Portrait, Pierre-Joseph Redouté, Renowned Botanical Artist (Sold)

Maurai[lt]e or Maurai[ss]e (after)
C. Motte (lithographer)
P.J. Redouté
Paris: 1828
Lithograph
8 x 5.5 inches

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Pierre-Joseph Redouté is the greatest botanical artist of the golden era of French botanical illustration — the first four decades of the 19th century. His artistic career lasted an astonishing 67 years. According to botanical scholar Wilfred Blunt, “[r]oyal patronage, tireless energy, and the assistance of a brilliant team of stipple engravers and printers, made it possible for him to produce illustrated books which have few rivals in the whole history of botanical art.” Born in Belgium to a family of artists, Redouté left home at age 13, traveling, studying art, and making a living as an itinerant painter for the next 10 years, when he arrived in Paris to join his older brother, a theatrical scene painter. Following his interest in flower painting, he began to frequent the Jardin du Roi (King’s Garden). There he met his first major patron, the wealthy botanist Charles Louis L’Héritier de Brutelle, for whom he illustrated two botanical studies. He also became a protégé of the Dutch artist Gerard van Spaendonck (1746-1882), professor of flower painting at the museum at the Jardin, whose watercolor technique profoundly influenced Redouté’s style. In 1793, Redouté and his younger brother joined the museum staff; after van Spaendonck’s death in 1822, Redouté succeeded him as a “master of drawing.”

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Description

In 1798, Redouté attracted another important patron, the Empress Josephine, wife of Napoleon Bonaparte, who commissioned an extensive series of paintings after the ornamental flowers in her lavish gardens at Malmaison, which became the plates for the books Jardin de Malmaison (1803-04) and Description des Plantes Rares.
Cultivées à Malmaison et à Navarre (1812-14). He also created plates for Duhamel du Monceau’s monumental seven-volume horticultural study on fruit trees, *Nouveau Traité des Arbres Fruitiers* (1800-19). During this period he also produced two of his most famous works: *Les Liliacées* (1802-16) and *Les Roses* (1817-24). There followed another renowned collection, *Choix Des Plus Belles Fleurs* (1827-33). Redouté was esteemed by his artistic peers, and influenced a number of younger botanical artists including Pierre Jean François Turpin, Pierre-Antoine Poiteau, Pancrace Bessa, Mme. Vincent and Jean Prévost. In 1825, he was made a member of the Legion of Honor.

A large number of Redouté’s original watercolors on vellum are in the collection of the Musée National de La Malmaison in France and other museums, though many are in private collections. His renown, however, is due to the remarkable quality of the prints made after these paintings, which brought his works to a wider audience during his lifetime and thereafter. The most accomplished engravers of the period were engaged to translate his original paintings into stipple engravings, in which the plates are etched with small dots rather than lines. Indeed, Redouté helped refine the stipple engraving process to best capture the subtle effects, luminosity, sheen and dimensionality of his original paintings. Through a method he invented in 1796, the colors were applied to the engraved plate *a la poupée* before each printing, “giving to our prints all the softness and brilliance of a watercolor,” as Redouté noted. Finally, each print was finished with additional coloring by hand. Redouté’s high standards are evident in the striking way in which the resulting prints capture the subtle delicacy of flower petals and foliage.

References:


Dunthorne, Gordon. *Flower and Fruit Prints of the 18th and Early 19th Centuries. Their History, Makers and Uses, with a Catalogue Raisonne of the Works in Which They Are Found*. Washington, D.C.: Published by the Author, 1938. 231 (Redouté Lilies), 232 (Redouté Roses), 235 (Redouté Choix).


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Pierre-Joseph Redouté painted some of the most enduring images of roses and other botanicals during his time as royal court painter at Marie Antoinette's Versailles. Who was Pierre-Joseph Redouté? O my Luve is like a red, red rose That's newly sprung in June; O my Luve is like the melody That's sweetly played in tune. -Robert Burns, 1794. Cheveau, a Parisian dealer, brought the young artist to the attention of the botanical artist Gerard van Spaendonck at the Jardin du Roi, which would become the Jardin des Plantes of the National Museum of Natural History in 1793, after the Revolution. Van Spaendonck became another of Redouté's teachers, especially influencing his handling of watercolor. Pierre-Joseph Redouté (1759 – 1840), was a painter and botanist from the Netherlands. He was one of the greatest botanical artists of the early 19th century. Redouté was a court artist of Queen Marie Antoinette. He gain international fame for his precise renderings of plants. Redouté collaborated with the greatest botanists of his day. He contributed to about fifty publications about flowers and fruit. These depicted both the familiar flowers of the French court and plants from places as distant as Japan, America, South Africa, and Australia. Decorate your home with these timeless classics by R... Deutsch: Pierre Joseph Redouté (* 10. Juli 1759 in St. Hubert (Belgien); † 19. Juni 1840 in Paris) war ein bedeutender französischer Maler bekannt für seine Blumenaquarelle. English: Pierre-Joseph Redouté (July 10, 1759 – June 20, 1840), was a French painter, best known for his paintings of the flowers at Malmaison. Français : Pierre-Joseph Redouté, né le 10 juillet 1759 à Saint-Hubert dans les Ardennes belges et mort le 19 juin 1840 à Paris, est un peintre français célèbre pour ses peintures de Spaandonck recruited Pierre Joseph Redouté as a staff member, and he subsequently contributed over 500 paintings to this huge undertaking. An important aspect of this collaboration was that Redouté was introduced to Spaandonck's watercolor technique, by which he used to produce flower paintings with a bright transparency. Finally, Marie-Antoinette appointed him as her court painter. Encounters with the royal family were, however, rare. A famous incidence was Redouté's visit to the royal family in prison during the revolution. They had Pierre Joseph Redouté come to see them, because a