

THE ARADER GALLERIES
NATURAL HISTORY
WATERCOLOR COLLECTION

Volume III: Fauna
Mammalogy
Herpetology
Entomology
Ichthyology



Alison Petretti compiled the Natural History Watercolor Collection catalog. Ms. Petretti is the curator of natural history watercolors for Arader Galleries and has been with the company since 2000. She earned a master's degree in art history from Hunter College, City University of New York, with an additional graduate certificate from New York University. She is a current member of the Association of Print Scholars, a member of the International Society of Appraisers, and an Accredited Member of the Appraiser's Association of America.

Artist biographies gathered for catalog entries developed over several years. Thus the collection enclosed here also includes research done by current and past Arader Galleries colleagues including Dr. Jessica Maier, Dr. Sara Nestor, Dr. Esther Sparks, Kate Hunter, Lori Cohen, Erik Brockett, Katie Giari, and Helene Lowenfels.

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SAMUEL HOWITT (BRITISH, 1765-1822)

A country gentleman from Chigwell, in Essex, Samuel Howitt's entry into the world of art was prompted as a means of meeting financial obligations which he incurred as a result of his carefree nature. In reaction to his solid Quaker upbringing, Howitt was an active participant in the thriving London social scene of gambling, hunting, fishing and sporting. He could often be found making the rounds of London's drinking houses with his brother-in-law, the noted caricaturist and watercolorist, Thomas Rowlandson. His marriage to Rowlandson's sister was not a success and apparently his passion for fishing and sporting excursions led to their separation.

Howitt's initial artistic efforts were somewhat crude, but his natural talents quickly and skillfully progressed to a remarkable degree. Some of his individual works were exhibited at the Royal Academy between 1783 and 1815. His quick, fretted outlines, which were then washed in, reflect the influence of Rowlandson. He was prolific in oil and watercolor, and as a printmaker and his lighthearted, boisterous works appeared in numerous sporting and other publications. In 1808 he provided illustrations for *The Angler's Manual*. In 1812, 70 of his illustrations appeared in *the British Sportsman*, and later a large group appeared in *The Old Sporting Magazine*.

However, Howitt's best known work is *Oriental Field Sports*, a collection of 40 attractive and dramatic aquatints drawn by Howitt after the original sketches of his friend Captain Thomas Williamson. The main purpose of the book was the explication and illustration of the excitement and peculiarities of Indian game hunting, both big and small. Williamson had explored the innermost regions of Bengal in search of the exotic Asian prize and from his sketches Howitt produced some of the most prized images of big-game hunting.

His habit of drawing animals from life at the Tower of London was the basis of the 1811 *A New Work of Animals*, 56 carefully executed designs based on the fables of Aesop. It is likely that the Tower of London was also the source for many of the watercolors of animals and birds here presented, although the notation of Bullock on some would indicate that he also used specimens from this renowned dealer in animal skins.

The companion album to the collection is now in London's Natural History Museum and forms part of the holdings of the famed banker, Baron Rothschild of Tring. Rothschild was a keen amateur scientist and from the age of seven started collecting specimens. He founded the Zoological Museum at Tring, opening it to the public in 1892. Moreover, he wrote several articles on ornithology and held distinguished positions as Trustee of the Natural History Museum, Chairman of the British Ornithologists' Club (1913-1918) and President of the British Ornithologist's Union (1923-1928).

It is not certain as to when the two albums of Howitt's drawings were divided and thus difficult to establish a definite provenance to the Rothschild collection for the set pictured here. However, they are fine examples of the work of one of the leading natural history painters of the late eighteenth and early nineteenth centuries.



SAMUEL HOWITT (BRITISH, 1765-1822)

Hunted Rhinoceros

Paper size: 10 3/4 x 8 1/2 in

Frame size: 18 1/4 x 17 1/4 in

Watercolor on paper

Signed in image lower left: Howitt

CHARLES HAMILTON SMITH (DUTCH, 1776-1859)

Charles Hamilton Smith was born at Vrommenhofen in East Flanders. Having pursued his military studies at the Austrian academy for artillery and engineers at Malines and in Louvain, he volunteered for the British forces, and served in the 8th Light Dragoons. He later went to the West Indies with the British 60th regiment in 1797, and we know that he was engaged in military engineering duties in Curacao in 1808. One of the watercolors present here, no. 30, is inscribed Life, Surinam and drawn on paper watermarked 1818. This is probably worked up from a sketch drawn during his military employment in the region.

Smith's ability to sketch and draw in the field came to the fore during the last phase of the Napoleonic Wars. According to Lord Lynedoch, Smith sketched the frontier near Brussels, and the Duke of Wellington used these drawings and reports when he first visited Waterloo.

Retiring on half-pay in 1820, Smith enjoyed some further thirty-nine years studying natural history. Settling in Plymouth, by continuing to travel extensively, Smith later recorded his visits to no less than thirty-four menageries in his study of natural history. Among these he listed; the Leverian and British Museums, Bullock's, the Missionaries', the India Company's, the Jardin du Roi at Paris, the museums of Munich, Dresden and Berlin, those of Bonn and also of Philadelphia, New York and Baltimore," (see preface to *An epitome of drawings made between the years 1809-1859 by the late Lt. -Col. Hamilton Smith*, 1860). In this preface Smith also mentions using the collections of Georges and Frederick Cuvier, and in 1827 Smith was partly responsible for "The Class Mammalia" in Cuvier's massive publication *The Animal Kingdom*. One drawing in this lot is inscribed "F. Cuvier." In particular Smith described the Exeter Change as "the most varied menagerie in Europe... From whence I have derived many sketches taken from living specimens." One of the watercolors here (no.7) is inscribed "Exeter Change."

Other watercolors, for example an Rhinoceros, is deliberately set in a fictitious but convincing landscape. Smith wrote of his backgrounds, "similar backscapes have been sketched to them, others taken on the spot where the specimens were found or where it was known to reside."

Little original material from Smith's output survives today. Almost all of Smith's watercolors, pencil drawings and notes were given to the Plymouth Institution (now Athenaeum) after his death.



CHARLES HAMILTON SMITH (DUTCH, 1776 - 1859)

Rhinoceros

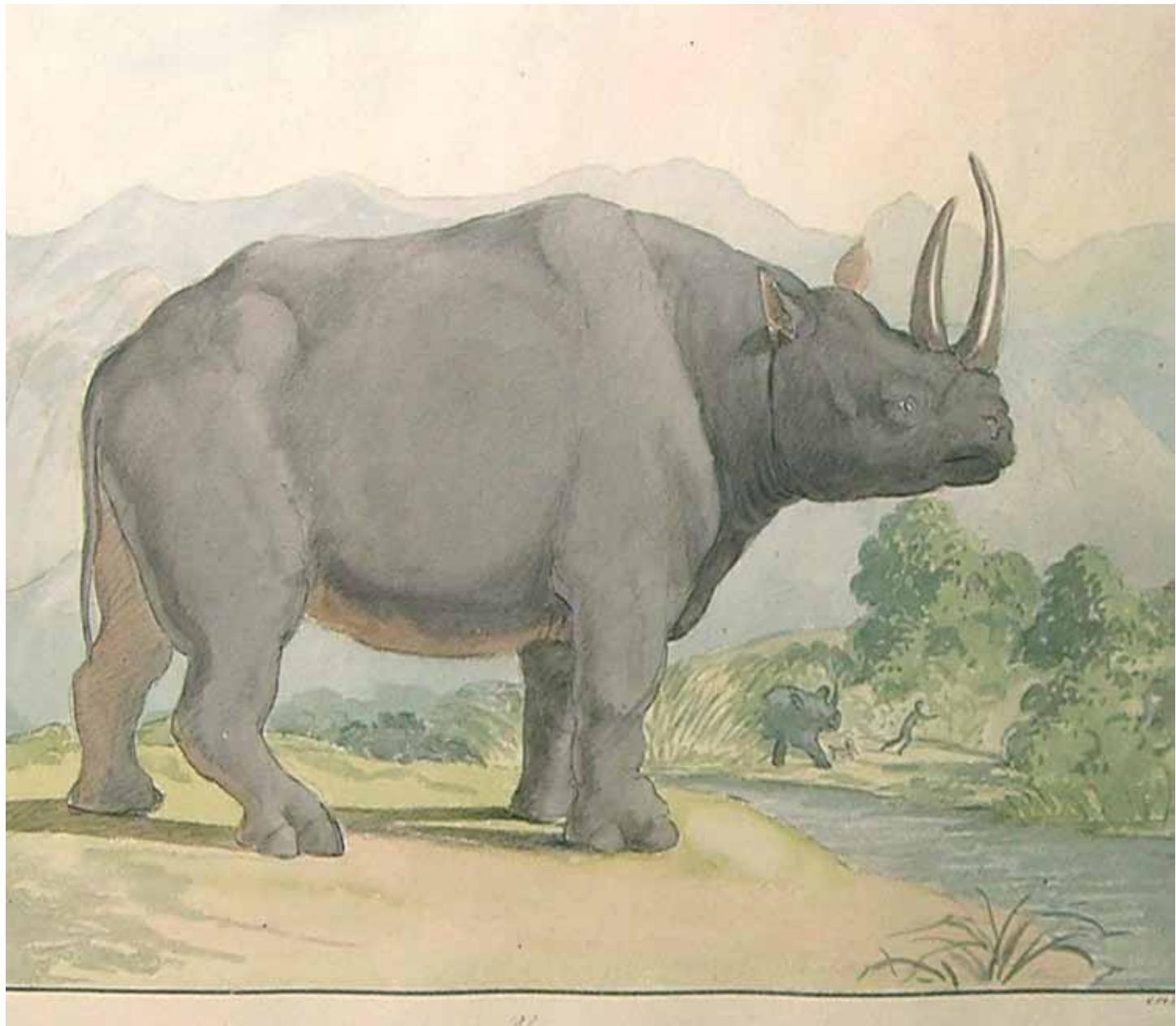
Watercolor, pencil and ink on paper

Initialed lower right:CHS

Inscribed lower center: Rhinoceros/ latin name

Paper size: 16 x 13 1/4 in

Frame size: 22 x 19 in



CHARLES HAMILTON SMITH (DUTCH, 1776 - 1859)

African Rhinoceros

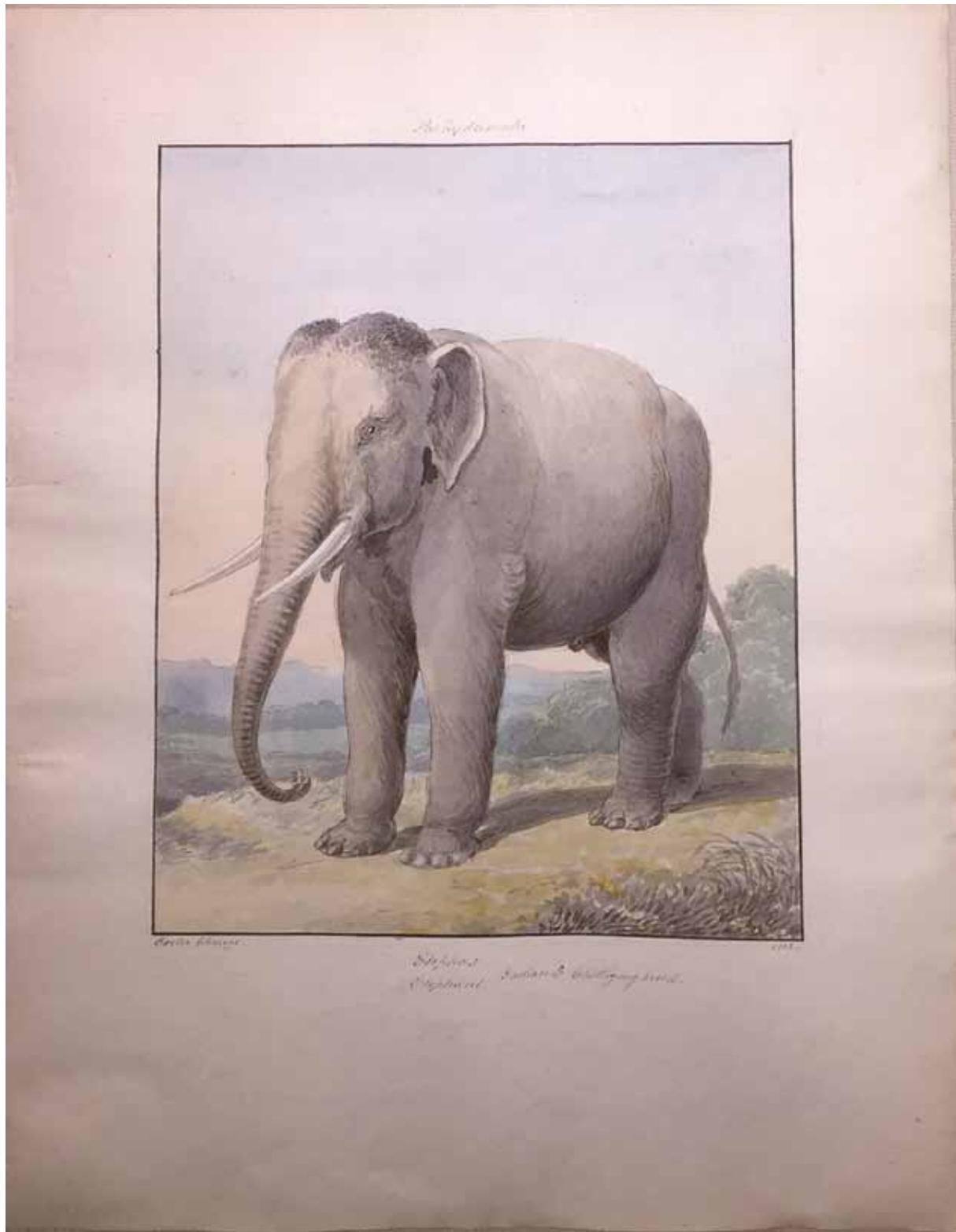
Watercolor, pencil and ink on paper

Initialed lower right:CHS

Inscribed lower center: Rhinoceros R. Africanus

Paper size: 16 x 13 1/4 in

Frame size: 22 x 19 in



CHARLES HAMILTON SMITH (DUTCH, 1776 - 1859)

Indian Elephant

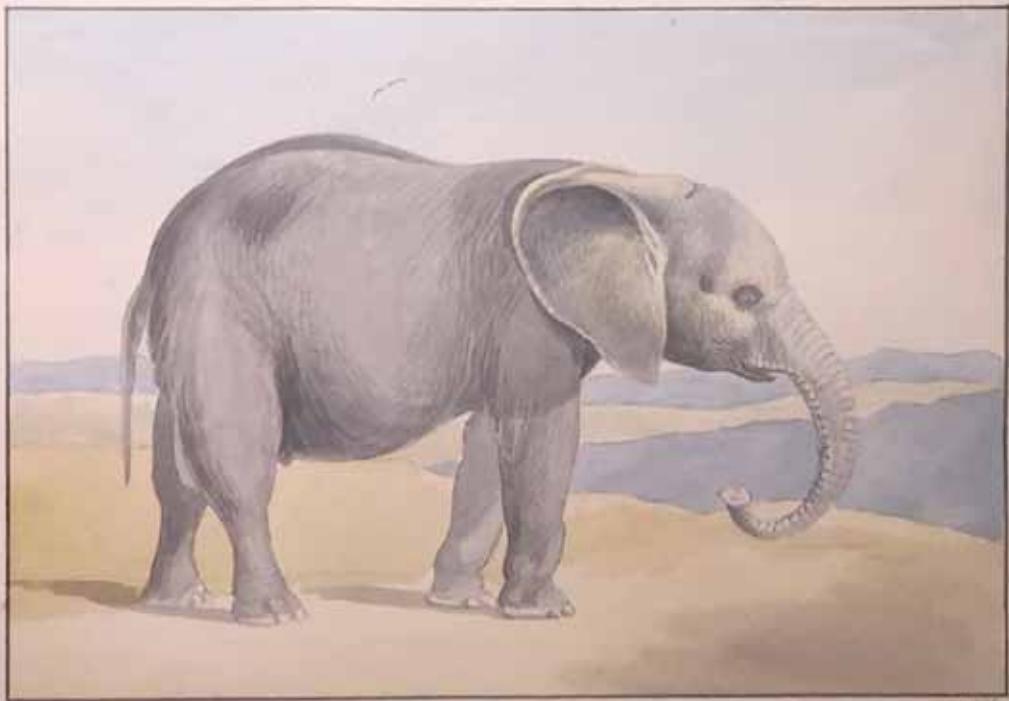
Watercolor, pencil and ink on paper

Initialed lower right:CHS

Inscribed lower center: *Elephas Indian E. Chittigong breed*

Paper size: 16 x 13 1/4 in

Frame size: 22 x 19 in



CHARLES HAMILTON SMITH (DUTCH, 1776 - 1859)

African Elephant

Watercolor, pencil and ink on paper

Initialed lower right:CHS

Inscribed:

Paper size: 12 1/4 x 16 in

Frame size: 19 x 22 1/4 in



CHARLES HAMILTON SMITH (DUTCH, 1776 - 1859)
Rhinoceros and Young
Watercolor, pencil and ink on paper
Initialed lower right:CHS
Inscribed lower center: Rhinoceros/ latin name
Paper size: 16 x 13 1/4 in
Frame size: 22 x 19 in



CHARLES HAMILTON SMITH (DUTCH, 1776 - 1859)

Rhinoceros

Watercolor, pencil and ink on paper

Initialed lower right: CHS

Inscribed lower center: Rhinoceros/ latin name

Paper size: 16 x 13 1/4 in

Frame size: 22 x 19 in



CHARLES HAMILTON SMITH (DUTCH, 1776 - 1859)

Rhinoceros

Watercolor, pencil and ink on paper

Initialled lower right: CHS

Inscribed lower center: Rhinoceros/ latin name

Paper size: 16 x 13 1/4 in

Frame size: 22 x 19 in

ORIGINAL WATERCOLORS COMMISSIONED FOR RENÉ-PRIMEVÈRE LESSON'S BUFFON PUBLICATIONS

George Louis LeClerq, Le Comte de Buffon, was superintendent for half a century of the Royal Gardens at Paris, and based his exhaustive, monumental "Natural History" on its extensive collections of wildlife. His detailed descriptions of hundreds of animals achieved immediate popularity: over fifty French editions, numerous translations, and hundreds of abridgments of his work appeared and influenced science into the 20th century. Begun in 1749, volumes of the *Histoire Naturelle* continued to be published well beyond the time of Buffon's death in 1788.

René-Primevère Lesson took it upon himself to supplement Buffon's monumental work in the *as Compléments de Buffon* in 1838, focusing on species of animals, especially mammals and birds, that had been discovered since the great naturalist's death. Aside from this endeavor, Lesson prepared for an edition of Buffon's complete works, which was also to include new species. These exquisite watercolors were commissioned by Lesson to serve as models for the engravings in his publications, and each is highly faithful to the pioneering work of Buffon. Lesson had the discrimination to select the most noted French natural history painters of his time, including such luminaries as Edouard Travies, Jean-Gabriel Pretre, Emile Blanchard, and Antoine-Charles Vauthier, for these original watercolors of birds. Each is delineated in deeply saturated, intense colors, often heightened with gum Arabic and white, and is so finely drafted that the textures of the birds' plumage appears highly naturalistic. These watercolors, executed by some of the most notable names in French ornithological painting, illustrate the highest in quality from an unrivaled period of natural history art. Each is from the Jeanson collection, and is mounted with gold borders.



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

Watercolor on paper
Signed lower left: Pretre
Paper size: 6 1/2 x 4 in
Frame size: 13 1/2 x 16 1/4 in



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

Signed lower left: JGPretre
Paper size: 6 3/4 x 4 in
Frame size: 16 x 13 1/2 in

THOMAS CAVERHILL JERDON (BRITISH, 1811-1872)

THOMAS CAVERHILL JERDON (BRITISH, 1811-1872)

Mammals of India; a Natural History of all the Animals Known to Inhabit Continental India.

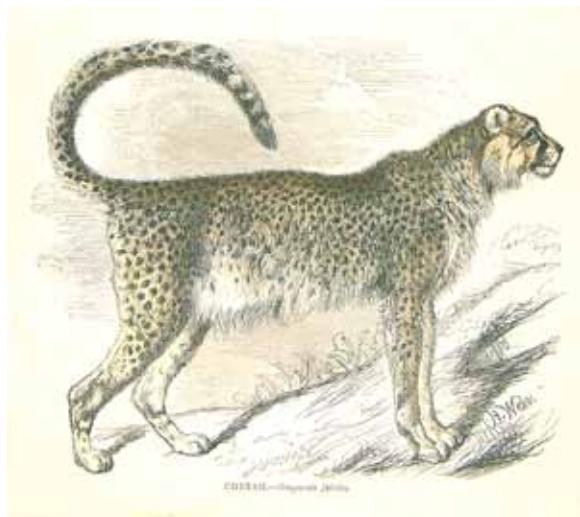
Roorkee: The Thomason College Press, 1867.

A selection shown here

8vo., (9 x 6 inches). Contemporary half black calf, marbled boards(extremities worn, joints weak).

WITH AN EXTENSIVE COLLECTION OF ORIGINAL ARTWORK: 360 watercolors (9 x 6 inches), 105 pencil drawings, 190 proof engravings and lithographs (some hand-colored) and 11 photographs including studies of bats, rodents, whales, bears, cats, monkeys, apes, elephants, rhinoceroses and cattle, the majority annotated by the artist, interleaved with printed text leaves, some with penciled corrections. Loose in three modern cloth boxes.

THE UNPUBLISHED ORIGINAL ARTWORK FOR JERDON'S "THE MAMMALS OF INDIA", with corrected page proofs. Jerdon, a keen ornithologist and naturalist, went to India as an Army medical officer with the East India Company in 1836. He corresponded with the naturalist William Jardine (1800-1874) on the ornithology of India and his scientific publications on the zoology of the subcontinent began in 1839. Lord Canning later granted him special leave to complete his major works on the vertebrates of India, "The Birds of India" (1862-64) and "The Mammals of India" (Roorkee, 1867). "His work, although valued for its keen observations, was marred by over-reliance on memory and unmethodical recording of detail; a similar lack of attention in domestic matters led to constant debt" (DNB); this indebtedness may be the reason why he was not able to fund the engraving of his artwork, which would have added greatly to the expense of the work, and consequently the artwork for his Mammals remained unpublished. Having contracted an illness in Assam, he returned to England in 1870 where he continued to work on his Reptiles of India (for which see the following lot) until his death in 1872.





THOMAS CAVERHILL JERDON (BRITISH, 1811-1872)

AN EXTENSIVE COLLECTION OF ORIGINAL ARTWORK for "Reptiles of India, Parts 1-3".
445 fine watercolors (9 x 6 inches), 190 pencil drawings and 210 proof engravings and lithographs
(some hand-colored) including studies of snakes, lizards, crocodiles, turtles, and frogs, the
majority annotated by the artist, loose in three modern cloth boxes.

A selection shown here

Provenance: Gift of the artist to Dr A. Günther at The British Museum; autograph note signed of
Henry Haversham Godwin Austen (1834-1923) inserted in Part 1: "194 sheets containing the figures
of Indian snakes ... left at Brit Museum by [Jerdon], shortly before his death & given over to
me in 1878 by Dr. Günther, they have been numbered by me just as they were left. H.H. Godwin
Austen, London Feb 1879".

JERDON'S UNPUBLISHED ORIGINAL ARTWORK FOR HIS UNFINISHED WORK ON INDIAN
REPTILES, intended to follow his previous works "The Birds of India" (1862-64), and Mammals of India (1874).
Jerdon handed over part of the artwork to fellow zoologist Dr A. Günther at The British Museum shortly before
his death (see provenance), presumably for Günther to bring his unfinished work to completion. Jerdon's work
contributed to the latter's Reptiles of British India (1864). This artwork then passed to the distinguished surveyor of
India, Henry Haversham Godwin-Austen, for whom the Karakoram peak K2 was originally named Mount Godwin-
Austen.

