A. J. Dugour et Durand, Libraires, Rue et Hôtel Serpente. | [short rule] | DE L'IMPRIMERIE DE J. A. BROSSON. | AN VII.

Collation: Folio: [vol. 1] π1-3 1-27 27* 27** 28-71 71* 72-77 77* 78-80; [vol. 2] 81-85 85* 86-92 92* 93-117 117* 118-123 123* 124 125 125* 126 126* 127 128 128* 129-137 137* 137** 138 138* 139 140 140* 141-143 143* 144-148 148* 149-159 χ1 χ2 [supplement] 2π1-3 160 160* 161-163 164 165 166-171; 195 leaves.

Plates: 187 unnumbered stipple engravings, color-printed and finished by hand, of succulent plants, all from paintings by P.-J. Redouté, except pls. 55 and 60 (by H.-J. Redouté); titled in French and with Latin binomials on the plate; 275×202 mm. (pl. 117); indexed by Stafp in *Index Londinensis*.

References: Pritzell 1463, Nissen 321, Dunthorne 241, Madol 6a.

Notes: It is extremely rare to find copies of this work in so complete a state. The supplement to the volume is even more rare, and very few copies have been reported.

According to G. D. Rowley (Pierre-Joseph Redouté, "Raphael of the Succulents", in *Cactus and Succulent Society Journal* 1956-57: 2-20. 1957) the work was published in 31 fascicles, 28 of them in folio between December 1798 and 1805, when a quarrel occurred between de Candolle and the publisher and publication ceased; the rest in quarto only between 1829 and 1837, some of the text in the later fascicles being by Guillemain.

As related by Stafleu, earlier in this catalogue (pp. 15, 19), this work is significant as the first to be wholly illustrated by Pierre-Joseph Redouté, and the only one for which he himself made all of the engravings—at least for this edition.

1800

7. VENTENAT, Étienne-Pierre (1757-1808), French botanist, and librarian of the Panthéon.

Description des plantes nouvelles et peu connues, cultivées dans le jardin de J. M. Cels. Paris, Crapelet, 1800 [-1802].

DESCRIPTION | DES | PLANTES NOUVELLES | ET PEU CONNUES, | CULTIVÉES
DANS LE JARDIN DE J. M. CELS. | AVEC FIGURES. | PAR E. P. VENTENAT, |
De l'Institut National de France, l'un des Conservateurs de la Bibliothèque du
Panthéon. | [swelled rule] | A PARIS, | DE L'IMPRIMERIE DE CRAPELET. | AN VIII.

Collation: Quarto: $\pi^4 2\pi^2 1-100 \chi^2$; 108 unsigned leaves; unpagged.

Plates: 100 numbered uncolored engravings of plants, of which 81 are of drawings by P.-J. Redouté, 8 by H.-J. Redouté, 6 by Maréchal, 2 by Sauvage, 2 by Cloquet, and 1 by Laneau; engraved by Sellier, Plée, Guyard, and Goulet; 273×197 mm. (pl. 10); indexed by Stapf in *Index Londinensis*.

The plates by P.-J. Redouté are 3, 8, 10-12, 14-17, 20-36, 39-40, 42-45, 47-77, 79-88, 90-94, 98-100.

References: Pritzel 9731, Nissen 2048, Dunthorne 253, Madol 49.

Notes: Jacques-Martin Cels (1743-1806), one of France's leading plantsmen of that day, had a nursery outside Paris in which he grew many rare and exotic plants. Cels was an intimate friend of Redouté, and encouraged him to portray plant novelties as they came into bloom. For notes see p. 18. For reproduction of Pl. 81, see Fig. 3, p. 17.

According to W. T. Stearn (*Journal of the Society for the Bibliography of Natural History* 1: 199. 1939) this work was published in ten fascicles from late in 1800 to late in 1802.

1801

8. MICHAUX, André (1746-1802), French botanist and plant explorer.

Histoire des chênes de l'Amérique. Paris, Crapelet, 1801.

HISTOIRE | DES CHÊNES | DE L'AMÉRIQUE, | OU | Descriptions et Figures de
toutes les espèces et variétés de | Chênes de l'Amérique Septentrionale, | Consid-
érées sous les rapports de la Botanique, de leur culture | et de leur usage. | PAR

ANDRÉ MICHAUX, | Membre associé de l'Institut National de France, de la
Société d'Agriculture | de Charleston, *Caroline méridionale*, etc. | [short swelled rule] |
A PARIS, | DE L'IMPRIMERIE DE CRAPELET. | AN IX-1801.

Collation: Folio: π 1-14²; 30 leaves; [iv] 1-3 4-7 8-12 [44].

Plates: 36 numbered uncolored engravings of foliage and fruit of oak species, 32 from drawings by P.-J. Redouté, and 4 by H.-J. Redouté (1, 20, 30, 34); engraved by Plée and Sellier; titled binomially on the plate; 322×211 mm. (pl. 22); indexed by Stapf in *Index Londinensis*.

References: Pritzl 6194, Nissen 1358, Dunthorne 249, Madol 20.

Notes: This work, and No. 18, are the results of Michaux's ten-year sojourn in North America under commission from the French government. His interest in North American trees was also to assess their importance as timber for the construction of naval vessels.

Louis-Claude Richard, like Michaux a pupil of Bernard de Jussieu, is said to have edited Michaux's works, but in the preface to this work Michaux states that he has left the work of seeing them through the press to his son, François-André Michaux (see No. 17).

Michaux, himself, had joined an expedition to the South Seas in 1801 but left it to explore Madagascar, where he died the following year.

1802

9. CANDOLLE, Augustin-Pyramus de (1778-1841), Swiss botanist.

Astragalogia. Paris, Garnery, An XI=1802.

AUGUSTINI-PYRAMIDECANDOLLE, | ASTRAGALOGIA | NEMPE | ASTRAGALI,
BISERRULAE ET OXYTROPIDIS | NEC NON | PHACAE, COLUTAE ET LES-
SERTIAE, | HISTORIA | ICONIBUS ILLUSTRATA. | [short swelled rule] |
PARISIIS, | SUMPTIBUS JOANN. BAPT. GARNERY. | [short wavy rule] | TYPIS
DIDOT JUNIORIS. | AN XI.—MDCCCII.

Collation: Folio: a^2 b^2 1-55²; i-v vi vii viii 1 2-13 14-15 16-34 35-37 38-61 62 63-196 197 198 199
200-202 203 204 205 206-211 212-213 214-218 [2].

Plates: 50 plates, numbered 1-50, engravings of plants, from drawings by P.-J. Redouté, engraved by Plée, Tardieu, and others; titled in French and with a Latin binomial on the plate; 290 × 210 mm. Indexed by Stapf in *Index Londinensis*.

References: Pritzel 1464, Nissen 319, Dunthorne 242, Madol 5.

Notes: Two folio editions of this work were published in 1802, of which this is the large paper. The small paper folio, according to Nissen, has 269 pages.

1802-1808

10. REDOUTÉ, Pierre-Joseph (1759-1840) Belgian botanical artist.

Les liliacées. 8 vols. in 4. Paris, Didot, An X, 1802-1808 [1802-1816].

LES LILIACÉES; | PAR | P. J. REDOUTÉ. | [short swelled rule] [vols. 2-4 have wavy rule] | A PARIS, | CHEZ L'AUTEUR, [3: CHEZ L'AUTEUR,] AU PALAIS NATIONAL DES SCIENCES ET ARTS. [2: RUE DE L'ORATOIRE, HÔTEL D'ANGIVILLIERS.] [3: RUE DE SEINE, HÔTEL MIRABEAU.] [4: RUE DE SEINE, HÔTEL MIRABEAU.] | [short wavy rule] [2-4 have short swelled rule] | DE L'IMPRIMERIE DE DIDOT JEUNE. | AN X.—MDCCCII. [2: AN XIII.—MDCCCV.] [3: 1807.] [4: 1808.]

Collation: Folio in 1s: π^2 2 π 3 π 1-53 53* 54 54* 55-60 60*² 61-74 75 (76 on verso) 77-78 (1 leaf) 79 80 79* 80* 81-84 85-97 97* (98 on verso) 99-120 120*²; 130 leaves; [vol. 2] π^2 2 π^2 121-240 χ ; 125 leaves; [vol. 3] π^2 241-260 261-262 (1 leaf) 263-276 277-278 (1 leaf) 279-280 (1 leaf) 281-300 χ 301 302 302* 303-306 307-308 (1 leaf) 309-325 326-327 (1 leaf) 328-329 (1 leaf) 330-360 $^2\chi^2$; 120 leaves; [vol. 4] 361-369 370-372 (1 leaf) 373-381 382-383 (1 leaf) 384-400 401-402 (1 leaf) 403-442 443-444 (1 leaf) 445-447 448-449 (1 leaf) 450-454 455-456 (1 leaf) 457-486 χ^2 1-3² (3₂+1) (463-468 as "473"- "478"); 129 leaves.

Plates: 1 engraved frontispiece portrait of Redouté from a painting by Gerard and 486 numbered stipple engravings, color-printed and retouched by hand, of plant portraits painted by Redouté; engraved by Bessin, Chapuy, Langlois, and fifteen others; titled in French and with Latin binomial on the plate; plate-marks mostly cut off, but about 570 × 340 mm.; indexed by Stapf in *Index Londinensis*.

References: Pritzel 7453, Nissen 1597, Dunthorne 231, Madol 36.

Notes: According to Woodward (*Journal of Botany* 43: 26. 1905), this work appeared between 1802 and 1816. Woodward states, without citing evidence, that the text to vols.

1-4 was written by A.-P. de Candolle, that to vols. 5-6 by F. de la Roche, and that to vols. 7-8 by A. Raffeneau-Delile.

Les liliacées is normally divided into eight volumes, and bound in four or eight. A large paper (broadsheet) edition, measuring 24×18 ins., began publication in 1807, supposedly in an issue of 40 copies, but according to a pencil note by Redouté in the Lindley library copy, only 18 copies were published. Copies with more than 500 plates and a *grand papier édition* of the same dates are reported.

The title suggests that this is a monograph of the Lily family. It is of much broader coverage, and is primarily a work of the more ornamental members of the *Monocotyledoneae* (including representatives of the lily, amaryllis, iris, and orchid families), and with some representatives (in vol. 2) of several families of *Dicotyledoneae*. For a full discussion and evaluation of this work, and for an account of its production, see the explanation by Stafleu on pp. 20-23. For examples of plates in it, see Figs. 14-17.

1803

11. MICHAUX, André (1746-1802), French botanist and plant explorer.

Flora Boreali-Americana. 2 vols. Paris & Strassburg, Levrault, 1803.

FLORA | BOREALI-AMERICANA, | SISTENS CARACTERES PLANTARUM | quas
in America septentrionali collegit et detexit | ANDREAS MICHAUX, | Instituti
Gallici Scientiarum, necnon Societatis Agriculturæ | Caroliniensis socius. | TABULIS
ÆNEIS 51 ORNATA. | TOMUS PRIMUS. [TOMUS SECUNDUS.] | [swelled rule] |
TYPIS CAROLI CRAPELET. | PARISIIS & ARGENTORATI. | Apud fratres LEVRAULT
[short rule] | ANNO XI—1803.

Collation: Quarto: [vol. 1] π² a⁴ 1-41⁴ 42; i-v vj-x [2] 1 2-329; [vol. 2] π² 1-42⁴ 43²; i-iv 1 2-332
333 334-340 (42 as "43").

Plates: 51 numbered uncolored copper engravings of plants described in the text, all from drawings by Redouté; engraved by Plée; titled binomially on plate; mostly about 178×117 mm., some larger; indexed by Stafleu in *Index Londinensis*.

References: Pritzel 7611, Nissen 1357, Dunthorne 250, Madol 21.

Notes: Pritzel attributes this work wholly to Louis-Claude Richard, but this is certainly an error. In his preface to *Histoire des Chênes de l'Amérique septentrionale*, (no. 8) Michaux refers to this work as *Flore de l'Amérique septentrionale*, but the published work bears only the Latin title.

1803 [-1805]

12. VENTENAT, Étienne-Pierre (1757-1808), Librarian of the Panthéon.

Jardin de la Malmaison. 2 vols. Paris, Crapelet, AN XI-1803.

[vol. 1] JARDIN | DE | LA MALMAISON, | PAR E. P. VENTENAT, | De l'Institut national de France, l'un des Conservateurs de la Bibliothèque | du Panthéon. | *Si canimus sylvas, sylvæ sint Consule dignæ*. | [short swelled rule] | A PARIS, | DE L'IMPRIMERIE DE CRAPELET, | *Et se trouve chez L'AUTEUR*, à la Bibliothèque nationale du Panthéon. | AN XI—1803.

[vol. 2] JARDIN | DE | LA MALMAISON, | PAR E. P. VENTENAT. | Botaniste de Sa Majesté l'IMPÉRATRICE et REINE; Membre de la Légion | d'Honneur, de l'Institut de France, de l'Académie Impériale des Sciences | de Turin, et de la Société Économique de Florence, etc., Administrateur perpétuel de la Bibliothèque du Panthéon. | [rule] | TOME SECOND. | [rule] | PARIS, | DE L'IMPRIMERIE DE L. E. HERHAN, | BREVETÉ DU GOUVERNEMENT. | *Se trouve* | CHEZ L'AUTEUR, à la Bibliothèque nationale du Panthéon. | AN XII=1804.

Collation: Folio: $\pi^2 (\pi 2 + 1) 1-6 \sigma^2 \chi^2$; 125 unsigned leaves.

Plates: 120 numbered (numbers mostly cut off in Hunt copy) colored stipple engravings of plants painted by Redouté; engraved by Legrand, Dien, Allais and others; titled binomially on the plate; plate-marks cut off. Indexed by Stapf in *Index Londinensis*.

References: Pritzel 9734, Nissen 2049, Dunthorne 255, Madol 50.

Notes: This work, and that of Bonpland (no. 13), describe and illustrate some of the rare and beautiful plants in the gardens of Malmaison, laid out for the pleasure of the Empress Joséphine.

According to W. T. Stearn (*Journal of the Society for the Bibliography of Natural History* 1: 200-201. 1939) the work was published in 20 fascicles between 1803 and 1805.

1813

13. BONPLAND, Aimé-Jacques Goujard (1773-1858), French botanist, and plant explorer.

Description des plantes rares cultivées à Malmaison et à Navarre. Paris, Didot l'ainé, 1813 [1812-1817].

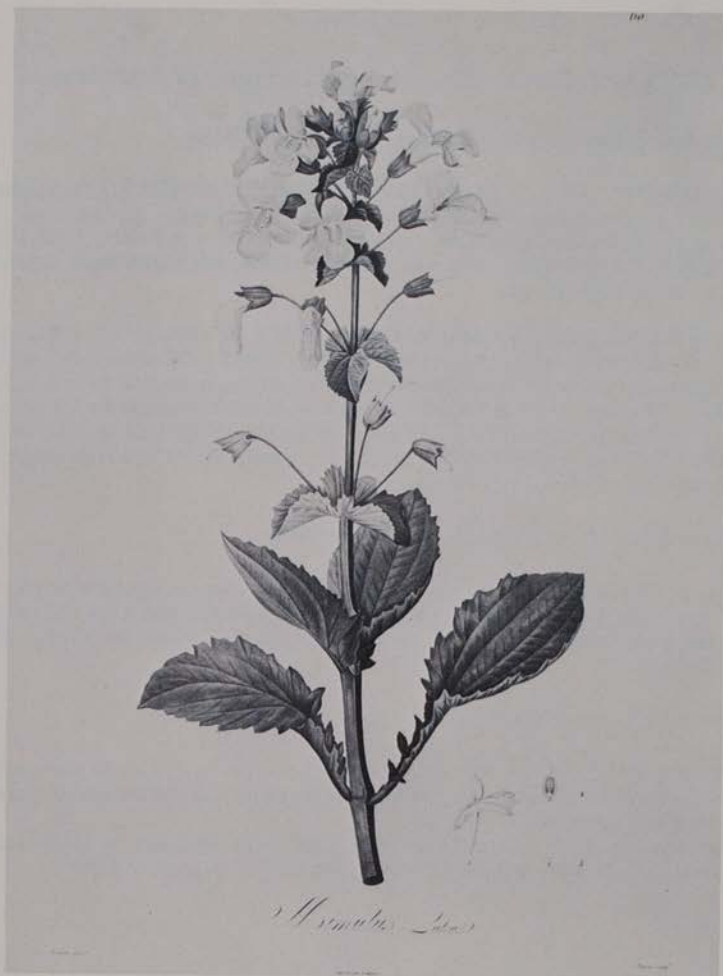


Fig. 6. Monkey-flower (*Mimulus luteus*)
Stipple engraving in color, retouched
A.-J. G. Bonpland, *Description des plantes rares cultivées à Malmaison
et à Navarre* (no. 13), Pl. 60. 1813 [1812-17]

DESCRIPTION | DES | PLANTES RARES | CULTIVÉES | A MALMAISON ET A NAVARRE. | PAR AIMÉ BONPLAND. | [printer's monogram] | A PARIS, | DE L'IMPRIMERIE DE P. DIDOT L'AÎNÉ. | 1813.

Collation: Folio: π^2 l^2 2-40²; i-iv 1 2-157 [3].

Plates: 64 numbered plates, stipple engravings, color-printed and finished by hand, of plants described in the text, 52 from paintings by Redouté, 11 by Bessa, 1 unsigned; engraved by Bouquet and others; titled binomially on the plate; 517×344 mm. or larger (some plate-marks cut off at foot in later numbers); indexed by Stapf in *Index Londinensis*.

The plates by Redouté are 1-3, 5-7, 9-12, 16-23, 26, 27, 29, 30-37, 39-42, 44-56, 58-61, 63, 64.

References: Pritzel 988, Nissen 207, Dunthorne 240, Madol 3.

Notes: This work is a continuation of Ventenat's *Jardin de la Malmaison* (see no. 12). When Ventenat died in 1808, Joséphine appointed Bonpland to look after Malmaison and to describe its exotic plants. Later, the estate of Navarre in Normandy was added to his care. Navarre became Joséphine's main residence after she was divorced by Napoléon and is where, with Bonpland's help, she tried to make the gardens another Malmaison.

The title-page of this work bears the date 1813. According to W. T. Stearn (*Journal of the Arnold Arboretum* 23: 110-111, 1942) it appeared in 11 fascicles between November or December 1812, and March or April 1817.

[1800-1819]

14. DUHAMEL DU MONCEAU, Henri Louis (1700-1781), French dendrologist, agronomist, and botanist.

Traité des arbres et arbustes que l'on cultive en France en pleine terre. 7 vols. 2nd ed. Paris, Didot, [1800-1819].

[vol. 1] [engraved] TRAITÉ | DES ARBRES ET ARBUSTES | QUE L'ON CULTIVE EN FRANCE EN PLEINE TERRE | PAR DUHAMEL | Seconde Édition considérablement augmentée. | [vignette, 187×187 mm. representing Agriculture as a young woman seated beneath a tree with a symbolic figure of Nature in her hand] | A PARIS, | Chez DIDOT aîné, au Louvre; MICHEL, Rue des Francs-Bourgeois au Marais No. 699, et LAMY, Quai des Augustins No. 26.

[vols. 2-4] [printed] TRAITÉ | DES ARBRES ET ARBUSTES | QUE L'ON CULTIVE EN FRANCE, | PAR DUHAMEL. | Nouvelle Édition, augmentée de plus de moitié pour le nombre des | Espèces, distribuée d'après un ordre plus méthodique suivant

l'état | actuel de la Botanique et de l'Agriculture; | Avec des figures, d'après les dessins de P.-J. REDOUTÉ, Peintre du Muséum | d'Histoire Naturelle, et de la classe des Sciences Physiques et Mathématiques | de l'Institut, Membre de la Société d'Histoire Naturelle de Paris. | DÉDIÉ A SA MAJESTÉ L'IMPÉRATRICE REINE. | [short rule] | . . . Nobis placeant antè omnia sylvæ. | [short rule] | TOME SECOND. [TOME TROISIÈME.] [TOME QUATRIÈME] | [publisher's monogram] | A PARIS, | Chez ÉTIENNE MICHEL, Éditeur, rue des Francs-Bourgeois, no. 6, [vol. 4: no. 12.] au Marais. | 1804. [1806.] [1809.]

[vols. 5-7] NOUVEAU | DUHAMEL, | OU | TRAITÉ DES ARBRES ET ARBUSTES | QUE L'ON CULTIVE EN FRANCE, | RÉDIGÉ par G.-L.-A. [vols. 6-7: J. L. A.] LOISELEUR DESLONGCHAMPS, Doct.—Méd. de la Faculté | de Paris, et Membre de plusieurs Sociétés savantes, nationales et | étrangères; [vol. 7: étrangères; et ÉTIENNE MICHEL, Éditeur, Associé libre et corres-] pondant de l'Académie Royale de Marseille; | de la Société Académique | d'Aix (Bouches-du-Rhône), et de la Société d'Émulation de Rouen.] | Avec des figures d'après les dessins de MM. P.-J. [vols. 6-7: P. J.] REDOUTÉ et P. BESSA. | DÉDIÉ A SA MAJESTÉ L'IMPÉRATRICE JOSÉPHINE. | [short wavy line] | . . . Nobis placeant ante omnia sylvæ. [vols. 6-7: VIRG.] | [short wavy line] | [TOME CINQUIÈME. TOME SIXIÈME] [TOME SEPTIÈME] | [publisher's monogram] | A PARIS, |

ÉTIENNE MICHEL, Éditeur, rue de Turenne, [vols. 6-7: rue Saint-Louis,]
no. 42 au Marais;
CHEZ Et ARTHUS-BERTRAND, [vols. 6-7: ARTHUS BERTRAND,] Libraire-Éditeur,
[vol. 7: Libraire,] rue Hautefeuille, no. 23. |
[very short wavy rule] | 1812. [1815.] [1819.]

Collation: Folio: [vol. 1] π^2 (π_2+1) $2\pi^2$ 1-20² 20 bis² 20 ter² (-20₂) 21-66² χ^2 (χ^2 as "69"); [6] 1 2-4 1 2-80 77 bis-80 bis 77 ter-78 ter 81 82-264 i ii-iv; [vol. 2] π^2 1-61² a² (-a₂) b²; [4] 1 2-244 i ii-v [i]; [vol. 3] π^2 1-58² 59² (-59₂) a²; [4] 1 2-234 i ii-iv; [vol. 4] π^2 1-3² 3 bis² 4 bis² 4-60² χ^2 (§2: 35-40, 49-60, with *); [4] 1 2-10 9 bis-10 bis ii bis-14 bis 11 12-240 1 2-4; [vol. 5] π^2 1-16² 17² (17₂+1) 18-82² χ^2 (§2: 14-16 with *, 17₂ as "17"); [4] 1 2-330 1 2-4; [vol. 6] π^2 1-8² 9² (9₂+1, as "9*") 10-67² χ^2 ; [4] 1 2-36 35-36 bis 37 38-266 1 2-6; [vol. 7] π^2 1-63² χ^2 2 χ^2 ; [4] 1 2-252 1 2-7 [1].

Plates: 498 plates, of which two (vol. 5 pls. 33, 34) are engravings of olive-oil presses, uncolored and unsigned, and 496 are stipple engravings of trees and shrubs, color-printed and retouched by hand; numbered [vol. 1] 1-60, [vol. 2] 1-66 66 [bis] 67-71, [vol. 3] 1-27 27 bis 28 28 bis 29-51 50 [bis] 53-58, [vol. 4] 1 bis 2 bis 3 bis 4-11 II bis 1-3 12-22 22 bis 24-33 33 bis 34-63, [vol. 5] 2 2 [bis] 3-32 35-72 72 bis 73-84, engraved by ca. 29 engravers; of these 463 are of drawings by Redouté, and 33 by Bessa; titled on the plate in French and with Latin binomials; 299×224 mm. (vol. 1: pl. 50); indexed by Stapf in *Index Londinensis*.

The plates by Redouté are in vols. 1-4 and the following in vol. 5: 2, 2 [bis] 3-32, 35-50, 63, 71.

TRAITÉ
DES ARBRES ET ARBUSTES
QUE L'ON CULTIVE EN FRANCE EN PLEINE TERRE
Par DUHAMEL
Seconde Edition considérablement augmentée.



A PARIS.

Chez DUBOY, succ. de Lavoisier, MICHÉL, Rue des Francs-Bourgeois au Marais N° 119, et LAFAY, Quai des Augustins N° 26.

Fig. 7. Title-page
Etching and engraving
H.-L. Duhamel du Monceau, *Traité des arbres et arbustes* (no. 14), 1800-19

References: Pritzel 2470, Nissen 249, Dunthorne 243, Madol 10.

Notes: The first edition of this work appeared in Paris in 2 volumes in 1755 with woodcuts from the blocks by Mattioli, which Duhamel du Monceau had acquired.

The present, virtually independent work and commonly known as the *Nouveau Duhamel*, was issued in 83 parts apparently between 1800 and 1819. For notes on dates of publication, see E. M. Tucker in *Journal of the Arnold Arboretum* 2: 181-182, 1921; 3: 227, 1922; and for a commentary on its importance, p. 18 of this catalogue.

The text is by J. L. A. Loiseleur-Deslongchamps, C. F. Mirbel, Veillard, J. H. Jaume St. Hilaire, E. Michel, and L. J. M. Poiret.

1805

15. ROUSSEAU, Jean-Jacques (1712-1778), Swiss philosopher.

La botanique de J.-J. Rousseau. Paris, Delachaussee & Garnery, 1805.

LA BOTANIQUE | DE | J. J. ROUSSEAU, ORNÉE DE SOIXANTE-CINQ
PLANCHES, | D'APRÈS LES PEINTURES DE P. J. REDOUTÉ. | [vignette engraving of a flowering twig, lettered at foot "Roussæa Simplex"] | IMPRIMERIE DE
H. PERRONNEAU. | PARIS DELACHAUSSÉE, RUE DU TEMPLE, No. 40;
GARNERY, RUE DE SEINE, No. 6 | XIV. = 1805.

Collation: Folio: π 2 π 1-30² 31² (-31₂); [4] 1 2-122

Plates: 65 numbered stipple engravings, uncolored, of plants and morphological details from paintings by Redouté; engraved by de Gouy, Tassaert, Mlle. Delelo and others; lettered on the plate in French and with Latin binomials; 350 × 267 mm. (pl. 1); indexed by Stapf in *Index Londinensis*.

References: Pritzel 7824, Nissen 1688, Dunthorne 252, Madol 44.

Notes: see Stafleu's commentary on pp. 10, 23 of this catalogue. For reproduction of the title-page, see Fig. 8, p. 53.

1805

16. ROUSSEAU, Jean-Jacques (1712-1778), Swiss philosopher.

La botanique de J.-J. Rousseau, Paris, Delachaussee & Garnery, 1805.

LA BOTANIQUE
DE
J. J. ROUSSEAU,

ORNÉE DE SOIXANTE-CINQ PLANCHES,
D'APRÈS LES PEINTURES DE P. J. REDOUTÉ.



IMPRIMERIE DE H. PERBONNEAU.

PARIS,

DELACHAUSSEE, RUE DU TEMPLE, N. 101

GARNERY, RUE DE SEINE, N. 6.

xiv. = 1805.

Fig. 8. Title-page
Vignette (*Roussea simplex*) stipple-engraved
J.-J. Rousseau, *La botanique* (no. 15). 1805

LA BOTANIQUE | DE | J. J. ROUSSEAU, | ORNÉE DE SOIXANTE-CINQ
 PLANCHES, | IMPRIMÉES EN COULEURS | D'APRÈS LES PEINTURES DE P. J.
 REDOUTÉ. | [vignette engraving of a flowering twig, lettered at foot "Roussæa
 Simplex"] | PARIS, | DELACHAUSSÉE, RUE DU TEMPLE, No. 40; | GARNERY,
 DUE DE SEINE, No. 6. | XIV. = 1805.

Collation: Quarto: π^2 ($-\pi 1$) a^4 1-20⁴; [2] V VI-XI [1] 1 2-159 [1].

Plates: 62 out of 65 plates, (as in no. 15, but plate marks and numbers cut off), color-
 printed and retouched by hand; the missing plates are 38, 46 and 48.

References: Pritzel 7824, Nissen 1688, Dunthorne 252.

1810-1813

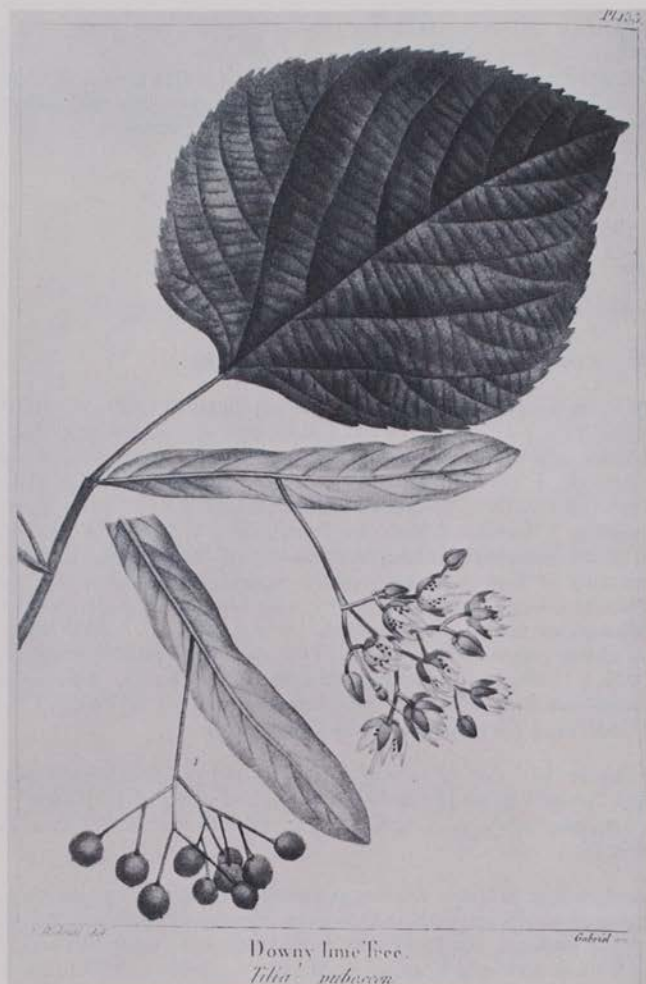
17. MICHAUX, François-André (1770-1855), French botanist.

Histoire des arbres forestiers de l'Amérique septentrionale. 3 vols. Paris, Haussmann
 & d'Hautel, 1810-1813.

HISTOIRE | DES ARBRES FORESTIERS | DE | L'AMÉRIQUE SEPTENTRIONALE, |
 CONSIDÉRÉS PRINCIPALEMENT | SOUS LES RAPPORTS DE LEUR USAGE DANS
 LES ARTS | ET DE LEUR INTRODUCTION DANS LE COMMERCE, | AINSI QUE
 D'APRÈS LES AVANTAGES QU'ILS PEUVENT OFFRIR AUX GOUVERNEMENS
 EN EUROPE | ET AUX PERSONNES QUI VEULENT FORMER DE GRANDES
 PLANTATIONS. | PAR F^S. ANDRÉ-MICHAUX, | Membre de la Société Philosophique
 américaine de Philadelphie; des Sociétés | d'Agriculture de la même ville, de celles
 de Charleston, *Caroline méridionale*; | d'Hollowell, District de Maine; du département
 de la Seine, et de Seine-|et-Oise. | [short rule] | . . . *arbore sulcamus maria, terrasque ad-*
movemus, | arbore exædificamus tecta. | PLINI SECUNDI: *Nat. Hist.*, lib. XII. | [short rule] |
 TOME I. [TOME II.] | PARIS, | DE L'IMPRIMERIE DE L. HAUSSMANN ET D'HAUTEL.
 [vols. 2-3: DE L'IMPRIMERIE DE L. HAUSSMANN.] | [very short wavy rule] |
 M.D.CCC.X. [M.D.CCC.XII.] [M.D.CCC.XIII.]

Collation: Quarto: [vol. 1] π^4 1-18⁴ 19² (19₂+1) 20-24⁴ (24₄+1); [8] 1 2-222 [2]; [vol. 2] π^2 1
 2-25⁴ 26²-26, 27⁴ (27₁+1) 36² (36₂+1); [4] 1-280; [vol. 3] π^2 1-8⁴ 9² (9₂+1) 10-16⁴ 17⁴ (17₁+1)
 18-21⁴ 22⁴ (22₁+1) 23-38⁴ 39⁴ (39₁+1) 40-50⁴ 51²; [4] 1 2-125 126 127 (as "129": thereafter
 pagination follows as if from 129) 130-408 (i.e. actually 128-406) [2].

Plates: 138 stipple engravings of leaves, flowers, and fruits of trees, color-printed,
 retouched by hand, numbered [vol. 1] 1-14, 1-10, [vol. 2] 1-26, 1-24, [vol. 3] 1-II, 1-5
 6 (as "7") 7-9 10 (as "11") 11 12 (as "10") 13, 1-II, 1-3 4 (as "5") 5-II, 1-13, 1-5; of these
 75 are from drawings by Bessa, 32 by P.-J. Redouté, 27 by H.-J. Redouté, 3 by A.



Downy Lime Tree
Tilia pubescens

Fig. 9. Linden (= *Tilia caroliniana*?)
Stipple engraving in color, retouched
F.-A. Michaux, *The North American sylvia* (no. 18), Vol. 2, Pl. 133. 1819

Riché, 1 by A. Redouté; titled binomially on the plate; 197×135 mm. (vol. 1, pl. 4); indexed by Stapf in *Index Londinensis*.

The plates after P.-J. Redouté are: [vol. 1] 1, 5-6, 9; 1, 2 (in 2nd series); [vol. 2] 1-5, 9, 14, 17, 18, 25, 26; 4, 8, 12, 24 (in 2nd series); [vol. 3] 1, 2, 7 (in 2nd series); 1-3 (in 3rd series); 4 (in 4th series); 12 (in 5th series); 1-3 (in 6th series).

References: Pritzell 6196, Nissen 1360, Dunthorne 251, Madol 22.

[1817-1819]

18. MICHAUX, François-André (1770-1855), French botanist.

The North American sylva. 2 vols. Paris, d'Hautel, 1819.

THE | NORTH AMERICAN | SYLVA. | OR | A DESCRIPTION OF THE FOREST TREES | OF THE | UNITED STATES | CANADA and NOVA SCOTIA, | Considered particularly with respect to their use in the Arts, | and their introduction into Commerce; | TO WHICH IS ADDED | A DESCRIPTION OF THE MOST USEFUL OF THE EUROPEAN FOREST TREES. | ILLUSTRATED BY 156 COLOURED ENGRAVINGS. | Translated from the French of | F. ANDREW MICHAUX, | Member of the American Philosophical Society of Philadelphia; Correspondent of | the Institute of France; Member of the Agricultural Societies of Charleston, S. C., | Philadelphia and Massachusetts; Honorary Member of the Historical, Literary and | Philosophical Societies of New York. | [short rule] | *arbore sulcamus maria, terrasque admovemus, | arbore exædificamus tecta.* | PLINII SECUNDI: *Nat. Hist.*, lib. XII. | [short rule] | VOL. I. [VOL. II.] | vignette, within double oval frame, of flower and leaf, lettered below '*Michauxia campanuloides*.' [vignette absent in vol. 2] | PARIS, | PRINTED BY C. D'HAUTEL. | [very short wavy rule] | 1819. [1819.]

Collation: Octavo: [vol. 1] π^2 $2\pi^2$ $3\pi^2$ 1-14⁴ 18-33⁴ 34² (-34₂) 35-49⁴; [6] i-iii iv-v [1] 1 2-III 112 (paged "112-136") 137-385 [1] (385 as "383"); [vol. 2] π^2 1-4⁴ 5⁴ (5₁+1) 6-16⁴ 17² 18-27⁴ 28² (-28₂) 29-53⁴ 54² (5₃, 7₂, 7₄, 8₁, 8₂, 8₄, 11₃, 12₁, all with asterisk); [4] 1 2-36 33-36 [bis] 37 38-417 [1].

Plates: 156 engravings of leaves, flowers, and fruits of trees, color-printed, numbered [vol. 1] 1-75, [vol. 2] 76-156; of these 92 are from drawings by Bessa, 32 by P.-J. Redouté, 27 by H.-J. Redouté, 3 by Riché, 1 by A. Redouté, and 1 unsigned; lettered with English name and Latin binomial on the plate; 235×148 mm.; indexed by Stapf in *Index Londinensis*.

The plates by P.-J. Redouté are 1, 3-6, 10, 16, 19, 20, 27, 28, 30, 31, 48-52, 57-59, 62, 93, 94, 107, 131-134, 140-141, 143.

References: Nissen 1361, Dunthorne 251, Madol 23; not in Pritzell.

Note: for reproduction of Redouté's plate of the Linden (Pl. 133, vol. 2), see Fig. 9, p. 55.

1817-1824

19. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Les roses. 3 vols. Paris, Didot, 1817-1824.

LES ROSES, | PAR | P. J. REDOUTÉ, | PEINTRE DE FLEURS, | Dessinateur en titre de la Classe de Physique de l'Institut | et du Muséum d'Histoire Naturelle. | AVEC LE TEXTE, | PAR CL. ANT. THORY, | MEMBRE DE PLUSIEURS SOCIÉTÉS SAVANTES. | TOME PREMIER. [TOME SECOND.] [TOME TROISIÈME.] | [monogram of Firmin Didot, wreathed] | A PARIS, | DE L'IMPRIMERIE DE FIRMIN DIDOT, | IMPRIMEUR DU ROI DE L'INSTITUT ROYAL DE FRANCE, [vol. 2 without comma] ET DE LA MARINE, | RUE JACOB, No 24 | [very short wavy rule] | 1817. [1821.] [1824.]

Collation: Folio: [vol. 1] π^2 1-20² 21² (-21₂) 22-39²; 1-5 6-156 [2]; [vol. 2] 1² 2-31²; 1-4 5-122 [2]; [vol. 3] 1² 2-32²; 1-4 5-125 [3].

Plates: 1 engraved frontispiece portrait of Redouté from the painting by Gerard, and 169 unnumbered stipple engravings of roses in two states, after paintings by P.-J. Redouté: on brown paper and uncolored; and on white paper and color-printed and retouched by hand, engraved by various hands; titled in French and with a Latin binomial on the plate; 350×260 mm., indexed by Stapf in *Index Londinensis*.

References: Pritzel 7455, Nissen 1599, Dunthorne 232, Madol 42.

Notes: one of 15 copies having the engravings in two states; those that are colored are finished by Redouté. For commentary, see Stafleu's notes, pp. 25-27. For reproduction of an original water color represented in this work, see Fig. 10, p. 58.

[1827-1833]

20. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Choix des plus belle fleurs et des plus beaux fruits. Paris, Panckoucke, [1827-1833].

CHOIX | DES | PLUS BELLES FLEURS | ET DES PLUS BEAUX FRUITS | PAR | P. J. REDOUTÉ | CHEVALIER DE LA LÉGION D'HONNEUR, PEINTRE ET PROFESSEUR D'ICONOGRAPHIE AU MUSÉE D'HISTOIRE NATURELLE, | DESSINATEUR EN TITRE DE LA CLASSE DE PHYSIQUE ET MATHÉMATIQUES DE L'INSTITUT, | MEMBRE DE LA SOCIÉTÉ PHILOTECHNIQUE ET DES ENFANS D'APOLLON, DE CELLE D'AGRICULTURE DU DÉPARTEMENT DE SEINE-ET-OISE, | MEMBRE CORRESPONDANT DE LA SOCIÉTÉ ROYALE D'AGRICULTURE



Fig. 10. Moss Rose (= *Rosa centifolia* var. *muscosa*), no. 66
Water color on vellum
For P.-J. Redouté, *Les roses* (no. 19), Vol. 1, Pl. facing p. 39. 1817-24

ET DE BOTANIQUE DE GAND, | ASSOCIÉ HONORAIRE DE LA SOCIÉTÉ DE
GENÈVE, | MEMBRE CORRESPONDANT DE CELLE DITE HORTICULTURALE
DE LONDRES, ETC. | [short decorative rule] | PARIS | ERNEST PANCKOUCKE,
ÉDITEUR, | RUE DES POITEVINS, No. 14. | [very short swelled rule].

Collation: Quarto: π^2 comprising title and introduction, 2 leaves; i^4 2^4 3^2 ; [3] 4-17 [3];
comprising "TABLE ALPHABÉTIQUE ET EXPLICATIVE," last leaf blank.

Plates: 144 unnumbered stipple engravings of flowers and fruits, color-printed and
retouched by hand, from paintings by P.-J. Redouté; engraved by Langlois,
Bessin, Chapuy, and Victor; generally titled in French and with a Latin binomial
on the plate; 270 x 210 mm.; plates with binomials indexed by Stapf in *Index*
Londinensis.

References: Pritzl 7456, Nissen 1591, Dunthorne 235, Madol 30.

Notes: For reproduction of Redouté's plate of the Pomegranate, see Fig. 11, p. 61. This
volume contains, for the most part, reproductions of Redouté's selections of his
better paintings. For an account of it see pp. 29-30.

[1827-1833]

21. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Choix des plus belles fleurs. Paris, l'auteur, 1829.

CHOIX | DES | PLUS BELLES FLEURS | PRISES DANS DIFFÉRENTES FAMILLES
DU RÈGNE VÉGÉTAL | ET DE QUELQUES BRANCHES DES PLUS BEAUX
FRUITS | GROUPEES QUELQUEFOIS, ET SOUVENT ANIMÉES PAR DES
INSECTES ET DE PAPILLONS | GRAVÉES, IMPRIMÉES EN COULEUR ET RE-
TOUCHÉES AU PINCEAU AVEC UN SOIN QUI DOIT RÉPONDRE DE LEUR
PERFECTION | DÉDIÉ A LL. AA. RR. | LES PRINCESSES | LOUISE ET MARIE
D'ORLÉANS [shadow] | PAR P. J. REDOUTÉ | Chevalier de la Légion d'Honneur,
Peintre et Professeur d'iconographie au Musée d'histoire naturelle, Dessinateur en
titre de la | Classe de physique et mathématiques de l'Institut, Membre de la Société
philotechnique et des enfans d'Apollon, de celle | d'agriculture du département
de Seine-et-Oise, Membre correspondant de la Société royale d'agriculture et de
botanique de la | ville de Gand, Associé honoraire de la Société de Genève, membre
correspondant de celle dite horticultrale de Londres, de la | Société d'émulation
de Liège, de la Société de géographie de France, etc., etc., etc., | [short swelled rule] |
PARIS |

CHEZ [L'AUTEUR, Éditeur, rue de Seine, n° 6;
C. L. F. PANCKOUCKE, rue des Poitevins, n° 14;
BOSSANGE père, rue de Richelieu, n° 60;
TREUTTEL ET WURTZ, rue de Bourbon, n° 17;
DUFART, Quai Voltaire, n° 19;
ARTHUS-BERTRAND, rue Hautefeuille, n° 23; |

Et chez les principaux Libraires et Marchands d'estampes de la France et de l'Étranger. | [very short swelled rule] | MDCCCXXIX.

Collation: Folio: π^2 comprising title and "AVERTISSEMENT.", 2 leaves; 1^2 2-4² 5²; 1-3 4-17 [3]; comprising "TABLE ALPHABÉTIQUE ET EXPLICATIVE," last leaf blank.

Plates: 144 unnumbered stipple engravings of plants, color-printed and retouched by hand from paintings by Redouté; engraved by Langlois, Bessin, Chapuy, and Victor; generally titled in French and with a Latin binomial on the plate; 270 × 210 mm.; plates with binomials indexed by Stapf in *Index Londinensis*.

References: Pritzel 7456, Nissen 1591, Dunthorne 235, Madol 30.

Notes: This is allegedly one of five copies on large paper, reported to have been finished by Redouté himself. However, there is reason to believe the initial number was larger than this. See item no. 187, in which a copy of each edition was offered to a prospective buyer in Britain.

1828-1829

22. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Les roses. 3 vols. 3rd ed. Paris, Dufart, 1828-1829.

LES ROSES, | PEINTES | PAR P. J. REDOUTÉ, | CHEVALIER DE L'ORDRE ROYAL DE LA LÉGION D'HONNEUR, PEINTRE ET PRO- | FESSEUR D'ICONOGRAPHIE BOTANIQUE AU MUSÉUM D'HISTOIRE NATURELLE, | DESSINATEUR EN TITRE DE LA CLASSE DE PHYSIQUE ET DE MATHÉMATIQUES | DE L'INSTITUT, MEMBRE DE PLUSIEURS SOCIÉTÉS SAVANTES, ETC., | DÉCRITES ET CLASSÉES SELON LEUR ORDRE NATUREL, | PAR C. A. THORY. | **Troisième Edition,** | PUBLIÉE | SOUS LA DIRECTION DE M. PIROLLE, | AUTEUR DU JARDINIER AMATEUR, ETC. | TOME PREMIER. [TOME SECOND.] [TOME TROISIÈME.] | [publisher's monogram] | A PARIS, | DE SON ALTESSE ROYALE MONSIEUR LE DUC DE BOURBON, | QUAI VOLTAIRE, N° 19. | M DCCC XXVIII. [vols. 2-3: M DCC XXIX.]



Fig. II. Pomegranate (= *Punica granatum*)
Stipple engraving in color, retouched
P.-J. Redouté, *Choix des plus belles fleurs* (no. 21), [Pls. unnumbered], 1829

Collation: Octavo; [vol. 1] $\pi^2 \pi^4 1-4^8 5^6 6-12^8 13^6$; 105 leaves, paged in small separate groups; [vol. 2] $\pi^2 1-5^4 6^6 (6_6+1) 7-8^8 9^2 (-9_2) 10^{16} (-10_{16}) 11-12^8 13^2$; 80 leaves, paged in small separate groups; [vol. 3] $\pi^2 1-2^8 3^8 (-3_8) 4^8 5^{16} (-5_{16}) 7^2 6^8 (-6_8) 8^8 9^8 (9_8+1) 10^8 (-10_8) 11^8 12^4 13^4 14^2$; 99 leaves, paged in small separate groups.

Plates: 181 unnumbered stipple engravings of roses, color-printed, and finished off by hand, after paintings by P.-J. Redouté; engraved by various hands; titled in French and usually with a Latin binomial on the plate; 208×152 mm.; plates of this edition not reported by Stapf in *Index Londinensis*.

References: Nissen 1599, Dunthorne 233, Madol 42; not in Pritzel.

1836

23. BONAFOUS, Matthieu de (1793-1852), French agriculturist.

Histoire naturelle, agricole et économique de maïs. Paris, Huzard; Turin, Bocca; 1836.

HISTOIRE NATURELLE, | AGRICOLE ET ÉCONOMIQUE | DU MAÏS, | PAR
MATTHIEU BONAFOUS, | DIRECTEUR DU JARDIN ROYAL D'AGRICULTURE
DE TURIN, DOCTEUR EN MÉDECINE DE LA FACULTÉ DE MONTPELLIER, |
MEMBRE DE LA SOCIÉTÉ ROYALE ET CENTRALE D'AGRICULTURE, CORRE-
SPONDANT DE L'ACADÉMIE ROYALE DE | MÉDECINE ET DE L'INSTITUT DE
FRANCE, ETC.; CHEVALIER DE LA LÉGION-D'HONNEUR. | [short decorative
rule] | PARIS, | MADAME HUZARD, NÉE VALLAT-LA-CHAPELLE, IMPRIMEUR; |
TURIN, | BOCCA, LIBRAIRE DE S.M. LE ROI DE SARDAIGNE. | [very short deco-
rative rule] | M. D. CCC. XXXVI.

Collation: Folio: 1-3 4-45 46²; [5] 6-176 177-179 180-181 [1].

Plates: 13 engravings, partly color-printed and finished off by hand; numbered I-V V bis VI-XII of maize; 5 uncolored engravings of agricultural equipment and machinery, numbered XIII-XVII; 2 color-printed engravings of diseases and pests of maize, numbered XVIII-XIX; of which V bis is after a painting by P.-J. Redouté, stipple engraved by H. Legrand, printed in brown and retouched in color by hand; titled in black on plate "Zea cryptosperma. Bonaf. Maïs a grain recouvert."; 452×299 mm.; cited by Stapf in *Index Londinensis*.

References: Pritzel 966, Nissen 198, Dunthorne 44, Madol 2.

Note: this rare work is probably the most sumptuous monograph of the 19th century on corn (*Zea mays*). In it is accounted the history of the plant and its economic impact as a food crop, as well as descriptions of the varieties then grown in France. Only one of the 13 plates is by Redouté and, since it is numbered *V-bis*, it undoubtedly was commissioned after the others had been drawn and engraved (hence the *-bis* number). It was executed by Redouté when he was heavily in debt, and it may be presumed that his friend Bonafous gave him the commission in an effort to be of help in time of need. As Stafleu points out (p. 30), it is the last technical botanical painting by Redouté. At the time this work was prepared, more than 20 cultivars of maize were grown in Europe, including some from Latin America.

1843

24. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Le bouquet royal. Paris, Lacrampe, 1843.

[full title on front wrapper only, within a gold frame] LE | BOUQUET ROYAL | OEUVRE POSTHUME [shadow] | DE | P. J. REDOUTÉ | Dédié [script] | à Sa Majesté la Reine des Français [gothic] | [monogram "MA", in gold, surmounted by a gold crown] | PARIS | TYPOGRAPHIE LACRAMPE ET COMPAGNIE, RUE DAMIETTE, 2. | M. DCCC XLIII.

Collation: Folio: 2 unsigned leaves comprising half-title and dedication, 'A LA REINE.'

Plates: 1 lithograph portrait of Redouté signed "*Dessiné par Godefroy, Lith. par Férogio.*", and four unnumbered stipple engravings of roses, color-printed, after paintings by P.-J. Redouté; engraved by N. Rémond; titled on respective plates, "LA ROSE AMÉLIE", "LA ROSE HÉLÈNE", "LA ROSE CLEMENTINE", and "LA ROSE ADELAIDE"; 316×246 mm.

References: Pritzel 7457, Nissen 1590, Dunthorne 236, Madol 27.

Notes: This is a posthumous work produced and arranged for by Redouté's widow and daughter. The portrait in it, obviously of their choice, is reproduced here as the frontispiece of this catalogue. The Hunt copy has bound with it the original paper cover, absent in most other copies. A letter found in this copy, from Redouté to his daughter and in which he refers to his son, is given here in full as item 199.

Item numbers 25 to 49 are of works containing illustrations by P.-J. Redouté, but which are not in the Hunt collection. They are included here to complete the record of works for which he specifically prepared illustrations and which in some instances are later editions published after his death. No attempt is made to account for the many modern works containing facsimile reproductions of his paintings.

1787-1788

25. L'HÉRITIER DE BRUTELLE, Charles-Louis (1746-1800), French botanist.

Geraniologia, seu Erodii, Pelargonii, Monsoniae et Grieli historia iconibus illustrata. Paris, Didot, 1787-1788 [1791 or 1792]. Folio. 44 uncolored engravings of which 33 are after drawings by Redouté. Another edition: Paris, Garnery, 1813.

Notes: Although the Hunt Botanical Library does not possess a complete copy of *Geraniologia*, it does possess 33 plates numbered 2-9, 16-33, 35-41. Of these the following are from drawings by P.-J. Redouté: 2-4, 6, 7, 9, 16, 17, 20-23, 25, 26, 28-33, 35-38, 40.

[1789-1823]

26. LAMARCK, Jean-Baptiste-Pierre-Antoine de Monnet de, *Chevalier de* (1744-1829), French naturalist.

Encyclopédie méthodique. Botanique. Par M. de Lamarck (continuée par J. L. M. Poirét). 8 vols. 1789-1808.

Supplément in 5 vols. 1810-1817. *Recueil de planches.* 1791-1823. Quarto, 1,000 uncolored engravings of which 28 are after drawings by Redouté.

1791-1812

27. LABILLARDIÈRE, Jacques-Julien de (1755-1834), French naturalist and traveler.

Icones plantarum Syriae rariorum descriptionibus et iconibus illustratae. Paris, Prévost (later Huzard) 1791-1812.

Quarto. 50 uncolored engravings of which 10 are after drawings by Redouté.

BOOKS ILLUSTRATED BY REDOUTÉ

1791-1827

28. BRUGIÈRE, J. G., French collector-naturalist-artist, and BORY DE SAINT VINCENT, Jean-Baptiste Geneviève Marcellin (1788-1846), French naturalist.

Tableau encyclopédique et méthodique des trois regnes de la nature. Vers, coquilles, mollusques et polypiers. 3 vols. Paris, 1791-1827. Quarto. Three out of 488 uncolored plates after drawings by Redouté.

1795-1801

29. LAPEYROUSE, Philippe Picot de (1744-1818), French naturalist.

Figures de la flore des Pyrenées. Paris, 1795-1801. Folio. 11 out of 43 colored plates after drawings by Redouté. Another edition: Toulouse, An XI [1801].

1802-1803

30. *Muséum Nationale d'Histoire Naturelle. Annales.*

Vols. 1-2. Paris, 1802-1803. Quarto. 4 plates by Redouté are: (vol. 1) 25, 27, and (vol. 2) 41, 42.

1804

31. CANDOLLE, Augustin Pyramus de (1778-1841), Swiss botanist.

Strophanthus, novum genus ex apocinearum familia descriptum et iconibus illustratum. Paris, Garnery, 1804. Quarto. 5 uncolored plates by Redouté.

1803 [-1808]

32. VENTENAT, Étienne Pierre (1757-1808), Librarian of the Panthéon.

Choix des plantes, dont la plupart sont cultivées dans le jardin de Cels. Paris, 1803 [-1808]. Folio. 16 out of 60 uncolored plates after drawings by P.-J. Redouté.

A CATALOGUE OF REDOUTÉANA

1808

33. NECTOUX, Hippolyte.

Voyage dans la haute Égypte. Paris, 1808, Quarto. One out of 4 plates in color after a drawing by P.-J. Redouté.

1808-1827

34. TUSSAC, F. Richard de.

Flores des Antilles. 4 vols. Paris, 1808-1827. Folio. Ten out of 140 plates after drawings by P.-J. Redouté.

1812-1814

35. BARTON, Benjamin Smith (1766-1815), American physician and naturalist.

Elements of botany. 2nd ed. 2 vols. Philadelphia, 1812-1814. Two out of 39 uncolored plates after drawings by P.-J. Redouté.

1817-1819

36. MICHAUX, François-André (1770-1855), French botanist.

The North American sylvia. 3 vols. Philadelphia & Paris, d'Hautel, 1817-1819. Octavo. 156 plates in color after drawings by P.-J. Redouté, Bessa, and H.-J. Redouté.

1821

37. ROUSSEAU, Jean-Jacques (1712-1778), Swiss philosopher.

La botanique. 3rd ed. Paris, Baudouin frères, 1821. Quarto. 65 colored plates after drawings by P.-J. Redouté. Another edition: Paris, Baudouin, 1822.

BOOKS ILLUSTRATED BY REDOUTÉ

1824

38. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Album de Redouté. Paris, Bossange père, 1824. Folio. 24-30 plates from *Les roses*, *Les lilicées*, *Plantes grasses*, and *Jardin de la Malmaison*.

1824

39. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Choix des quarantes plus belles fleurs tirées du grand ouvrage des Liliacées. Paris, Bossange père, 1824. Folio. 40 colored plates from drawings by him.

1824-1826

40. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Les roses. 2nd ed. 3 vols. Paris, Panckoucke, 1824-1826. Octavo. 160 plates in color from drawings by him.

1827

41. BARTON, Benjamin Smith (1766-1815), American physician and botanist.

Elements of botany. 3rd ed. 2 vols. Philadelphia, 1827. Octavo. Two out of 39 uncolored plates by Redouté.

1828-1835

42. DRAPIEZ, Pierre-Auguste-Joseph (1778-1856)

Herbier de l'amateur des fleurs. 8 vols. Brussels, 1828-1835. Quarto. One out of 600 plates after a drawing by P.-J. Redouté.

In the Hunt copy of this work the plate of *Magnolia discolor* elsewhere ascribed to P.-J. Redouté is signed "Bittermann pinx. & sc."

A CATALOGUE OF REDOUTÉANA

The following titles (nos. 43-50) are all by P.-J. Redouté and all plates in each are after drawings by him.

1829

43. *Catalogue de 486 liliacées et de 168 roses*. Paris, Bossange père, 1829. Octavo. No illustrations; a list of plates only with names in French and Latin.

1835

44. *Collection de jolies petites fleurs choisies parmi les plus gracieuses productions de ce genre*. Paris, Lecomte, 1835. Quarto. 48 colored plates. Another edition: Paris, Pillet, 1836.

[1835]

45. *Petits modèles de fleurs*. Paris, Robin [1835]. Quarto. 6 uncolored lithographs.

1835

46. *Recueil de six beaux bouquets*. Paris, Schroth, 1835. Quarto. 6 uncolored lithographs.

[1835]

47. *Réunion de douze planches de fleurs lithographiées par A. Prévost et Pointel du Portail*. Paris, Schroth, ca. 1835. Quarto. 12 colored lithographs.

1835

48. *Les roses*. 4th ed. Paris, Dufart, 1835. Octavo. 183 plates.

1835

49. *Collection de jolies petites fleurs choisies parmi les plus gracieuses productions de ce genre*. Paris, Lecomte, 1835. Quarto. 48 colored plates. Another edition: Paris, Pillet, 1836.

1836

50. *Choix de soixante roses*. Paris, l'auteur, 1836. Folio. 60 colored plates. Another edition: Paris, Danlos.

BOOKS ILLUSTRATED BY REDOUTÉ

1840

51. MICHAUX, François-André (1770-1855), French botanist.

The North American sylvia. 3 vols. New Harmony, Indiana, 1840. Octavo. 156 plates in color by P.-J. Redouté and others.

1842-1857

52. JAUBERT, Hippolyte François (1798-1874) et SPACH, Édouard (1801-1879), French botanists.

Illustrationes plantarum orientalium. 5 vols. Paris, 1842-1857. Quarto. 500 uncolored plates, some after drawings by P.-J. Redouté.

1843

53. PRÉVOST, A.

Bouquets. Paris, Danlos, 1843. Folio. Four uncolored plates after paintings by P.-J. Redouté.

1843

54. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Fleurs. Album. 1843. Octavo.

[1845]

55. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Les mois. Paris, Bes et Dubreuil fils [1845]. Folio. 12 hand-colored lithographs after paintings by him.

A CATALOGUE OF REDOUTÉANA

The following titles (nos. 56-60) are all by F.-A. Michaux, and are basically reissues of his earlier *North American sylvæ* (1840) of which some plates are by P.-J. Redouté.

1851

56. *The North American sylvæ*. 3 vols. Robert S. Smith, Philadelphia, G. P. Putnam, New York, 1851.

1856

57. *The North American sylvæ*. Philadelphia, A. N. Hart, 1856.

1857

58. *The North American sylvæ*. Philadelphia, D. Rice & N. Hart, 1857.

1859

59. *The North American sylvæ*. Philadelphia, 1859. With notes by J. J. Smith.

1865

60. *The North American sylvæ*. Philadelphia, 1865.

[No Date]

61. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

La couronne des roses. Paris, n.d. 30 of the best plates of *Les roses*, colored under the supervision of Redouté.

[No Date]

62. REDOUTÉ, Pierre-Joseph (1759-1840), Belgian botanical artist.

Le cours de fleurs du Jardin des Plantes. Paris, Chavant, n.d. Folio. Four out of 48 uncolored lithographs after paintings by Redouté.

[No Date]

63. DUHAMEL DU MONCEAU, Henri-Louis (1700-1781), French botanist.

Nouveau traité des arbres fruitiers. Paris, n.d. Folio. 145 fruit plates from the *Nouveau Duhamel*.

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P. J. Hitchcock 1912

Erica

Erica vestita
Water color on vellum

Redouté's Drawings, Paintings, and Prints

John V. Brindle

In this section of the catalogue Redouté's original art work is presented separately from the reproductions. Items are numbered in a single sequence, with numbers assigned here following those given the books.

Drawings and Paintings

In these drawings and paintings, direct and, seemingly, fresh from Redouté's hand, the artist speaks for himself in terms which the printed illustrations cannot approach. The voice here is a modest one, for admittedly representation in the Hunt collection is miniscule compared with the total and staggering output of this long-lived and industrious artist. Redouté speaks with much greater authority from the great collections of vellums in Paris (at the *Muséum National d'Histoire naturelle*) and in New York (the Weyhe collection of *Les liliacées*).

Fragmentary as it is, however, the Hunt collection does contain dated works spanning a period of fifty-odd years. It is notable in its holdings of sketches and early monochrome drawings as well as of the better known water colors. The essential qualities of his genius and the progressive development of his style are thus clearly demonstrated.

In this account of the drawings and paintings (nos. 64-84) a common name is given as available, with such caption as is given on the original, followed by what is believed to be the correct Latin name of the plant.

Sertum Anglicum

The two drawings dated 1788 (nos. 64, 65), were executed for reproduction as uncolored line engraving in *Sertum Anglicum*. Vigorous in composition, they show the young Redouté to have an intuitive grasp of design suited to the character of the plant portrayed. In this respect, and in size,

they point to the masterful illustrations for *Les liliacées* done during the most successful period of his career. The beautifully controlled tonal modulation and the color rendering of floral details testify to his sensitivity and command in the handling of texture so essential to the portrayal of flowers.

64. AMARYLLIS [*Hippeastrum vittatum*]

Water color in gray monochrome, with floral details in color, on paper. Composition: 505 mm. × 350 mm. Signed and dated "P. J. Redouté 1788."

Note: Drawn for plate 15 of L'Héritier de Brutelle's *Sertum Anglicum*, Paris, 1788; figured there as *Amaryllis vittata*. Interestingly enough, it is executed on the verso of a plate from the same author's *Stirpes novae* . . . Paris, 1784-85.

65. GOLDEN SPIDER-LILY [*Lycoris aurea*]

Water color in monochrome, with details in color, on paper. Composition: 512 mm. × 359 mm. Signed and dated "P. J. Redouté 1788."

Note: Drawn for plate 15 bis of *Sertum Anglicum*; figured there as *Amaryllis aurea*, see no. 85.

Les roses

Redouté in his most popular association is here represented by eight water colors on vellum (nos. 66-73) reproduced in his *Les roses*. His technique is simple and direct: a light, loose, pencil outline followed by subtle washes of transparent water color, with occasional touches of body color to give sheen, a medium employed with exquisite sensitivity to the specimen at hand. Redouté's oft-cited "femininity" is here in evidence.

66. MOSS ROSE *Rosa muscosa* [= *Rosa centifolia* var. *muscosa*]

Sheet: 389 mm. × 273 mm. Signed "P. J. Redouté." For vol. 1, pl. facing p. 39 (1817).

67. *Rosa Clynohylla* [= *Rosa clinophylla*]

Sheet: 389 mm. × 270 mm. Signed "P. J. Redouté." For vol. 1, pl. facing p. 43 (1817).

68. Rose de Meuse *Rosa Pomponia* [= *Rosa centifolia* var. *pomponia*]

Sheet: 396 mm. × 277 mm. Signed "P. J. Redouté." For vol. 1, pl. facing p. 65 (1817).

69. *Rosa arvensis ovata* [= *Rosa arvensis*]

Sheet: 387 mm. × 268 mm. Signed "P. J. Redouté." For vol. 1, pl. facing p. 89 (1817).

Note: This rose is believed to be one parent, with *R. gallica*, of the Ayrshire Rose.

70. *Rosa Andegavensis* [= *Rosa canina* cv. 'Andegavensis']

Sheet: 386 mm. × 269 mm. Signed "P. J. Redouté." For vol. 2, pl. facing p. 9 (1821).

71. *Rosa Orbessanea* [= *Rosa* × *francfurtana* (*R. gallica* × *R. cinnamomea*?)]

Sheet: 387 mm. × 269 mm. Signed "P. J. Redouté." For vol. 2, pl. facing p. 21, (1821).

Note: This rose is known also as *R. inermis*, *R. orbessanea*, and *R. turbinata*.

72. *Rosa Gallica* *Agatha incarnata* [*Rosa gallica* cv. 'Agatha'].

Sheet: 385 mm. × 267 mm. Signed "P. J. Redouté." For vol. 3, pl. facing p. 77, (1824).

73. Wreath AUSTRIAN BRIAR ROSE [*Rosa foetida*] and AUSTRIAN COPPER ROSE [*Rosa foetida* var *bicolor*]

Sheet: 241 mm. × 233 mm. Unsigned.

Note: This is believed to have been painted by Redouté, a study made for or from the Frontispiece for *Les roses*. The letter "T" in the center, which does not appear in the published form, probably signifies the author of the text of that work, Claude-Antoine Thory, for whom this painting was presumably made.

A CATALOGUE OF REDOUTÉANA

Unpublished Originals

This group of eight water color paintings on vellum (nos. 74-81), dated between 1810 and 1814, and presumably produced for a publication which never materialized, shows the versatility of Redouté's mature technique as applied to a variety of plants.

74. LARKSPUR *Delphinium Caucasicum* [= *Delphinium ajacis* L.]

Sheet: 480 mm. × 351 mm. Signed and dated "P. J. Redouté 1810."

75. OXLIP *Primula* [= *Primula elatior*]

Sheet: 478 mm. × 341 mm. Signed and dated "P. J. Redouté 1811."

76. MOCK-AZALEA *Menzezia Ferruginea* [= *Menziesia ferruginea*]

Sheet: 477 mm. × 349 mm. Signed and dated "P. J. Redouté 1811."

77. AUSTRALIAN-HOLLY *Pultenea Illicifolia* [= *Oxylobium trilobatum*]

Sheet: 483 mm. × 355 mm. Signed and dated "P. J. Redouté 1813."

78. ERICA *Erica* [= *Erica vestita*]

Sheet: 480 mm. × 350 mm. Signed and dated "P. J. Redouté 1813."

79. OLEARIA *Aster Bidentatus* [= *Olearia* sp.]

Sheet: 477 mm. × 361 mm. Signed and dated "P. J. Redouté 1814."

80. MIST-FLOWER [*Eupatorium coelestinum* (?)]

Sheet: 475 mm. × 355 mm. Signed and dated "P. J. Redouté 1814."



Fig. 12. Bouquet (no. 83)
Water color on vellum

81. WATER GUM *Tristania Neriifolia* [= *Tristania neriifolia*.]

Sheet: 487 mm.×357 mm. Signed "P. J. Redouté peintre de S. M. L'Imperatrice et Reine." No date.

Two floral bouquets (nos. 82, 83) represent a decorative aspect that was conspicuous throughout Redouté's career. In these bouquets, Redouté's elegance of style comes forward in the service of pictures composed more for the delight of the eye than for the description of plants, without loss of the botanical accuracy that is so characteristic of his work.

82. BOUQUET OF ROSES AND DOUBLE-FLOWERED ANEMONES

Water color on vellum. Sheet: 319 mm.×242 mm. Signed and dated "P. J. Redouté 1813."

83. BOUQUET

Water color on vellum. Sheet: 495 mm.×360 mm. Signed and dated "P. J. Redouté 1839."

Note: This elaborate work, an astonishing performance for a man nearly eighty years of age, shows Redouté still in full command of all his skills.

A scrapbook of sketches completes the list of original works from Redouté's hand in this collection. Although their precise function can now only be surmised, such studies as these are of interest as furnishing the most direct contact with the craftsman at work.

84. SCRAPBOOK ALBUM

Five sketches in water color; two in monochrome wash; ten in pencil; all on paper, except one water color on vellum. Two are signed "P. J. Redouté"; three "Redouté"; two noted (in his hand) "donné par M. Redouté le 10 Février 1840." All are pasted on pages 217 mm.×163 mm. Bound by Gruel in full olive-green morocco, with gilt.

In this album, leaf 84C is apparently the original pencil drawing of the flower pistil, the capsule, and seeds of *Tigridia pavonia* in *Les liliacées* (vol. 1, pl. 6, 1802); see also no. 90.



Fig. 13. *Cassia corymbosa*
Sketch in monochrome wash
From Scrapbook Album (no. 84)

Prints

It is through consideration of Redouté's prints that one most fully realizes the importance of his contribution to the field of botanical illustration. Dr. Stafleu's biographical essay gives an account of the development of the technique of stipple engraving, printed in color, and finished by hand (see pp. 12-14). Unaccountably, though England was an important center of botanical publication, this medium was not employed there for plant illustration. It remained for Redouté to exploit its possibilities in this field. He is indisputably the chief exponent of the type of reproduction whose beauty is manifest in the selected prints here displayed.

It is to be noted that original issues of prints from Redouté's paintings were prepared for and became part of published volumes. Many, however, were issued in fascicles, or *livraisons*, of a few plates each, and may well have been used as prints, without ever becoming parts of bound volumes.

The demand for Redouté prints has continued, and is responsible for their reappearance in many forms. During and shortly after his lifetime, his flower portraits, particularly the roses, were re-engraved and transposed by lithography, a less costly medium then beginning to displace his own in popular appeal, and which he is said to have despised.

In our century a number of folio volumes of facsimile reproductions of Redouté prints, made by photo-mechanical processes, have been printed in large quantities. For the most part these are products of great technical skill and painstaking care, and, indeed, have decorative value for the modern admirer. They remain facsimiles only of the original prints and, as such, are more remote from the paintings by Redouté's hand. Just as the original prints themselves fall short of the water color paintings on which they are based, so these reproductions fall short of the original prints from which they are made. Original issues of prints after Redouté, as represented in this exhibition, are of increasing rarity; not, of course, approaching that of the excessively scarce paintings on vellum, but commanding prices ten to twenty times as high as those of the modern mass-produced facsimiles.

In this account of the prints (nos. 85-177) there is given on the first line a common name as available with, in brackets, what is believed to be the correct modern Latin name of the plant. The second line gives the caption as appears on the print, preceded in some instances by citation of publication.

L'Héritier de Brutelle, *Sertum Anglicum* 1788

Two plates: line engravings, uncolored; for size, see no. 3.

These are among the earliest of Redouté's published illustrations. That of *Lycoris aurea* (no. 85), when matched against the original wash drawing (no. 65), reflects a lack of skill on the part of the engraver. In the publication, these plates (measuring about 544 × 400 mm.) were folded to approximately half the sheet size.

85. GOLDEN SPIDER-LILY [= *Lycoris aurea*] ^{cat. e} ^{tion,} sheet sizes (me. ^{cat. e} ^{n, tir} (mea

Pl. 15 bis (1788), as *Amaryllis aurea*

86. CYRTANTHUS [= *Cyrtanthus obliquus*]

P. 16 (1788), as *Amaryllis Umbella*

Les liliacées 1802-1816

A selection of 30 plates. Stipple engravings, printed in color, and finished by hand.

This immense work, comprised of nearly 500 plates published in eight volumes, reproduces some of Redouté's most impressive paintings, as well as some of a more perfunctory character. Botanically, the plants included are not restricted to the lily family in the modern sense, but include, also, representatives of related families.

For a bibliographical account of the eight volumes, see no. 9 where the dimension of a typical plate is given. Notes on the work appear also on pp. 22-23 of this catalogue.

87. CAPE COWSLIP [= *Lachenalia tricolor*]

Vol. 1, pl. 2 (1802), as *Lachenalia Tricolor* *Lachenale Tricolore*

88. BLUE-LILY-OF-THE-NILE [= *Agapanthus africanus*]

Vol. 1, pl. 4 (1802), as *Agapanthus Umbellatus* *Agapanthe en Ombelle*

89. JACOBAN-LILY [= *Sprekelia formosissima*]

Vol. 1, pl. 5 (1802), as *Amaryllis Formosissima* *Amaryllis Lys st. Jacques*



Fig. 14. South African Star-grass (= *Hypoxis stellata*), no. 104
Stipple engraving in color, retouched
P.-J. Redouté, *Les liliacées* (no. 10), Vol. 3, Pl. 169. 1807

90. TIGER-FLOWER [= *Tigridia pavonia*]
 Vol. I, pl. 6 (1802), as *Tigridia Pavonia* Tigridie queue de Paon
91. GLADIOLUS [= *Watsonia meriana*]
 Vol. I, pl. II (1802), as *Gladiolus Merianus* Glayeul de Merian
92. SWAMP-PINK [= *Helonias bullata*]
 Vol. I, pl. 13 (1802), as *Helonias Bullata* Helonias Rose
93. SPANISH DWARF HYACINTH [= *Brimeura amethystina*]
 Vol. I, pl. 14 (1802), as *Hyacinthus Amethystinus* Jacinthe Amethyste
94. YELLOW DAY-LILY [= *Hemerocallis lilio-asphodelus*]
 Vol. I, pl. 15 (1802), as *Hemerocallis Flava* Hemerocalle Jaune
95. YELLOW LADY-SLIPPER [= *Cypripedium calceolus*]
 Vol. I, pl. 19 (1802), as *Cypripedium Calceolus* Sabot des Alpes
96. MONTBRETIA [= *Montbretia securigera*]
 Vol. I, pl. 53 (1804), as *Montbretia Securigera* Montbretie porte-hache
97. GLADIOLUS [= *Tritonia lineata*]
 Vol. I, pl. 55 (1804), as *Gladiolus Lineatus* Glayeul Rayée
98. ARROWROOT [= *Maranta arundinacea*]
 Vol. I, pl. 57 (1804), as *Maranta Arundinacea* Maranta Roseau
99. CAPE-ASPHODEL [= *Albuca altissima*]
 Vol. 2, pl. 70 (1804), as *Albuca Cornuta* Albuca Cornue

100. PICKEREL-WEED [= *Pontederia cordata*]
 Vol. 2, pl. 72 (1804), as *Pontederia Cordata* Pontederie en Coeur
101. YELLOW ALLIUM [= *Allium flavum*]
 Vol. 2, pl. 119 (1805), as *Allium Flavum* Ail Jaune
102. MELASPHAERULA [= *Melaspheerula graminea*]
 Vol. 3, pl. 163 (1807), as *Diasia Graminifolia* Diasie à feuilles de Gramen
103. FRAGRANT SQUILL [= *Scilla verna*]
 Vol. 3, pl. 166 (1807), as *Scilla Umbellata* Scille en Ombelle
104. SOUTH AFRICAN STAR-GRASS [= *Hypoxis stellata*]
 Vol. 3, pl. 169 (1807), as *Hypoxis Stellata* Hypoxis Etoilée
105. STAR-GRASS [= *Hypoxis villosa* var. *sobolifera*]
 Vol. 3, pl. 170 (1807), as *Hypoxis Sobolifera*, Jacq. Hypoxis à Rejettons
106. HOMERIA [= *Homeria cellina*]
 Vol. 3, pl. 171 (1807), as *Sisyrinchium Elegans* Sisyrinche Elégant
107. INDIAN-GINGER [= *Alpinia calcarata*]
 Vol. 3, pl. 174 (1807), as *Globba Erecta* Globbée Droite
108. AUTUMN-CROCUS [= *Colchicum autumnale*]
 Vol. 4, pl. 228 (1808), as *Colchicum Autumnale* Colchique d'Automne
109. YELLOW FLAG [= *Iris pseudacorus*]
 Vol. 4, pl. 235 (1808), as *Iris Pseudacorus* Iris faux-acore



Fig. 15. Autumn-crocus (= *Colchicum autumnale*), no. 108
Stipple engraving in color, retouched
P.-J. Redouté, *Les liliacées* (no. 10), Vol. 4, Pl. 228. 1808

110. GREEK AUTUMN-CROCUS [= *Colchicum variegatum*]
 Vol. 4, pl. 238 (1808), as *Colchicum Variegatum* Colchique Tacheté

111. FALSE-ASPHODEL [= *Tofieldia pusilla*]
 Vol. 5, pl. 256 (1809), as *Tofieldia Palustris* Tofieldie des Marais

112. CANADA LILY [= *Lilium canadense*]
 Vol. 6, pl. 301 (1811), as *Lilium Penduliflorum* Lis à fleurs pendantes

113. BEARDED IRIS [= *Iris* cv. 'Sambucina']
 Vol. 6, pl. 338 (1811), as *Iris Sambucina* Iris à odeur de Sureau

114. BEARDED IRIS [= *Iris germanica* cv. 'Plicata'?]
 Vol. 6, pl. 356 (1812), as *Iris plicata* Iris plissée

115. WILD-PLANTAIN [= *Heliconia Wagneriana?*]
 Vol. 7, pl. 382 (1812), as *Heliconia humilis* Heliconia à petite tige
Note: Cited in text as being Aublet's plant from Guiana, and if so it may be the true *H. humilis* (Aubl.) Jacq.

116. JACOB'S ROD [= *Asphodeline laurica*]
 Vol. 8, pl. 470 (1816), as *Asphodelus tauricus* Asphodèle taurique

117. PARROT TULIP [= *Tulipa* × *gesneriana*, Parrot Group]
 Vol. 8, pl. 478 (1816), as *Tulipa Gesneriana* Tulipe des Jardins

Nineteen proof prints for *Les liliacées* 1802-1816.

Stipple engravings, printed in black, uncolored.

The precise function of these proofs in the production of the final colorplate is uncertain. It may be supposed that such early "pulls" afforded an opportunity to determine their acceptability for subsequent color printing. The dot structure of the stipple method is more easily studied here than in the final color product. Seven of



Fig. 16. Bearded Iris (= *Iris* cv. 'Sambucina'), no. 113
Stipple engraving in color, retouched
P.-J. Redouté, *Les lilacées* (no. 10), Vol. 6, Pl. 338. 1811

them have the engraver's signature lightly stippled within the picture area, rather than at the conventional location in the lower right, as in the published plates. Some of them bear pencil markings, presumably indicating desired corrections or modifications, and which may have been made by Redouté himself.

118. SPIDER-LILY [= *Pancratium maritimum*]

Vol. 1, pl. 18 (1802), as *Pancratium Maritimum* Pancrace Maritime

119. CANADA LILY [= *Lilium canadense*]

Vol. 6, pl. 301 (1811), [as *Lilium Penduliflorum* Lis à fleurs pendantes]

120. GAGEA [both = *Gagea sylvatica*]

Vol. 6, pl. 302 (1811), as $\left\{ \begin{array}{l} 1. \text{Ornithogalum Luteum. Ornithogale Jaune} \\ 2. \text{Ornithogalum Minimum. Ornithogale Nain} \end{array} \right\}$

121. ALLIUM [= *Allium ursinum*]

Vol. 6, pl. 303 (1811), [as *Allium Ursinam* Ail des Ours]

122. ITALIAN SQUILL [= *Scilla italica*]

Vol. 6, pl. 304 (1811), [as *Scilla Italica* Scille d'Italie]

123. BEARDED IRIS [= *Iris × swertii*]

Vol. 6, pl. 306 (1811), [as *Iris Swertii* Iris de Swert]

124. RED-FLOWERED OR COCHIN BANANA [= *Musa coccinea*]

Vol. 6, pl. 307 (1811), [pencilled on plate, *Musa Coccinea* Bananier à fleurs écarlates]

125. RED-FLOWERED OR COCHIN BANANA [= *Musa coccinea*]

Vol. 6, pl. 308 (1811), [as *Musa Coccinea* Bananier à fleurs écarlates]

126. SPIDER-LILY [= *Hymenocallis calathina*]

Vol. 6, pl. 353 (1812), [as *Pancratium Calathiforme* Pancrace à grand néctaire]

127. MEXICAN DAY-FLOWER [= *Commelina dubia*]
 Vol. 6, pl. 359 (1812), [as *Commelina dubia* Commeline douteuse]
128. SCRAMBLING-LILY [= *Geitonoplesium cymosum*]
 Vol. 7, pl. 393 (1812), [as *Medeola Angustifolia* Medeole à feuilles étroites]
129. WATSONIA [= *Watsonia humilis*]
 Vol. 7, pl. 399 (1812), [as *Gladiolus strictifloras* Glayeul à fleurs droites]
130. MONTBRETIA [= *Tritonia lineata*]
 Vol. 7, pl. 400 (1812), [as *Gladiolus lineatus* var. Glayeul rayé var.]
131. SOAP PLANT [= *Chlorogalum pomeridianum*]
 Vol. 8, pl. 421 (1814), [as *Scilla Pomeridiana* Scille de l'après midi]
 Note: It is interesting that in 1814 Redouté should illustrate a plant native only in California.
132. ORNITHOGALUM [= *Ornithogalum narbonense* var. *pyramidale*]
 Vol. 8, pl. 422 (1814), [as *Ornithogalum pyramidale* Ornithogale pyramidal]
133. BULBINE [= *Bulbine longiscapa*]
 Vol. 8, pl. 423 (1814), [as *Anthericum longidcapum* Antheric à longues hampes]
134. IXIA [= *Ixia leucantha*]
 Vol. 8, pl. 426 (1814), [as *Ixia candida* Ixia blanc]
135. VELTHEIMIA [= *Veltheimia glauca*]
 Vol. 8, pl. 440 (1814), [as *Veltheimia glauca* Veltheimia glauque]
136. POLYANTHUS NARCISSUS [= *Narcissus tazetta*]
 Vol. 8, pl. 459 (1815), [as *Narcissus radiatus* Narcisse radié]

Traité des arbes et arbustes [1800-1819], by Duhamel du Monceau.

Stipple engravings, printed in color, not retouched.

A comparison of the small plates from this publication with those of *Les liliacées*, produced at nearly the same time, shows the marked improvement in quality of the latter due to the hand retouching. For an account of the bibliography of this work (including plate size), see no. 14, and for other notes on it see p. 18.

137. MEXICAN CYPRESS [= *Cupressus lusitanica?*]

Vol. 3, pl. 3 (1803), as *Cupressus pendula* Cyprès à rameaux penchés

138. SPANISH DAGGER PLANT [= *Yucca gloriosa*]

Vol. 3, pl. 35 (1806), as *Yucca gloriosa* *Yucca fastueux*

Les roses, 1817-1824

Seven plates: stipple engravings, printed in color, and finished by hand.

The presence in this exhibition of original water colors from which the reproductions were produced, makes comparison with the prints inevitable. Admittedly the prints can not convey the more delicate nuances of the originals. It is remarkable, however, how closely the prints do approximate the Redouté style, while the enforced simplification in the print imparts a decorative quality of its own. For an account of the published work (including plate size) see no. 19, and for other notes, see pp. 25-27.

139. CABBAGE OR PROVENCE ROSE [= *Rosa centifolia*]

Vol. 1, at p. 25 (1817), as *Rosa centifolia* Rosier à cent feuilles

140. CABBAGE ROSE [= *Rosa centifolia* 'Bullata']

Vol. 1, at p. 37 (1817), as *Rosa centifolia Bullata* Rosier à feuilles de Laitue

141. [*Rosa villosa*]

Vol. 1, at p. 67 (1817), as *Rosa Villosa*, *Pomifera* Rosier Velu, Pomifère



Fig. 17. Parrot Tulip (= *Tulipa* × *gesneriana*), no. 117
Stipple engraving in color, retouched
P.-J. Redouté, *Les liliacées* (no. 10), Vol. 8, Pl. 478. 1816



Fig. 18. Camellia (= *Camellia reticulata* cv. 'Anemonefolia'), no. 151
Stipple engraving in color, retouched
P.-J. Redouté, *Choix des plus belles fleurs* (no. 20), 1829

142. [*Rosa nitida*]

Vol. I, at p. 101 (1817), as *Rosa Redutea glauca* Rosier Redouté à feuilles glauques

Note: This selection of a northeastern North American species was named by Thory in honor of Redouté. It is regrettable that his name was not given to a truly new species instead of to one that already had a valid name.

143. DAMASK ROSE [= *Rosa damascena*]

Vol. I, at p. 121, (1817), as *Rosa Bifera alba* Rosier des quatre Saisons à fleurs blanches

144. AUSTRIAN BRIAR ROSE [= *Rosa foetida*]

Vol. I, at p. 131 (1817), as *Rosa foetida* Rosier à fruit fétide

145. MALMEDY ROSE [= *Rosa canina* 'Malmundariensis']

Vol. 2, at p. 33 (1821), as *Rosa Malmundariensis* Rosier de Malmédy

Note: This name, *R. Malmundariensis*, was given by Lejer to a local Belgian variant of the Dog Rose.

Les roses 3rd ed. 1828-1830

Four plates: stipple engravings printed in color, and finished by hand.

These small size plates, unnumbered here and in the volumes, have been re-engraved for this later octavo edition, and are generally inferior to those of the earlier folio editions. All are from volume 3.

146. SWEETBRIAR ROSE [= *Rosa eglantheria*]

Rosa eglantheria Rosier Églantier

147. SWEETBRIAR ROSE [= *Rosa eglantheria*]

Eglantheria luteola Églantier souffre

148. SULPHUR ROSE [= *Rosa hemisphaerica*]

Rosa sulfurea Rosier jaune-souffre

149. TEA ROSE [= *Rosa odorata*]

Indica sulphurea Bengale jaune souffre

Choix des plus belles fleurs 1827-1833

A selection of 28 plates: stipple engravings printed in color, and finished by hand.

The 144 plates comprising this work represent a selection by Redouté of what he considered to be the most beautiful of all his published plates. Many of the prints shown here are re-engravings from his *Les liliacées* and *Les roses*, reduced to the smaller size. The plates are unnumbered, and since the order of issue is not known they are listed here alphabetically as captioned.

For a bibliographical account of the volume (with plate size), see nos. 20 and 21 and for additional notes see pp. 29-30.

150. [*Rosa* 'Adelaide d'Orléans']

Adelaide d'Orléans Adelia Aureliensis

151. CAMELLIA [= *Camellia reticulata* cv. 'Anemonefolia']

Camellia à fleurs d'Anémone Camellia Anemonefolia

152. CYRTANTHUS [= *Cyrtanthus obliquus*]

Cyrtanthe oblique Cyrtanthus obliquus

Note: This plate is marred by crude retouching

153. LEADWORT [= *Plumbago auriculata*]

Dentelaire bleu-ciel Plumbago caerulea

154. CHRISTMAS-ROSE [= *Helleborus niger*] and CARNATION [= *Dianthus caryophyllus*]

Ellebore; OEillet

Note: This is from the 2nd edition of *Choix*, and it is inferior to the plate in the 1st edition.



Fig. 19. Carnation (= *Dianthus caryophyllus*), no. 170
Stipple engraving in color, retouched
P.-J. Redouté, *Choix des plus belles fleurs* (no. 20), 1829

155. YELLOW CROWN IMPERIAL [= *Fritillaria imperialis*]
Fritillaria Imperiale var. jaune
156. LADY WASHINGTON GERANIUM [= *Pelargonium domesticum*]
Geranium Variété
157. BLUE PLANTAIN-LILY [= *Hosta ventricosa*]
Hemerocallis Caerulea
158. JAPANESE ROOF IRIS [= *Iris tectorum*]
Iris frangée Iris fimbriata
159. TABLE IRIS [= *Iris pallida*]
Iris pâle Iris pallida
160. SPANISH IRIS [= *Iris xiphium*]
Iris Xiphium. Variété
161. GREEN IXIA [= *Ixia viridiflora*]
Ixia à fleurs vertes Ixia viridiflora
162. COMMON HYACINTH [= *Hyacinthus orientalis*]
Jacinthe d'Orient Hyacinthus Orientalis
163. DOUBLE-FLOWERED HYACINTH [= *Hyacinthus orientalis* 'Florepleno']
Jacinte d'Orient Variété bleue
164. COMMON LILAC [= *Syringa vulgaris*]
Lilas

REDOUTÉ'S DRAWINGS, PAINTINGS, AND PRINTS

165. DUSTY MILLER, OR ROSE CAMPION [= *Lychnis coronata*]

Lychnide à grandes fleurs *Lychnis grandiflora*

166. SNAPDRAGON [= *Antirrhinum majus*]

Muflier à grandes fleurs *Antirrhinum*

167. POLYANTHUS NARCISSUS [= *Narcissus tazetta*]

Narcisses à plusieurs fleurs *Narcissus tazetta*

168. POLYANTHUS NARCISSUS [= *Narcissus tazetta*]

Narcissus à plusieurs fleurs *Narcissus tazetta* V.

169. DOUBLE NARCISSUS [= *Narcissus hybrid*]

Narcisses doubles *Narcissus Gouani*

170. CARNATION [= *Dianthus caryophyllus*]

Oeillet panaché *Dianthus cariophyllus*

171. OPIUM POPPY [= *Papaver somniferum*]

Pavot

172. PEONY [= *Paeonia officinalis*]

Pivoine

173. SHOWY FLAT-PEA [= *Platylodium formosum*]

Platylodium

174. FALSE INDIGO [= *Baptisia australis*]

Podalyria Australis

175. SWEET PEA [= *Lathyrus odoratus*]

Pois de senteur

176. [*Rosa* sp. Banks' Variety]

Rosier de Banks Var. à fleurs jaunes

177. TUBEROSE [= *Polianthes tuberosa*]

Tubereuse Tuberosa

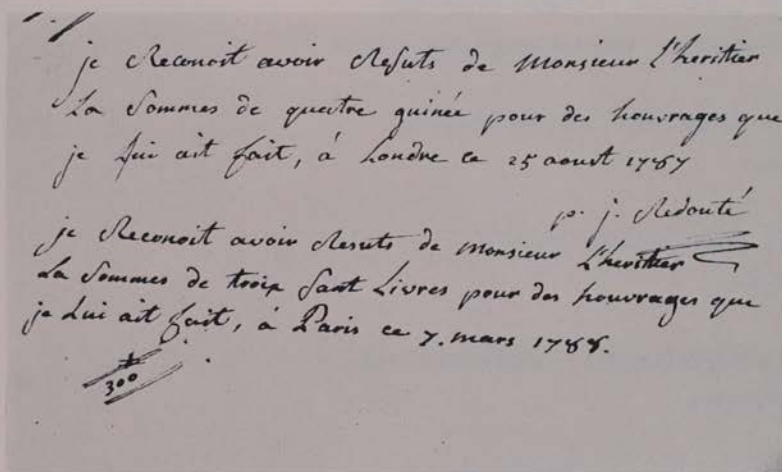


Fig. 20. Two receipts (no. 178), written by P.-J. Redouté.

Letters and Documents by Redouté

André Lawalrée

Editor's note: This paper was prepared by Dr. Lawalrée, botanist at Belgium's *Jardin botanique de l'Etat*, Brussels, and one of the foremost students of Redouté, following a study in 1962 of this collection, and for publication in Belgium in commemoration of the centenary of the *Société royale de Botanique*. On learning of this Redoutéana exhibition, he most generously consented to the publication in this catalogue of his transcription of the documents and of an English translation from the French of his commentaries.

The documents reported here were mostly acquired one by one by Mrs. Hunt during the last few decades as a part of her interest in autograph letters written by botanists of the mid-19th century and earlier. A few came from the private collection of Roger Madol. Some of those reported here are useful for their revelation of the fiscal aspects of Redouté's work, and others because they help to establish dates of publication—or stages in the production—of some of his books. One or two documents (nos. 180-A, 180-B, 181, 186, 193) by associates or members of his family are included because of their relevance to him or his work. Dr. Lawalrée's arrangement is chronological, insofar as dates of document origin can be determined. Notes in square brackets are provided by the Editor to make certain entries more meaningful to the reader of this catalogue.

178-181. Invoices of drawings for Charles-Louis L'Héritier. The four oldest documents are receipts and fiscal accounts of work done by P.-J. Redouté and his brother Henri-Joseph (1766-1852) for Charles-Louis L'Héritier de Brutelle (1746-1800).

The first two (nos. 178, 179) are in the hand of P.-J. Redouté.

178. Two receipts, dated 7 August 1787 and 7 March 1788 [undoubtedly for drawings made for L'Héritier's *Sertum Anglicum* (see no. 3 and Fig. 20).]

je Reconoit avoir Resuts de Monsieur L'heritier La Somme de quatre
guinée pour des houvrages que je Lui ai fait, à Londre ce 25 aoust 1787.

p. j. Redouté

je Reconoit avoir Resuts de Monsieur L'heritier La Sommes de troix sant
Livres pour les houvrages que je Lui ai fait, à Paris ce 7 mars 1788.

179. A receipt dated 2 September 1788 [The drawings could have been for L'Héritier's *Stirpes novae* or for the *Sertum Anglicum*].

je Reconoit avoir Resuts de Monsieur L'heritier La Sommes de deux sants est quatre Livres pour des houvrages que je Lui ai fair à paris ce 2 Septembre 1788.

p. j. Redouté

180. This third document is composed of three items. The first page is a receipt for 6 paintings on vellum by P.-J. Redouté, dated April 1790; the second comprises a recapitulation by L'Héritier or his clerk; and the third is a receipt written by P.-J. Redouté. The handwriting and penmanship of the two brothers is different: Henri-Joseph writes "reçus" or "récut," whereas Pierre-Joseph writes "Resuts;" [although characteristic] it is not his only error of orthographie.

180-A. First sheet, written by Henri-Joseph Redouté:

Memoire de l'ouvrage de cornouilles enluminé par moi et mon frere pour monsieur l'heritier rendue dans le moir d'Avril 1790.

| | | |
|---|---------|----------------------|
| 6. exemplaire enluminé sur velin à raison de 6 ^L chaque feuilles | livre | 216 |
| fait | | |
| 12 exemplairer enluminé sur papier à raison de 3 ^L 10 sous | [livre] | 252 |
| papier serpent | | |
| | | 2.-14 ^S |
| | total | 470.-14 ^S |

jai reçus de monsieur l'heritier la somme de -300^{Liv} le 20 aoust 1790

jai reçus de monsieur l'heritier le 14 avril 1791. la somme de -200^{Liv} dont 30 livres 14 sous de surplut reversible sur le 4^{em} cahet.

180-B. Second page, written by L'Héritier or his clerk, then by P.-J. Redouté:

Recapitulation du 19 8^{bre} 1791. jour de départ du S^r Redouté.

Cornus. Enluminures

Dessins de 1789

4^e. fascicule enluminures

470^L.14^S

96

756.

1322.14

| | | |
|-------------------------------|------------------|---------------|
| Reçus | | |
| 20 août 1790 | 300 ^L | |
| 14 avril 1791 | 200 | |
| 29 juin 1789 sur les dessins | 60. | 1020. |
| 17 août 1791 sans quittances. | 160. | |
| 17 8 ^{bre} 1791 | 300. | |
| | <u>1020</u> | <u>302.14</u> |

180-C. The third sheet is P.-J. Redouté's receipt for 302 livres and 14 sous:

je Reçoit avoir Resuts de monsieur L'heritier La Sommes de trois Sants et deux Livres quatorze Sols pour Solde tans des en Luminures [here are crossed out a few words, reading (in French) "some of the drawings made by my brother Henri"] faites par mes frère jusqu'a ce jours, que des dessains aussi fait jusqu'a ce jours par mon frere henri. dont quittance à paris ce 27 octobre 1791.

p. j. Redouté

181. The fourth document of this lot represents a detailed accounting of the third (no. 180-B), designated above as the "Recapitulation," written by H.-J. Redouté, except for the last two lines ("Restant sur les dessins . . .") which appear to be in the hand of P.-J. Redouté:

| | |
|---|---------------------------------------|
| 4 ^e . fascicle | |
| Memoire Des plantes enluminée par moi et mon frere ainé pour le 4 ^{em} cahet de L'ouvrage de Monsieur L'heritier rendue le 20 du mois d'aoust de 1790. | |
| 4 ^{em} cahet. | |
| 12. douzaines de plantes enluminée sur papier par mon frere ainé à raison de 3 ^L . 10 ^{sous} fait | 504. ^L |
| 6. douzaines enluminée par moi. fait | 252. |
| | <u>total 756.</u> |
| j'ai réçut de mr: l'héritier le 12 aoust de 1791. la somme de | 160 ^L |
| j'ai réçut de mr: l'héritier le 17. octobre de 1791. la somme de avoir réçut sur ce deux mémoire la somme de | 300 ^L |
| reste pour finir le deux memoire la somme de | 960. ^L |
| | <u>266^L 14^S</u> |
| Restant sur les dessins de 1789 | 36 |
| | <u>302. 14</u> |

We know therefore the price charged by the Redouté's for their colored prints. This fourth document is presumed to be by Henri-Joseph, at least for the most part, because of his reference to *frère aîné* (older brother [Pierre]). This establishes also that *le Raphael des Fleurs* used a somewhat phonetic orthography, which one finds here and there in his plates and publications.

By 1806, the date of the next document, Redouté is a celebrity, as is attested to in the following:

182. A letter dated 18 June 1806, in the hand of Pierre-Joseph Redouté:

a Monsieur Lamy
 Libraire quai de la | valée
 Redouté a l'honneur de saluer Monsieur Lamy et le faire resouvenir de sa promesse il y a 15 jours, Comme il ce trouve pour le momant bien jainé, il luy envoie la quitance de son petit compte, en le priant davoit la bonté de Lui en faire passer le montand par le porteur de la presente.

ce 18. join 1806.

Ten years later the artist had completed his *Les liliacées* and was concerned with its future. To this end he wrote to [Sir James Edward?] Smith.

183. A letter to [Sir J. E.?] Smith, dated 4 April 1816, probably written by a clerk employed by P.-J. Redouté.

a Monsieur
 Monsieur Smith
 a Norwich

Paris ce 4 avril 1816.

Monsieur
 En réponse à votre lettre du 24 avril dernier, je vous avais adressé la suite de mon ouvrage des liliacées, avec d'autres Exemplaires, quoique bien sous enveloppes et à votre adresse, ainsi que pour Monsieur Banks, ils sont restés à Londres chez M^r Payne libraire, par une négligence incroyable, et pensant bien que vous les aviez reçus. Il vient de me les r'envoyer avec mes autres ouvrages, je viens de les remètre de nouveau pour vous les faire parvenir, entre les mains de Messieurs Treuttel et Wurtz libraires, qui vont les envoyer

à leur correspondant à Londres, et j'espère qu'ils ne subiront pas le même sort que la première fois. S'il y manquait encore quelque chose, je vous prie de me le faire savoir, je n'ai plus qu'une Livraison à terminer pour fermer l'ouvrage, mais comme je crois faire un volume supplémentaire, je renouvelle la promesse que vous avez bien voulu me faire de m'envoyer quelque chose, ainsi que vos belles Oeuvres. Monsieur Bourseault porteur de la présente et mon Ami, fait un voyage en Angleterre pour se procurer ce qu'il n'a pas encore dans sa riche collection, la plus belle que nous ayons en France. Si vous aviez donc quelque chose à me faire parvenir, je vous prie de lui confier.

En attendant le plaisir de recevoir de vos nouvelles recevez l'assurance de mon sincère attachement

Votre dévoué serviteur
Redouté

There is written in an unknown hand on the margin of the second page "Mr. Redouté Apr. 4: 1816. | ans^d. May 25. | by M^r. Sparshall." The letter bears a round cancellation containing: "A P B (19) 816". The M. Bourseault referred to in the above letter is mentioned in the *Avant-propos* [Preface] of *Les roses*, where Redouté wrote [in French]: "the magnificent conservatories of M. Bourseault have also furnished us with many rare species."

Following *Les lilacées* there appeared *Les roses* (see nos. 10 and 19) whose publication commenced in 1817. In this work Redouté collaborated with Thory (1759-1827), and two brief undated notes serve to indicate the spirit of this friendship.

184. Written by P.-J. Redouté:

à Monsieur
Monsieur Thory
Rue S^t honoré N^o 392
Milles amitié à Mr. thory, qui na pas été au vaudeville; je ne peind point
aujourd'huy je seray ce Soir au Café

Redouté

185. Written by P.-J. Redouté. This note is referred to in a footnote by Madol [in Sitwell, S. & Madol, R. *Album de Redouté*, London, 1954, page 14.] who dates it between 1810 and 1820.

à Monsieur

Monsieur thory naturaliste | et même Savant Botaniste |
Salut, gloire, honneur, et amitiés, au très jeune et aimable ami thory,
je Seray Demain chez le Suisse comme nous somme convenut et je tiendray
parole mieux qu'il ne L'a tenu hier

mes Respect et même amitié à Madame
Redouté

186. A letter of January 1821, written by Abbé Dematra to Thory, concerning *Les roses*.

à Monsieur

Monsieur Thory, adjoint au
Maire du premier arrondissement
de Paris rue S^t honoré n^o 392. | à Paris.

Corbières le 4^e janvier 1821

Monsieur,

J'ai reçu le Prodrome de la Monographie de genre Rosier avec d'autant plus de plaisir, qu'il m'annonce, que le grand ouvrage, que vous préparez, ne tardera pas, s'il ne l'est déjà, à sortir de la presse. J'en attends avec la plus grande impatience un exemplaire, dont je vous enverrai le prix, dès que je l'aurai reçu. J'ai été le plus agréablement surpris de trouver dans votre Prodrome le portrait le plus élégant et le plus expressif possible du rosa spinulifolia, je craignois qu'un sol si éloigné et si différent de celui de nos montagnes ne répondit à vos vœux.

Je vous prie le plus instamment d'agréer les hommages les plus empressés et les plus affectueux que vous fait mon coeur sur le renouvellement de l'année et de les faire agréer à L'aimable M^e Redouté votre digne associé, en lui ajoutant que son portrait couronné de la guirlande d'anacreon et accompagné des autres rosiers peints par son habile pinceau figure le plus agréablement dans mon Cabinet, et me rappelle tous les Jours le délicieux souvenir de deux deux personnages, que j'aime et que j'honore. Toute mon ambition seroit de pouvoir répondre aux dons précieux, que j'en ai reçus, mais il ne est pas donné de vouloir même le tenter.

Si ma santé me le permet je travaillerai à un Catalogue de nos plantes indigènes, et en même Tems à retoucher mon éssai de monographie de nos rosiers dans la vue de vous les faire passer. J'ai L'honneur d'être avec un profond respect, Monsieur,

Votre très humble et dévoué
serviteur Dematra Doyen et Curé
de Corbières.

Abbé Dematra (1742-1824), a Swiss clergyman, was 78 years old when he wrote this letter [in which he refers to Redouté's work in several instances: the plate of *R. spinulifera*, the nostalgia produced by the fine brush-work in the wreath, and to his preparing a list of the native plants of Corbières in Switzerland]. The catalogue of which he spoke was never published, and his only known work is a small brochure (16.8 × 10.4 cm.) on roses:

Essai d'une monographie des rosiers indigènes du Canton de Fribourg. Par Mr. le Doyen Dematra, Curé à Corbières, Membre corresp. de la Société économ. dudit. canton. Spp. Fribourg en Suisse, chez F. L. Piller, Imprimeur de Gov., 1818.

The *Jardin botanique de l'Etat belge* (Brussels) possesses a copy of this brochure in which there is inserted a letter of Canon Cottet to Alfred Déséglise, mentioning that Franchet possesses the plants of Dematra in his herbarium, notably his type specimens of *Rosa*, which he had obtained from M. Darniès, nephew of Abbé Darniès, a friend of Dematra. These specimens are to be found in part today in the collections of the *Muséum d'Histoire naturelle*, Paris.

After 1802, the popularity of botanical albums such as *Les liliacées* and *Les roses* diminished and [lacking financial subsidy] Redouté suffered from the difficulties of trying to sell the idea of producing new works. The official institutions were somewhat reluctant to purchase them, as is shown in the following letter to an unknown addressee:

187. Letter in an unknown hand, probably of a clerk of Redouté's, early in October 1827, regarding the sale of the *Choix des plus belles fleurs* (nos. 20, 21):

4^e Don 1^{er} Bau

M^r Larribe nous assure que Monsieur le Préfet a bien voulu faire espérer à M. Redouté, sans promesse positive toutes fois, qu'il prendrait pour la Bibliothèque un Exemple du Recueil intitulé: *Choix des plus belles fleurs*.

Cette assurance a pu seule nous déterminer à prendre l'initiative d'après le simple envoi d'un prospectus sans demande positive.

La Bibliothèque est en ce moment très chargée de souscriptions.

M^r Redouté a beaucoup de talent, mais il le fait bien payer et ses ouvrages ne sont guère de ceux qui conviennent à une Bibliothèque encore pauvre de livres utiles à l'étude.

Si Monsieur le Préfet décidait qu'un exemplaire du nouvel ouvrage de cet artiste sera pris pour la Bibliothèque, nous voudrions pouvoir au moins lui proposer de ne prendre qu'un Exemplaire in 4^o parce qu'alors la Dépense ne serait que de 300 fr. Mais la Bibliothèque possédant déjà tous les recueils publiés par M^r Redouté, et ces recueils étant in f^o il convient de prendre le nouveau recueil dans le même format. Ce recueil coutera 600 fr.

One reads at the bottom of this note "5 8^{bre} 1827" and, by another unknown hand higher on the page a partly illegible notation reading: "I never refuse this service to Mr. Redouté, whose talent is something exceptional for all of Europe. Subscribe for a large size copy . . . [illegible]."

The lavishness of the artist, the prodigality and generosity by which he lived at his estate at Fleury, had put his finances in a very bad state. He had borrowed funds from various sources which he had not repaid.

188. Letter by P.-J. Redouté to Mr. Mercier, dated February, 1828 regarding an unrepaid loan due the addressee:

Monsieur,
Monsieur Mercier,
rue Bleue n^o 25, Montmartre

Monsieur,

Une augmentation considérable de terrain que je viens d'ajouter à ma propriété, et qu'il a fallu payer comptant, m'engage à vous demander une prolongation des six mille Francs. que je devais vous rembourser. Vous voudrez bien avoir l'extrême bonté de m'en donner votre avis, alors j'aurai l'honneur de me rendre chez vous pour renouveler.

Veillez agréer Monsieur, l'assurance de ma considération la plus distinguée

Redouté
Ce 2. février 1828.

In the effort to earn money to repay his debts, the artist gave his paintings to individuals and organizations. One of these is believed to have been the *Société des Amis des Arts*, which exhibited at the Louvre in 1828

various works by Redouté, and in 1829 an aquarelle of a bouquet of flowers on a white background for which the price was 400 francs. This may be the second of the two items given by Redouté and cited in the following note.

189. Note written by P.-J. Redouté to an unknown addressee, presumably an official of the *Société des Amis des Arts*, dated November, 1828. For facsimile, see Fig. 22, p. 116.

Monsieur

voudriez vous avoir la bonté de presenter à l' assemblée de la Société deux tableau que je vous fait Remetre, dont un *font-brun* évalué 600 # une *font-blanc* évalué 400.

Recevez Monsieur

L'assurance de ma Consideration

Redouté

Ce 18 novembre 1828.

In 1836 Redouté resigned from the *Société d'Horticulture* on the grounds of a heavy work load, as documented in the following letter.

190. Letter written by P.-J. Redouté dated September 1836. Text only is given below. For facsimile, see Fig. 21, p. 108.

Monsieur le Président,

Mes occupations multipliées et l'heure des séances au milieu du jour qui ne sont pas admissible pour un artiste, ne me permettant plus depuis longtemps d'assiter aux réunions de la Société d'horticulture, ni de remplir aucune des obligations imposées à ceux qui la composent, j'ai le regrèt de vous prévenir qu'il m'est absolument impossible d'en faire désormais partie. Je vous prie donc de vouloir bien éffacer mon nom de la liste de ses membres.

Recevez avec l'expression de mes regrets l'assurance de ma considération distinguée

Redouté

Paris ce 25 *9bre* 1836.

Ten years of diligent effort had not improved the state of his finances, and during this time he became further indebted to Mr. Mercier (see

M. Redouté, Président de l'Association du Cabinet de la Reine

Monsieur le Président,

Mon occupation multiforme et l'absence de
loisir au milieu du jour qui ne sont pas
admissibles pour un artiste, m'ont permis
peu d'appui longtemps d'assister aux réunions de
la Société d'Horticulture, et les obligations
des obligations imposées à ceux qui les composent,
j'ai le regret de vous présenter qu'il m'est absolument
impossible d'en faire désormais partie. Je vous
 prie donc de vouloir bien agréer mes vœux
de la lettre de la Société.

Je vous prie de vouloir bien agréer
l'assurance de mes sentiments distingués

Redouté

Paris le 25^e 4^e 1836.

Fig. 21. Letter by P.-J. Redouté (no. 190), resigning from Société d'Horticulture.

no. 188). Redouté found himself in the same difficulties as concerned paying even the interest on his debts as is shown in the following letter, written about a year before his death.

191. Letter by P.-J. Redouté to Mr. Mercier, postmarked 6 April 1838, apologizing for his delinquency in making payments on the loan and asking for an extension of time.

à Monsieur
Monsieur Mercier,
23, quai Napoléon, en face
du pont D'arcole

Monsieur,

Je suis vraiment bien honteux du retard ou je suis avec vous, des circonstances singulières et imprévues, m'ont mis dans ce cas. Je viens cependant vous demander encore huit ou quinze jours.

J'espère bien qu'une autre fois cela ne se renouvellera plus, veuillez m'excuser et me continuer votre estime et amitié.

Croyez moi, votre bien dévoué Serviteur

6 avril

Redouté

[On the reverse of the sheet, Mercier has written his reply, dated 7 April, in which he asks for reimbursement of the principal, and for a precise date in the near future when payment will be made.]

7. avril

Je suis fort content d'apprendre que votre Santé n'est pour rien dans le retard de votre "petite" visite et je consens volontiers à ne recevoir que dans 8 ou 15 jours.

Si à cette époque vous aviez le projet de me rembourser le capital, je vous serais obligé de m'en prévenir d'avance pour que je puisse m'occuper du placement.

Je vous prie, Monsieur, d'agréer les "nouvelles" assurances de mes sentiments distingués de respect et d'attachement

[Redouté must have succeeded in forestalling a day of reckoning. Other letters (not in the Hunt collection) were exchanged and some interest payments were made. The next item in the collection, dated nearly a year later, again concerns his debts, and Redouté pleads poverty and asks for an extension of time.]

192. Letter by P.-J. Redouté to Mr. Mercier, dated 21 March 1840:

Monsieur
Monsieur Mercier
chef de l'administration de l'enregistrement et des domaines au Ministère
des finances

Monsieur,

J'ai compté jusqu'à ce moment sur la rentrée de quelques fonds espérant vous tenir ma parole, mais on m'a encore oublié. J'espère cependant que d'un moment à l'autre je serai à même de vous satisfaire, veuillez donc encore m'accorder quelques jours je vous en serai très reconnaissant.

Agréez Monsieur, l'assurance de mes sentiments les plus distingués
Redouté

21 mars 40

Mercier(?) has written below the text, "Received 9 April" [and wrote in vigorous language demanding payment of the 300 francs owed since the 12th of February (1840?)]:

M.

Le court delai que Vous m'avez demandé par votre lettre du 21. mars étant nécessairement expiré, je vous prie de vouloir bien m'écrire quel jour et à quelle heure je pourrai me présenter chez vous et y recevoir les 300 f d'intérêts que vous me devez depuis le 12.fev.

Je regrette de vous être importun, mais j'ai besoin de cette s. pour faire honneur à mes petites affaires.

Veuillez agréer mes excuses et la nouvelle ass. de ma haute considération
10 avril 1840

In June 1840, Redouté's death brought his difficulties of indebtedness to an abrupt end. However, his creditors and the tax collectors descended at once on his widow and their daughter Joséphine. Here the Hunt collection contains a letter by Joséphine, addressed probably to Jules Janin, dated 23 September (1840?), [in which she accepts his offer of a place for her and her mother to stay, and explains their state of bankruptcy]. In 1841 Madame Redouté sold the property at Fleury to pay their debts.

193. Letter written by Joséphine Redouté, daughter of P.-J.:

Vous m'avez offert avec tant de bonté et d'épénchement un refuge chez vous pour ma pauvre vieille mere et pour moi, que je ne fais aucun scrupule en venant aujourd'hui réclamer cette promesse et vous dire combien nous en sommes reconnaissantes. Vous nous avez rendu un peu de vie et à moi le bonheur de vous devoir pendant quelques mois le repos et la tranquillité de ma pauvre mere mais le temps nous presse, nous n'avons plus que cette semaine pour mètre à l'abri ce que le fisc viendra bientôt nous réclamer, soyez-donc assez bon pour nous dire ce que nous devons faire et espérer.

C'est a présent que je puis m'énorgueillir et être fière, d'avoir conservé dans ma détresse, une amitié et un dévouement que tous serait jaloux d'obtenir.

Ma mere et moi nous vous rendons grace à mains jointes.

Joséphine Redouté

23 septembre

It has been easy to orient the preceding documents with the sequences of Redouté's life because nearly all are dated. However, there remain as many other pieces which are not dated. Among them are three letters by Redouté.

194. Letter by P.-J. Redouté to his student, Mme. Benoit, relative to his having sold the originals of his *Les liliacées* to a M. Bosange Sr., a bookseller on Rue de Richelieu:

à Madame
Madame Benoit Rue
neuve St. hustache No.

Ma Cher et bonne eleve

Sy je nay pas Repondu dans son temps et tous de suite à votre demande n'en acúsé point mon oubly mais bien le plaisir que je me proposet d'aler moi même vous l'expliquer.

Ma Colection de liliacées ne mapartien plus, je lay vendue à Monsieur Bosange pere Libraire rue de Richelieux c'est là qu'il faut s'adreser pour Completer Les Suite.

Mille et Mille amitié et mes Compliment à Mr. Benoit. Mais sur tous un petit pardon à ma negligence votre tous devoué

Redouté

195. [A letter by P.-J. Redouté to Prevot, gardener at the *Palais Royale*, cancelling an appointment for one of the gardeners to come to Fleury.]

a Monsieur
Monsieur Prevot Cultivateur
au Palaix Roiale
à Paris

Mon Cher Monsieur prevot
Seriez vous assez bon, pour faire dire au jardinier de ne point venir à fleury mercredi Comme nous en étion Convenut un peut de racomode-ment pendant mon Séjour a paris metra un peut de retard à notre change-ment et probablement pas autre chause
je vous Salue d'amitié

Redouté

196. [A letter by P.-J. Redouté to Mme. Panckoucke, in which he asks for the payment due him of 40 francs for lessons given her, and a one-month loan of 200 francs.]

Madame

jevoit esperé etre assez heureux pour recevoir une reponce favorable à la demande que javoit prit la Liberté de vous adreser, je vient la renouveler car on m'avoit acordé un delay peu taitre en donant une acompte me la remetra on encore Serez vous assez bonne de me preter 200^F pour un mois, et le 40^F qui recomance cette lecons me metra en mesure d'atandre des rentrées qui ne peuvent poin tarder.

Recevez en davance mes remerciment et Croiez moi votre tous devoué
Redouté

197. An undated letter in English [by an amanuensis] represented by two pieces, comprising a prospectus of a work intended to follow *Les liliacées* and *Les roses* [and which may have been his *Choix des plus belles fleurs?*].

Sir,

Knowing your love for the arts and the munificence with which you encourage them, I take the liberty of enclosing the prospectus of a work which I have just published, in the hope of obtaining your subscription.

I may perhaps be permitted to observe that I have already attached my name to several works such as the "Liliacées" and "L'Iconographie des Roses"; all undertaken more with a view to the promotion of Sciences than from any hope of personal emolument.

Should my work meet with a favourable reception, I shall esteem myself much your debtor; Should you, on the other hand, decline subscribing, I still hope that you will excuse the step which I have taken, and in the mean time allow me to subscribe myself with great respect
your most obedient and humble Servant,

Redouté

6, rue de Seine, f^b. St. Germain.

The above letter was cited by Madol [footnote, p. 15; cf. no. 185 for reference] who opinioned that Redouté "seemed not to have lost his mastery of the language, acquired long ago at Kew." Neither of the two copies resemble the handwriting of Redouté himself. I believe that a friend of the painter had edited this letter for which he employed a copier to make as many copies as were required for the British clients to be solicited. In my opinion, Redouté, who knew French only imperfectly, never acquired mastery of English during the few months of his sojourn in England.

The last document which I will present is the classical case of the painter who complains that his painting is not given the favorable position it deserves in the art gallery. The letter is addressed to M. de Cailleux, who was vice-director of the *Musées Royaux* at the Louvre, and who was one of the numerous personages who assisted at the funeral service of Redouté on 23 June 1840.

198. Letter by P.-J. Redouté to M. de Cailleux:

A Monsieur,
Monsieur de Cailleux
D^{teur} des Musées Royaux au Louvre

Mon cher Monsieur de Cailleux,
depuis l'ouverture de salon l'on vient me dire que mes tableaux sont horriblement mal accrochés, qu'ils sont inclinés de 4 P^{ces} en arrière au lieu de l'être de 4 en avant, qu'il est impossible de les voir puisque le jour reflète dans les glaces, soyez donc assez bon pour donner vos ordres pour que demain avant l'ouverture on les penche en avant de 4 pouces. Je serais allé moi-même réclamer cette complaisance, si je n'étais retenu chez moi par un Rhume affreux.

Ne m'oubliez pas dans la distribution des billets pour les jours et h.^{res} réservés.

Mille amitiés de votre viel ami

Redouté

P. S. Comme je ferme ma lettre on m'observe aussi, que la femme qui vend les livrets est tout à fait le dos sur mes tableaux.

199. A letter, undated but written probably in the late 1830's, by P.-J. Redouté to his daughter, residing at the Fleury estate:

[*Editor's note*: the following letter was found recently in the Hunt copy of *Le bouquet royal* (no. 24). It is written by P.-J. Redouté to his daughter, in which he expresses his reassurance about his son, regretting that he did not see him prior to his departure; gives instructions where she should find the key, and the money to pay M. Mercier 1000 francs.]

à Mademoiselle Redouté à Fleury

Ma fille,

Ta lettre m'a un peut rassurée sur l'état de ton frere, mais je l'avoue il ni est bien penible de le voir partir sans l'avoir vu. Mais il faut ce respondre à sous les sacrifices, et comptes sur la providence[.] Tu trouvera tout en ordre l'argent et le clef sont dans le tiroire de la commode au fille de ta mère sur la cheminée avant la pendule.

Mr. Delindre ma dit que l'on poucoit toujours envoyer chez lui la malle, et Jussieu ira avec vous autre pour porter vos effets, dans le cas ou vous auriez chausse à me dire, ou me trouvera chez Madama Baron de midy a une heure.

j'ai ecrit une petite lettre à mon fils tu luy donnera si tu le juge convenable, ou tu ne luy donnera qu'a ton arrivé.

d'apret les arangemend fait avec Monsieur Mercier, tu luy laissera comme nous somme convenu 1000^F et tu payera tes depances chez luy, et surtout menaga toi et ne ti fatigue pas trop.

je tambrasse et te souhaite un
hereux voyage
ton bon père
Redouté

* * *

[*Editor's note*: After the above account was sent to press, the following items were added to this collection of documents.]

200. An invoice written by P.-J. Redouté, dated 18 May 1793, and addressed to C.-L. L'Héritier, charging him for plates prepared for the *Stirpes novae* and for *Cornus*. The last paragraph of the recto is in an unknown hand, and presumably is L'Héritier's acknowledgment. The verso comprises four receipts, all in Redouté's hand.

[recto]

Plantes enluminée pour M. L'heritier.

| | |
|--|------------|
| deux exemplaire du Stirpes. Composé de | |
| figure enluminée a 3 ^L .-10 ^S . fait | 315. |
| 8. Repainte a 12 ^L . fait | 96. |
| deux exemplaire de Cornoier. 12 figure fait | 42 |
| papier Serpente 5 ^L .-10 ^S . fait | 5-10 |
| une figure des l'aristoloche. publiée dun presedent | 3.-10 |
| | <hr/> |
| | Total 462. |

je Reconoit avoir Resut de Mr. L'heritier le montand du menoire cy desus.
paris ce 18 mai 1793 p. j. Redouté.

[By an unknown hand, perhaps L'Héritier]:

M. Redouté a de plus pour modeler un premier et un quatrieme fasciculeur
enluminer que some payer agreedment

je Reconoit avoir Resuts de mr. L'heritier La Sommes de deux Sants Livres à comtes
sur La plantes enluminée qui je fait faire pour lui ca 3. juin 1793. Redouté.

[verso]

je Reconoit avoir Resuts de mr. L'heritier La Sommes de deux Sants Livres à comtes
sur la plantes que je fait eu luminer a 5 octobre 1793. p. j. Redouté.

je Reconoit avoir Resuts La Citoyen L'heritier La Somme de deux Sants Livres à
Comtes sur Les plantes que je fait enluminier, ce 8. germinal. 1794. p. j. Redouté

je Reconoit avoir Resuts de Citoyen L'heritier La Somme de Sant Livres à comtes sur
La plantes que je fait enluminer. paris ce 23 germinal 1794. p. j. Redouté

je Reconoit avoir Resuts du Citoyen L'heritier La Somme de deux Sants Livres à
Comtes Sur La plantes que je fait enluminer, ce 20 floréal 1794 p. j. Redouté

201. A receipt signed by P.-J. Redouté, dated 1 June 1820 for sale of three
quarto and one [folio?] fascicles of *Les roses*.

A CATALOGUE OF REDOUTÉANA

Libre à Messieurs Treuttel & Wurtz Libraire
 3 Livraisons in 4°. à 20. L
 plus 1. Roses 4. 1. à 10.-14. 15. 16 à 20 fr.

1/3 deremise

| |
|---------|
| 60. |
| 260 |
| 320 |
| 106-66. |
| 213=34 |
| 21.34 |
| 192=0- |

Recu le montand cy desus
 Ce 1. juin 1820

Redouté

Monsieur

voudriez vous avoir la bonté de proposer
 à la vente de la Société, deux tableaux
 que je vous fait remettre, dont un
 fort-bien évalué 600* une fort-bien
 évalué 400.

Assurez Monsieur
 l'assurance de ma Confiance

Redouté

Ce 14 novembre 1825

Fig. 22. Letter by P.-J. Redouté (no. 189), regarding gift of two paintings.

202. A note by P.-J. Redouté to Messers De Bure, requesting delivery to his servant of a portfolio of fascicles of his *La couronne de roses*. Unfortunately, it is undated.

a Messieurs.

Messieurs De Bure.

n°. 7. Rue Serpente.

j'ai l'honneur de prier M^{rs} de Bure de vouloir bien remettre à mon Domestique, la Porte feuille contenant des liv^{ons} de la couronne des roses qu'ils ont reçu de M^{rs}. arterius et fontaine.

j'ai l'honneur de vos saluer
Redouté

The poignancy of poverty accentuated by eviction from her country home at Fleury permeates the following letter written by Joséphine to an unknown friend who has offered them the hospitality of a place to stay and gratitude is expressed for other acts of helpfulness.

203. Letter by Joséphine Redouté, dated 23 september [probably 1840 or 1841]. Portions of the letter indicated by an ellipsis are illegible.

Vous m'avez offert avec tant de bonté et . . . d'épen trement un refuge chez vous pour ma pauvre vielle mere et pour moi; que je ne rue sais aucun . . . en venant duhourd'lui réclanier cette promesse et vous dire combien nous en sommes reconnaissantes. Vous nous avez rendu un peu de vie et à moi le bonheur de vous devoir pendant quelques mois le repos et la tranquillité de ma pauvre mere mais le temps nous presse. nous n'avons plus que cette Semaine pour mètre à l'abri ce que le fisc viendra bientôt nous réclamer, soyez donc assez bon pour nous dire ce que nous devons faire et espérer.

C'est a présent que je puis m'en orgueillir et être fière, d'avoir conservé dans mes détresse, un amitié et un dévouement que tous seraient jalous d'obsenir.

Ma mere et moi nous vous . . . dont grace à mains jointes.

Joséphine Redouté

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