

# **The role of the science of butterflies (of lepidopterology) in the creation of artistic images of Art Nouveau.**

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*Studies of the natural world in the artistic and scientific aspects of the observations of the English naturalist and artist Clarence Bicknell, allow us to reveal an understanding of the contexts of European and Russian art Nouveau. His books on the flora of the Flower Riviera (Italy), the butterfly collection by Watkins & Doncaster which he acquired from naturalists from London, his herbariums and watercolor albums, in which he displayed the flora of Liguria (Italy) and gave detailed descriptions of plants, allow us to understand the way of thinking of artists and researchers in the field of botany and entomology of the time of «art nouveau»*

**Keywords:** *Botanical illustration, butterflies, lepidopterological illustration, Art Nouveau, national ornaments, Clarence Bicknell.*

At the turn of the XIX-XX centuries there is a strong interest in the national idea, that is, interests in the field of culture correspond to attention to everything that represents the uniqueness of the region-from natural to artistic heritage. All this is reflected in the art Nouveau style, which translates the most popular ideas in the culture at this time.

It was at this time that special attention is paid to the preservation of natural heritage, so the expeditions organized by European and Russian scientists and patrons collected unique plant species characteristic of diverse natural areas. Plant phytogeography, botany, biology, entomology, and lepidopterology are gaining popularity due to the development and availability of scientific publications. Expanding the horizons in the field of natural science among the General public allows you to form artistic requests of a new style. In the late XIX-early XX centuries. the interconnected work of scientists in the field of natural science and artists of scientific illustration gave impetus to the development of a new style, which decades after its creation, art historians will call the Art Nouveau style.

In the late XIX - early XX centuries, interest in the world of flowers and plants reflects the aesthetics of beauty. Flowers are a source of inspiration not only for artists, but also for researchers of flora. Flower catalogs are published with detailed descriptions of each type and often with watercolor illustrations. Flowers become symbols of the beauty of the region where the artist or botanist lives and works. The transformation of the flower image into an ornament begins with a

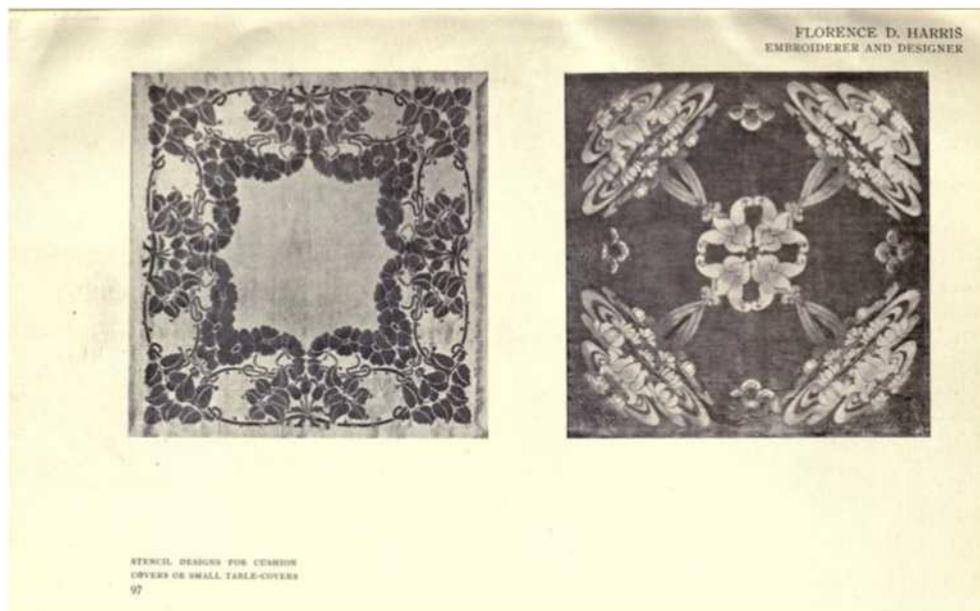
scientific illustration. Their study, classification, and reproduction in ornaments and watercolors is favored by Clarence Bicknell. Bicknell is not a classic artist of the Art Nouveau era, but his collection of watercolors of Botanical illustrations of flowers, their classification in books written and published by him, as well as a huge collection of butterflies, speaks to the very interest in plant and insect life that shaped the art Nouveau style in Italy and France.



**Thomas Weigner, « Nature Studies and Compositions», 1905**

In creating ornaments, Clarence Bicknell referred to Charles Holme, *Modern British domestic architecture and decoration*, 1901, and Florence Harris, an embroiderer, presented designs for the cushion-covers and small table covers. , which became the prototype for Clarence Bicknell's ornaments. They were created by analogy with the publication of Thomas Weigner "Nature Studies and Compositions", 1905 and were typical for decorative and applied art objects made in the art Nouveau style and used in interiors of the turn of the XIX-XX centuries.

Understanding the interrelation, mutual influence and importance of science, art and culture at the turn of the XIX-XX centuries allows us to understand the contexts of the art Nouveau style as an artistic and cultural phenomenon



**Florence Harris, embroidered, designs of cushion-covers and designs small table covers.**

Scientific discoveries in the field of botany, entomology and lepidopterology at the turn of the XIX-XX centuries had a significant impact on medicine and helped save thousands of people in Europe and Russia from deadly diseases.

Research and observation of the natural world also had an impact on solving practical problems in areas such as sericulture and perfumery, which was important for the industry and the financial success of entrepreneurs who worked in these areas. Thus, the interests of entrepreneurs, scientists, artists, and representatives of the cultural community who actively participated in research were in the same focus of perception. It is understanding how the worldview of cultural representatives was formed in Russia and Europe at the turn of the XIX-XX centuries that allows us to understand the contexts of the art Nouveau style in the artistic and cultural heritage.

The search for adventure, love of travel, attention to the surrounding world, micro and macrocosm contributed to scientific discoveries in botany, entomology, Oceanology and Microbiology. Education was built in such a way that the child from childhood began to explore the world, to be interested in the laws of nature. Science was the link between the world of adults and children. This is confirmed by the memoirs of Vladimir Nabokov, whose passion for lepidopterology, the science of butterflies, began in childhood in the years that fell on the dawn of art Nouveau in Russia and Europe, and lasted until the end of the writer's life.

Vladimir Nabokov in the publication "Other shores", gives a detailed description of scientific lepidopterological works that influenced the artistic images of butterflies in the art Nouveau style. "I was about eight years old when I was rummaging there, among the "Pictorial review" and "Graphic" in marble bindings, herbariums with flat violets and silky Edelweiss. Albertus Seba's *Locupletissimi Perum Naturallium Thesauri Accurata Descriptio...*, Amsterdam, circa 1750: their yellowish, rough-rough pages were engraved with snakes, shells, and strangely

legged butterflies. <...> From the magic closet, I carried in my arms to my corner office, priceless volumes: there were charming images of Surinamese insects in the work of Maria Sibylla Merian (1647-1717), and "Die Schmetterlinge" (Esper, 1777) by the brilliant Esper, and Boisduvaley's "Ikones Historiques de Lepidopteres Nouveaux ou Peu Connus" (Paris, 1832 and later).<sup>1</sup>

The mystery of mimicry, transformation attracts artists and scientists of the modern era, as well as the search for an answer to why quite similar genera and species in entomology have different behavioral characteristics.

The butterfly motif is most often found in works of decorative art created for the exhibition of Decorative art in Lorraine in 1904-1905.<sup>2</sup>

The role of the butterfly and flower is revealed in the context of works of art and decorative art made by French masters. "La Societe des Artistes Francais "-the Society of French artists, was created in 1881 in order to have influence on the management of the Salon of the French society of artists" La Societe des Artistes Decorateurs", where works of artistic and decorative art were exhibited. In 1898, the works of the French artist Eugene Feuillatre were a stunning success with the European public. The butterfly motif is revealed in his works of decorative art. The catalogues of the publication by Alasher Duncan show the interiors of rooms in the art Nouveau style, the motif of which is a butterfly, the art Studio Of the house of Edouard Diot (Maison Edoard Diot) <sup>3</sup>



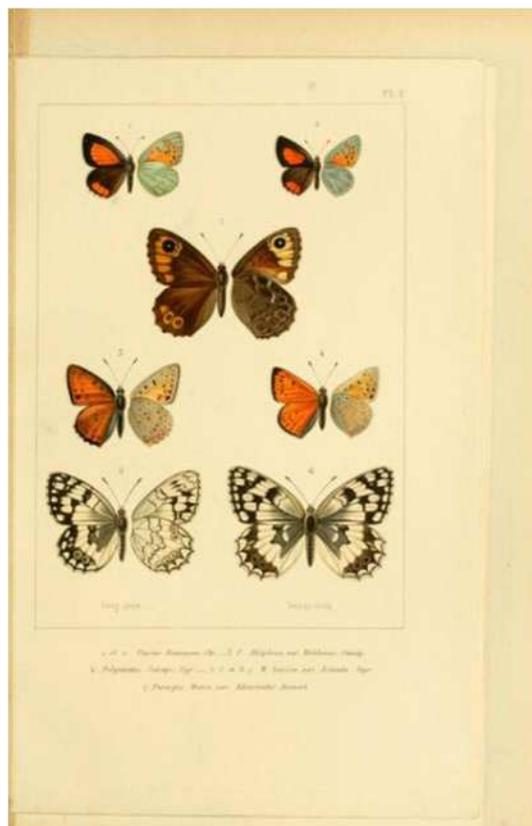
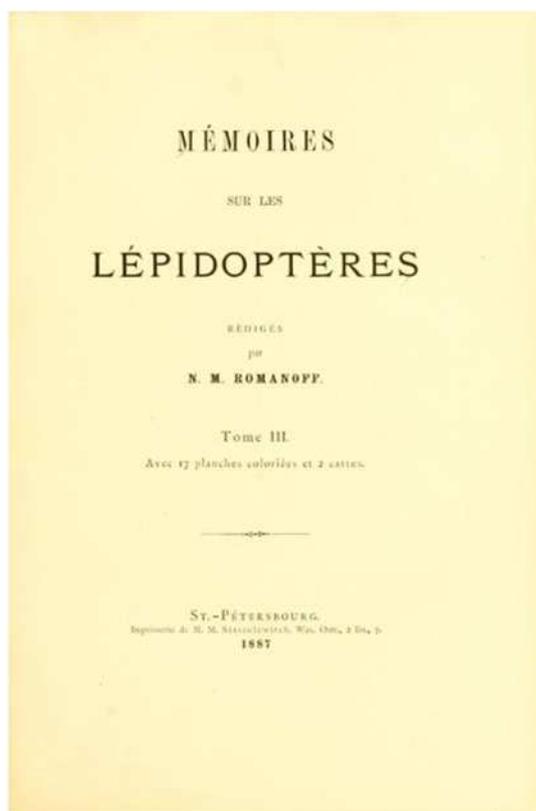
*Eugène Feuillâtre Drageoïren 1903 argent fondu, forgé et ciselé, émail cloisonné à jour avec paillons, cristal soufflé. H. 8,3 ; DM. 14,5 cm. Musée d'Orsay, Paris, France,*

<sup>1</sup> Nabokov V. , Drugie berega, Moscow, 2000. P. 222-225.

<sup>2</sup> Catalogue: Ecole de Nancy, 1899-1909. Art Nouveau et Industries d`Art. By Francois Loyer, Roselyne Bouvior, Philippe Thiebaut et al 360pp. numerius col.// Editions de la Reunion des Musees Nationaux, 1999.

<sup>3</sup> Alastair Duncan. The Paris Salon 1895-1914, Volume III: Furniture, Antoque Collector`s Club.

In Russia, the most famous collector and scientist for the study and discovery of new species of butterflies was Grand Duke Nikolai Mikhailovich Romanov, known for the publication "Memories of butterflies", "Mémoires sur les lépidoptères", published in 1884 in St. Petersburg.



**"Mémoires sur les lépidoptères", published in 1884 in St. Petersburg.**

Nabokov recalls: "I was even more excited by the works related to the second half of the nineteenth century -" Natural history of British Butterflies and Months ". History of the nature of the butterflies of England "by Newman," Die Gross-Schmetterlinge Europas "by Hoffman, wonderful "Memoires" led.Nikolai Mikhailovich and his collaborators, with incomparably beautiful illustrations by Kavrigin, Rybakov, lang, and the classic work of the great American Skudder, "Butterflies of New England". < ... > Until the middle of the last century, entomology in Europe had acquired great simplicity and precision, becoming a well-established business, which was managed by the Germans: the high priest, the famous Stoundiger, was also at the head of the largest of the companies that sold insects, and it was in his interest not to complicate the definitions of butterflies. Even today, half a century after his death, Central European and Russian lepidopterology (almost non-existent, however, under the Soviets). < ... > These more flexible methods of classification better expressed the evolutionary side of the matter, and at the same time the biological research of Lepidoptera was improved to an unheard-of subtlety, and led to those dead ends of nature, where we see the main mystery of it. In this sense, the mystery of "mimicry" has always

fascinated me – and here English and Russian scientists share the laurels – I almost wrote "larva" - equally."<sup>4</sup>

Not only research and aesthetic interest, but also commercial interest attracts scientists and business people of the modern era. Butterflies are associated with the production of silk, and again, as in previous centuries, interest in this production is associated with the research of entomologists.

Botanical and lepidopterological discoveries excited collectors and naturalists, merchants who were engaged in the production of natural silk.

Henri Fabre helps Louis Pasteur to get a special composition in the fight against diseases of silk caterpillars, as well as his experiment related to the creation of a unique improved chemical composition for dyeing fabrics, based on the study of the plant "madder dye".

Interestingly, on the subject of butterflies, in 1865, Jean-Baptiste Dumas suggested that Pasteur find out the cause of the disease of silkworms. The situation was catastrophic, the epidemic spread throughout Europe. Pasteur's research took place in Italy (Villa Vicentina, near Trieste) and in France (Ales). Pasteur managed to understand the cause of the disease and find a way to fight it. Thus, thousands of butterflies were saved. Later, their observations, comparing them, which is paradoxical with the observations of the simplest organisms, and again by analogy, they found ways to combat pathogens of deadly diseases. The success of Pasteur has caused an incredible stir in the community.

Thus, the research of the scientist in the field of entomology allowed us to discover the mechanism of saving the lives of butterflies, and then by analogy-human lives. The butterfly has become one of the brightest symbols of the art Nouveau era, as a symbol of the synergy of art, science and culture, and as a symbol of human life.

Drawing parallels between the world of people, the world of lepidopterology and entomology allows you to read the iconography of art monuments and art objects of the modern era.

Jean Henri Fabre, a French entomologist and writer, is unique in understanding modernist contexts and the symbolic role of butterflies. He lived in the South of France for about thirty years, where he studied insects, drawing Parallels in the behavior and instincts of insects with the human world. In 1886, he published his work *Entomological memoirs (Souvenirs entomologiques)*. Fabre is very accessible and imaginative language tells about the habits and customs of insects. This book is in the library of Clarence Bicknell, which suggests that he was interested in Fabre's research.

This butterfly is most often found in decorative-applied art XIX-XX centuries Rene Lalique and other artists of France and Italy, indicating that the influence of the writings of Henri Fabre in the iconography of art Nouveau. The fact that the world of nature, habits and instincts of insects are so similar to the world of people, says French entomologist Emile Blanchard.

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<sup>4</sup>Nabokov V. Drugie berega, Moscow, 2000. P. 222-225.

Fabre and Nabokov, along with other scientists in the world of entomology, studied the behavior of butterflies. They admired not only their beauty, but also conducted scientific research. As a researcher, Fabre was attracted to the causes of certain behavior of butterflies and the study of natural characteristics and properties of plants. For Nabokov, the aesthetic beauty and behavioral characteristics of various butterfly species were important.

Louis Figuier (1819-1894) dedicated his life to popular science. Thanks to his books, such as "life of plants "(with 415 drawings) and "life of insects" (602 drawings) in the XIX century, the fascination with the world of plants and insects is widespread. The author's main research interest is in exotic plant and insect species. Due to the classification of Louis Figge can be identified lepidopterologica images of modernity, expressed in artistic and decorative works of Lalique, Brothers House, Emile Galle, Louis Majorelle and Victor Prouvé.

The symmetry of the butterfly's wings inspires the Art Nouveau artist to create original ornaments. It is the symmetry of lepidopteric illustration that came from Haeckel's Atlas, which was read by French and Italian society at the end of the 19th century. A kaleidoscope of flowers and butterflies was embodied in art Nouveau art in the images of butterflies by Eugene Seguy (1895-1985), a French entomologist and artist. Clarence Bicknell created floral ornaments using the method of symmetry laid down by lepidopteric illustration based on his collection of butterflies, acquired by him from the naturalists from London Watkins and Doncaster (Watkins and Doncaster), which is described in MARVELS, the biography of Clarence Bicknell by Valerie Lester.<sup>5</sup>



**One of many drawers of Clarence Bicknell's collection of butterflies  
in the Museo Bicknell, Bordighera**

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<sup>5</sup> Lester. V. MARVELS: The Life of Clarence Bicknell, Botanist, Archaeologist, Artist. By Matador Books, 2018. P. 76.



**Clarence Bicknell, Dandelions, Fitzwillam Museum, Cambridge**

Symmetrical ornaments made in the Art Nouveau style are associated with scientific illustration in the field of lepidopterology. Butterfly collectors were well aware of what species were characteristic of each region, and exchanged rare specimens that, like flowers, were brought from expeditions to exotic countries, regions, and continents such as Africa, Australia, New Zealand, Japan, India, and China.

In Russia, much attention was paid to the categorization and description of species characteristic of such regions as the Crimea, the far East, Kamchatka, and Altai. The uniqueness of the natural heritage of each region was expressed, including in research in the field of lepidopterology. Butterflies, like flowers, were a symbol of beauty and a symbol of human life.

The influence of lepidopterological motifs on the formation of the Art Nouveau style confirms the hypothesis of a close connection between scientific illustration and the artistic experience of the art Nouveau style. Research in the field of science is reflected in the artistic motifs of art Nouveau. The mutual influence of commercial interests, science and art formed the worldview of people who determined the cultural needs of the turn of the XIX-XX centuries. It was research in the field of lepidopterology that led to scientific medical discoveries at the Pasteur Institute in Paris.

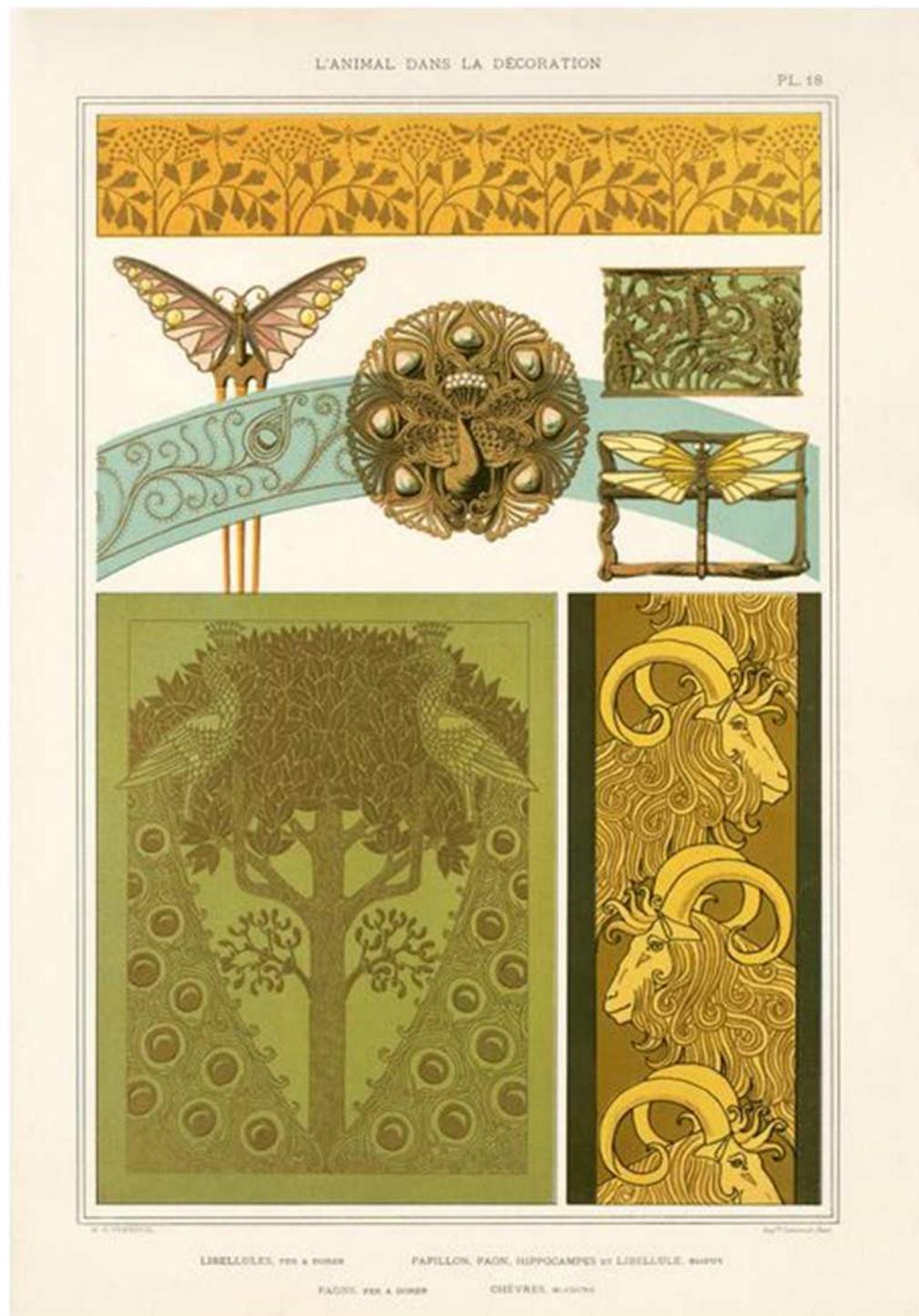
According to representatives of culture, science and art, a person flies like a butterfly into a new space of beauty and artistic forms. These images are inextricably linked with the ideas of progress in medicine, chemistry and biology, which were used in the commercial interests of the production of perfumes, silk, decorative art, jewelry and interior decoration, made in the art Nouveau style at the turn of the XIX-XX centuries.

The impeccable accuracy of Botanical and lepidopterological illustrations is shown in the art Nouveau style in the forms of construction of ornaments and subjects of decorative and applied art (jewelry, decoration of facades, doors, Windows, silhouettes of women's dresses). Attention to butterflies and flowers leads to the search for artistic forms, which is reflected in the art Nouveau catalogues developed, like publications devoted to the world of entomology, lepidopterology and botany. The worldview of the art Nouveau era is embodied in the design of interiors and spaces where flowers and butterflies serve as the main artistic motif of Art Nouveau decorative and applied art.

Maurice Pilard Verneuil, (1869 –1942) a student of Eugene Grasse, painter, sculptor, graphic artist and Illustrator, had a significant influence on the aesthetics of the art Nouveau style in decorative and applied art in the context of floral and lepidopteric subjects. They worked in almost all areas of decorative and applied art - creating sketches of samples for manufacturers of furniture and tapestries, developing new types of jewelry, posters and posters. Verney's *Etude de la plantes on application aux industries d'art*, M. P. Verneuil, Paris Librairie Centrale des Beaux-Art, 1900, is dedicated to reading floral motifs in the context of the art Nouveau style.<sup>6</sup>

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<sup>6</sup> <https://gallica.bnf.fr/ark:/12148/bpt6k3414705j/f1n340.pdf?download=1>



**Verneuil M.P., L'Animal dans la décoration (1898).**

Verneuil shows the original ornaments of the Art Nouveau style, in parallel, he gives a description of plants with illustrations that will be used in the decorative art of art Nouveau. Wisteria( Wisteria),Nasturtiums (Capucine), milk Thistle (Chardon Marie), catchment (Ancolie) – images of these flowers in art Nouveau come from editions of Verney's Botanical illustration. In 1904, his book "250 Bordures" was published, originally published in Documents Ornementaux, Paris, Librairie Centrale des Beaux-Arts, 1904, where flowers and butterflies are decorated in the art Nouveau style. After reading this publication, it becomes

obvious that it is the butterfly's wings and flower petals, the play of color and light that give reading to Art Nouveau images.

Verneuil also examines the context of the butterfly-flower relationship in the catalog "Nature Studie and Compositions" by M. P. Verneuil, published in 1905. In this catalog, butterflies and floral motifs are connected with each other by a semantic idea. Verneuil creates sketches that allow you to understand how to fit an ornament into ceramic products and vases, carpets, fabrics, Wallpaper, embroidery and fashion items, stained glass Windows. The artist focuses on the Botanical aspect, considering the stages that the flower Bud goes through, opening up to the sunlight. This accent is the most important distinguishing feature of the Art Nouveau style. Verneuil examines the artistic and scientific aspects of the study of the stem and leaf of a plant, concretizing the observations of botanists and translating them into artistic form. Fuchsias, snowdrops, Jasmine, hazel, water lilies or *Nymphaea*, pink hollyhock (*Rosetremiere*), Wisteria, German and Spanish irises (*Irisespaigne*), nasturtiums (*Sarisipe*),

In the publication "Combinaisons ornermentales" M. P. Verneuil, G. Auriolet, A. Mucha (1901) depict elements of the Art Nouveau style in detail. Also published are "Album of decorative elements " by Henri Gillet ("Album de la decoration", Henri Gillet)," art Nouveau design "by Thomas Weigner ("Art nouveau designs") 1905. Very popular in the late XIX - early XX centuries. "Floral studies with reproductions of watercolors of plants" French graphic artist, who worked in the art Nouveau style, Gustave Ruyon. These directories allow you to understand how to create a floral, entomology and lepidopterological ornaments of Art Nouveau. In the catalog of Georges Bourges, a student of Eugene Grasset, "The Plant and its decorative applications" also presents ornaments of plants and flowers, decorated in the Art Nouveau style.



Chromotyp. Berte et Co — Imp. Chapout.

A. CALAVAS, Éditeur, PARIS

PAPILLONS ET INSECTES  
Par Henri GILLET

**Gillet H . Papiilons et insects, A. Calavas, ed., Album de la décoration,, v. 3.  
Paris: Librairie des arts décoratifs, 1900, pl. 47**

Henri Gillet in "Album de la decoration " shows how butterflies and dragonflies fit into the context of Art Nouveau drawing in the entomological sense. These motifs will be read in the Art Nouveau style in Italy, France and other European countries, including Russia. Richard Kuhnel (Germany) in the publication "Modern wall decoration with the use of lights" ("Moderne Wanddekorationmit Kunstverglasungen"), first published in 1889, the publishing house "Dekorative Vorbilder Stuttgart" shows how butterfly and flower fit into the decor of the building is in the shape of the window. Lepidopterological and floral motifs play a key role here.



**Richard Kühnel , "Modern wall decoration with the use of lights", 1889**

All these publications convey the idea of reincarnation of plants in modern ornaments and talk about how research in related Sciences, such as botany and lepidopterology, was connected, and how they were reflected in the subjects of works of art. It is possible to reproduce the historical style in works of art and in General in the cultural heritage of art Nouveau in France and Italy, thanks to the reference to the listed albums and catalogs. The historical appearance of the interiors of Art Nouveau villas is often hidden from the eyes of visitors due to the fact that the buildings are in a ruined state and require historical restoration.

Hector Guimard's famous design of the Paris metro in the style of floral motifs suggests that they were formed under the influence of the ideas of Botanical illustration and Art Nouveau ornaments, also captured in the catalogues listed. Light and color through floral motifs reflect the energy of life and are a symbol of resilience, beauty and goodness. The butterfly is a symbol of beauty transformation, a symbol of lightness and dance, symmetry, which is reflected in the harmony of two wings that resemble a flower. Symbols of butterflies and flowers are found in the decorative design of fireplaces, thus reminding of the importance of heat and light in spaces. (Projet de cheminee, L.-H. Bonvallet)

Representation of floral images is also presented in the publication of Emile Hurtré "Design for a Wall Decoration" (Émile Hurtré Design for a Wall Decoration, 1896-1898), which is reflected in the design of the fine Art Nouveau restaurant "La Fermette marbeu" in Paris, which is open to the public today. The study of catalogs of decorative and artistic art of the turn of the XIX-early XX century allows us to identify the works of art workshops and authors of frescoes,

furniture, wall coverings made in the art Nouveau style. Thanks to the catalogues of artistic and decorative art listed in this work, an attempt can be made to identify the artists who created the murals for the hotel "Angst" (Bordighera, Italy).



**"Angst" (Bordighera, Italy),2018**

The hotel was built in 1887 and was considered one of the most luxurious hotels in Europe. By analogy with similar buildings in Europe and Russia, it can be assumed that the apartments and halls of the hotel were decorated in the art Nouveau style, including in the art Studio of Louis Winter. The palm trees of the Park became the hallmark of Bordighera thanks to the unique developments of winter, who adapted these types of palm trees to the climate of the Floral Riviera. The Angst hotel ceased operating as a hotel in 1939 and for eighty years was in a state that required historical restoration. In 2018, restoration work began on the Angst hotel in Bordighera, Italy.<sup>7</sup> Thanks to the video footage that was taken inside the destroyed building in 2018, it is clear that some of the halls were decorated in the art Nouveau style. This is evident in the surviving fragments of frescoes, the forms of Windows made in the form of open butterfly wings, in the planning of architectural space typical of the Art Nouveau era. The surviving fragments of stained glass in the Windows of the Angst hotel suggest that they were made in the laboratory of Giulio Cesare Giuliani (Giulio Cesare Giuliani ) or in the workshop of Jacques Gruber in France.

One of the most significant symbols of the Art Nouveau era is the image reproduced by the dancer Loye Fuller in "Butterfly Dance", where, thanks to special movements and the design of the dress, the dancer turned into both a butterfly and a flower. Loye Fuller in the dance "Serpentine " became a symbol of the Art Nouveau style. According to her, she came up with this dance completely by accident, playing the spirit of a girl in the play. It was first presented by the

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<sup>7</sup><https://www.piacenti.org/it/hotel-angst-bordighera/piacenti-restauri-spa-prato-hotel-angst-bordighera-6/>

artist to the public in new York in 1890. When she brought it to Paris, the audience was charmed!

Methodical hand-raising and a unique costume with an elongated skirt and long sleeves were mistaken by the audience for Orchid flower petals and butterfly wings. The dance conveyed a unique idea to the Art Nouveau style.

In the book "What a dancer saw", published in 1910 in Russia, Loie Fuller recalls how the dance was invented, which gave her worldwide fame. "Mesmerized, half-asleep – at least in appearance-my eyes riveted on his, I repeated all his movements. My dress was so long that I kept stepping on it. Automatically supporting him with both hands, I lifted them up with him in the air, while continuing to run like a winged spirit around the stage. Suddenly, from the audience came: "Butterfly! Butterfly!» I started whirling from one end of the stage to the other, and there was another cry: "Orchid!» To my utter amazement, there was a General round of applause. The doctor ran faster and faster around the stage, and I followed him faster and faster. At last I sank down in ecstasy, all wrapped up in a cloud of airy matter. The audience bissied the scene once, twice...and finally so much that we had to repeat it more than twenty times.<sup>8</sup>



"The Success of Loie Fuller. The dancer presented a performance that combined ballet and pantomime. In addition, in the snake dance, she temperamentally rotated a colored veil cloth around her, which gave the impression of a magically glowing circle. The use of the stoboscopic effect, the crushing motion, the experience with artificial lighting projecting her dress onto

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<sup>8</sup> Fuller L. What the dancer saw. Translated By N. M. Lagov, St. Petersburg, 1910. Chapter III. How I created the Serpentine dance.P. 33-37.

the screen, created a chromatic scale that had never been seen before. Dance of the butterfly, dance of the Lilies, the Lilies, dance of the Clouds, the search for the synchronization of movements with light movements of the play gave food to the mind and imagination. In the eyes of their fans, who saw in her performance of the materialization of the Union of science and art, a power flow and even the words of Stéphane Mallarmé, "the whirling air, as if the launch of missiles," Loie Fuller embodied aesthetics of transformation, aesthetics, dynamic contour, in a word "Modern," writes the French art theorist J. P. Midan<sup>9</sup>

In Art Nouveau works, Loie Fuller in dance can be seen in works by French artists such as artists Toulouse-Lautrec, Jules Chéret, sculptors Raoul Larche, Pierre Roche, Auguste Rodin Illustrations of art works and sculptures by Loie Fuller.

The context of Loie Fuller dance, when a flower turns into a butterfly, is a symbol of the modern era. On the one hand, it is a symbol of the soul, always striving for light, for new discoveries, for travel. On the other hand, the flower is firmly rooted to the ground where its life begins. In this context, modern artists emphasize the importance of addressing the historical heritage of their homeland, learning about themselves through the prism of the desire for freedom, for light, for a better life. A flower in the context of modern iconography is a symbol of strength and spiritual growth of a person, when all efforts are directed to beautify the world with kindness and perfection.

(The Orchid is a very popular flower, the image of which is often used in Art Nouveau art subjects. Emile Galle in Nancy and Frederick Janson Hanbury in England were interested in his study and adaptation to the climate.)

In literary sources, the definition of women of color "femmes de fleurs" was presented by the Italian-French writer Robert Montesquieu, describing the artistic works of Giovanni Boldini and Paul Elle. All of them worked and lived at the turn of the century in Paris. Their friendship allowed them to inspire each other with new ideas and observations about art and scientific discoveries in botany and lepidopterology.

The appeal of the fashion of the turn of the XIX-XX to the world of plants and butterflies symbolizes the idea of lightness, beauty, and significance of the role of the flower and butterfly in the artistic and cultural processes of the turn of the XIX-XX centuries. This idea focused on scientific reports and publications on the natural features of the flora of regions of various geographical zones of the world and on the acclimatization of exotic plants. The butterfly image symbolized the ideal of beauty and national identity. Knowledge of butterfly species characteristic of natural areas allowed researchers and collectors, which was so popular at the turn of the XIX-XX centuries, to determine the geographical zones of butterfly habitats and served as a certain game in creating women's artistic images of the art Nouveau era. So, Loie Fuller's dance, in which, thanks to the peculiarities of the cut of a woman's dress and certain movements made by the dancer, the audience perceived it as a transformation of a flower into a butterfly, which became one of the most striking female images of modernity.

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<sup>9</sup> Midant J.P. Art Nouveau in France. Moscow, P.79-81

The symbol of modernity is the flight of a butterfly in the dance of a famous dancer of the late XIX-early XX centuries. Loyal Fuller. The display of modernity in the XX century in the images of a flower and a butterfly is a nostalgia for beauty in the scientific entomological works and works of art by Vladimir Nabokov. "There is no science without imagination and no art without facts," Vladimir Nabokov writes, recalling the modern era, to his friend Alfred Appel.

Clarence Bicknell's scientific and artistic search runs parallel to similar observations in art and science by Emile Galle, Daum, Rene Lalique, Fyodor Schechtel, and Carl Faberge. Clarence Bicknell, created floral ornaments in the Art Nouveau style, applying his experience in creating botanical illustrations and knowledge in creating ornaments of decorative and applied Art Nouveau at the turn of the XIX-XX centuries in England and France. These ornaments are a unique monument of cultural heritage and allow you to understand the iconography of Art Nouveau images.

The joint work of illustrators and scientists has had a mutual influence on science and art for several centuries. Studies of the natural world in the artistic and scientific context of the Italian naturalist and artist Clarence Bicknell reveal an understanding of the contexts of European Art Nouveau. It is the collection of butterflies, purchased from naturalists from London, Watkins and Doncaster, his herbarium and watercolor albums, in which he displayed the flora of Liguria and gave detailed descriptions of plants, floral ornaments, which are kept in the Fitzwilliam Museum in England allow us to understand the mindset of artists and researchers in botany and entomology of modernity in Russia and in Europe.

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