

# National Gallery of Art

## NEWS RELEASE

Information Officer, Deborah Ziska

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CONTACT: (202) 842-6353  
Patricia O'Connell, Publicist

### EXQUISITE DUTCH AND FLEMISH FLOWER STILL LIFES

#### ON VIEW AT NATIONAL GALLERY OF ART, JANUARY 31 - MAY 31, 1999

Washington, D.C. -- The beauty of exotic flowers and discoveries in science and botany are celebrated in an exhibition of sixteenth- and seventeenth-century Dutch and Flemish flower still-life paintings, watercolors, manuscripts, and botanical books. On view in the National Gallery of Art's West Building Dutch Cabinet Galleries, January 31 - May 31, 1999, From Botany to Bouquets: Flowers in Northern Art presents sixty-one works by many of the greatest still-life artists of the period. These include Ambrosius Bosschaert the Elder (1573-1621), Roelandt Savery (1576-1639), Jan Brueghel the Elder (1568-1625), Jan Davidsz. de Heem (1606-1683/1684), and Jan van Huysum (1682-1749). Works have been loaned by both private and public collections, including those of Mrs. Paul Mellon, Dumbarton Oaks, and the Folger Shakespeare Library.

The exhibition is made possible by a generous contribution from Shell Oil Company Foundation.

"The concept of flowers as works of art only evolved at the end of the sixteenth century when rare and exotic flowers were being collected with particular passion in

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## flowers in northern art . . . page 2

The Netherlands," said Earl A. Powell III, director, National Gallery of Art. "The works in this exhibition reveal the fascinating character of Dutch and Flemish flower painting, which delights us both for its realism and its suggestive symbolism. We are grateful to Shell Oil Company Foundation not only for its support of this current series, but also for its support of exhibitions of Dutch art at the Gallery since 1986."

"Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company, is proud to make possible this presentation to the American people," said J.E. Little, president and CEO, Shell Oil Company.

From Botany to Bouquets: Flowers in Northern Art is the second in a series funded by Shell Oil Company Foundation to explore the Gallery's rich collection of Dutch and Flemish art. Previous exhibitions funded by the Foundation include A Collector's Cabinet (May 17 - November 1, 1998), the first in the series, which attracted a total of 233,512 visitors, as well as Jan Steen: Painter and Storyteller (1996), Piet Mondrian: 1872-1944 (1995), and The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century (1986).

The exhibition traces the stylistic evolution of Dutch and Flemish flower still lifes, ranging from the small-scale, restrained images created at the start of the seventeenth century to the large, opulent bouquets depicted in the early eighteenth century. Paintings that include Jan Davidsz. de Heem's Vase of Flowers, c. 1660, Ambrosius Bosschaert the Elder's Bouquet of Flowers in a Glass Vase, 1621, and Jan van Huysum's Still Life with Flowers and Fruit, c. 1715, convey the delicacy of blossoms, the organic rhythms of leaves, and the varied textures of plants with astonishing accuracy.

### flowers in northern art . . . page 3

The origins of flower painting are also explored through a number of botanical treatises, manuscripts, and watercolors by outstanding sixteenth- and seventeenth-century printmakers and draftsmen. These works stem from three important pictorial traditions: floral borders in devotional manuscripts (The Annunciation from Book of Hours [Warburg Hours], c. 1500), the Renaissance naturalism of artists working in the manner of Albrecht Dürer (Tuft of Cowslips, 1526), and botanical illustrations (Narcissus from Otto Brunfels' important herbal Herbarum Vivae Eicones [Strasbourg], 1530).

Artists, botanists, illustrators, and publishers all drew from each other's work, creating an intellectual and artistic climate that stimulated the flourishing of flower still-life painting at the beginning of the seventeenth century. For example, the Leiden painter Jacques de Gheyn II, whose Still Life with Flowers, c. 1602/1604, is in this exhibition, was inspired by Carolus Clusius, the famous botanist who moved to Leiden in 1593 to lay out the university's botanical garden.

Flowers and paintings of flowers became a central passion in The Netherlands, as exotic species poured in from the Balkan peninsula, the Near and Far East, and the New World. Botanists and private collectors eagerly sought to acquire unusual flowers—the scarlet lily, the fritillaria, and, above all, the tulip—which they cultivated in their gardens. The exhibition presents sheets such as Jacob Marrel's Admiral d'Hollande, 1642, from "tulip books" that artists created for prospective buyers during the tulipmania of the mid-1630s, as well as watercolor drawings of prized blossoms such as Jan Withoos' Morning Glory, c. 1670, which were commissioned by garden owners.

## flowers in northern art . . . page 4

Still-life artists were among the highest paid and most revered of the period; nevertheless, art theorists ranked still lifes lower than paintings of historical scenes drawn from the Bible or mythology largely because they believed that imagination was more important than craft. Flower painters, however, conceived their works imaginatively, often creating pictorial effects that nature could not equal—they combined flowers that blossomed at different times of the year or incorporated symbolism in their bouquets, which ranged from joyous depictions of religious ideals to poignant reminders of death. The exhibition concludes with a painting celebrating the humanistic concerns of flower painters: Michiel van Musscher's Allegorical Portrait of an Artist, Probably Rachel Ruysch, c. 1680/1685. The painter, seated in an elegant interior, is surrounded by objects—including a statue of Minerva, patroness of the arts—symbolizing the learning and refinement that enabled her to create the flower still life resting before her on the easel.

The exhibition is organized by Arthur K. Wheelock Jr., curator of northern baroque paintings at the National Gallery of Art and the author of the exhibition catalogue. The illustrated ninety-page volume, published by the National Gallery of Art, is available in softcover for \$17. A free brochure, made possible by Juliet and Lee Folger/The Folger Fund, is available at the entrance to the exhibition.

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Gallery is closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215, the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the National Gallery of Art's Web site at [www.nga.gov](http://www.nga.gov). To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

# National Gallery of Art

Washington, D.C.

**From Botany to Bouquets: Flowers in Northern Art  
Checklist  
National Gallery of Art  
January 31 – May 31, 1999**

- Black & White Prints available
- Slides available
- Color Transparencies available

1. Willem van Aelst  
Dutch, 1626 – 1683  
*Vanitas Flower Still Life*, c. 1656  
oil on canvas  
55.9 x 46.4 cm (22 x 18 1/4)  
North Carolina Museum of Art, Raleigh, Purchased with funds from the state of North Carolina
2. Balthasar van der Ast  
Dutch, 1593/1594 – 1657  
*Basket of Flowers*, c. 1622  
oil on panel  
17.8 x 23.5 cm (7 x 9 1/4)  
National Gallery of Art, Gift of Mrs. Paul Mellon
3. Balthasar van der Ast  
Dutch, 1593/1594 – 1657  
*Basket of Fruit*, c. 1622  
oil on panel  
18.1 x 22.8 cm (7 1/8 x 9)  
National Gallery of Art, Gift of Mrs. Paul Mellon
4. Balthasar van der Ast  
Dutch, 1593/1594 – 1657  
*Bouquet on a Ledge with Landscape Vista*, 1624  
oil on copper  
13.3 x 10.2 cm (5 1/4 x 4)  
The Henry H. Weldon Collection
5. Balthasar van der Ast  
Dutch, 1593/1594 – 1657  
*Flowers in a Wan-li Vase*, c. 1625  
oil on panel  
36.3 x 27.7 cm (14 5/16 x 10 7/8)  
Private Collection

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**Botany checklist...2**

6. Balthasar van der Ast  
 Dutch, 1593/1594 – 1657  
● *Still Life of Flowers, Shells, and Insects on a Stone Ledge*, mid-1630s  
■ oil on panel  
23 x 34.3 cm (9 1/16 x 13 1/2)  
Pieter C.W.M. Dreesmann
7. Christoffel van den Berghe  
Dutch, active 1617 – 1642  
*Still Life with Flowers in a Vase*, 1617  
oil on copper  
37.6 x 29.5 cm (14 13/16 x 11 5/8)  
Philadelphia Museum of Art, John G. Johnson Collection
8. Ambrosius Bosschaert the Elder  
Dutch, 1573 – 1621  
*Still Life with Flowers*, 1612 – 1614  
oil on copper  
23.2 x 18.1 cm (9 1/8 x 7 1/8)  
Teresa Heinz (and the late Senator John Heinz)
9. Ambrosius Bosschaert the Elder  
Dutch, 1573 – 1621  
*Roses in an Arched Window*, 1618 – 1619  
oil on copper  
27.5 x 23 cm (10 13/16 x 9 1/16)  
Private Collection, Holland
10. Ambrosius Bosschaert the Elder  
Dutch, 1573 – 1621  
*Vase of Roses in a Window*, 1618 – 1619  
oil on copper  
28 x 23 cm (11 x 9 1/16)  
Private Collection, Boston
11. Ambrosius Bosschaert the Elder  
 Dutch, 1573 – 1621  
● *Bouquet of Flowers in a Glass Vase*, 1621  
■ oil on copper  
31.6 x 21.6 cm (12 7/16 x 8 1/2)  
National Gallery of Art, Patrons' Permanent Fund and New Century Fund

*Botany checklist...3*

12. Jan Brueghel, the Elder  
Flemish, 1568 – 1625  
*Flowers in a Glass Vase*, c. 1608  
oil on panel  
42.9 x 33.7 cm (16 7/8 x 13 1/4)  
Private Collection
13. Jan Brueghel, the Elder  
 Flemish, 1568 – 1625  
 *A Basket of Mixed Flowers and a Vase of Flowers*, 1615  
 oil on panel  
54.9 x 89.9 cm (21 5/8 x 35 3/8)  
National Gallery of Art, Gift of Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art
14. Jacques de Gheyn II  
Dutch, 1565 – 1629  
*Still Life with Flowers*, c. 1602/1604  
oil on copper  
diameter: 17.8 cm (7)  
Teresa Heinz (and the late Senator John Heinz)
15. Cornelis de Heem  
Dutch, 1631 – 1696  
*Still Life of Fruit and Flowers with a Roemer*, mid-1660s  
oil on canvas  
49.5 x 41.9 cm (19 1/2 x 16 1/2)  
Private Collection, Washington
16. Jan Davidsz. de Heem  
 Dutch, 1606 – 1683/1684  
 *Vase of Flowers*, c. 1660  
 oil on canvas  
69.6 x 56.5 cm (27 3/8 x 22 1/4)  
National Gallery of Art, Andrew W. Mellon Fund
17. Joris Hoefnagel  
Flemish, 1542 – 1600  
*Flower Still Life with Alabaster Vase*, c. 1595  
oil on copper  
22.7 x 17.2 cm (8 15/16 x 6 3/4)  
Teresa Heinz (and the late Senator John Heinz)

*Botany checklist...4*

18. Jan van Huysum  
Dutch, 1682 – 1749  
*Still Life of Flowers and Fruit in a Niche*, c. 1710/1715  
oil on panel  
81.6 x 62.9 cm (32 1/8 x 24 3/4)  
Private Collection
19. Jan van Huysum  
 Dutch, 1682 – 1749  
 *Still Life with Flowers and Fruit*, c. 1715  
 oil on panel  
79 x 59.1 cm (31 1/8 x 23 1/4)  
National Gallery of Art, Patrons' Permanent Fund and Gift of Philip and Lizanne Cunningham
20. Jan van Kessel the Elder  
Flemish, 1626 – 1679  
*Vanitas Still Life*, c. 1665  
oil on copper  
20.3 x 15 cm (8 x 5 7/8)  
National Gallery of Art, Gift of Maida and George Abrams
21. Nicolaes Lachtropius  
Dutch, active 1656 – c. 1700  
*Bouquet of Flowers on a Marble Ledge*, 1680  
oil on canvas  
59.4 x 53 cm (23 3/8 x 20 7/8)  
Teresa Heinz (and the late Senator John Heinz)
22. Michiel van Musscher  
Dutch, 1645 – 1705  
*Allegorical Portrait of an Artist, Probably Rachel Ruysch*, c. 1680/1685  
oil on canvas  
114.1 x 91.1 cm (44 15/16 x 35 7/8)  
North Carolina Museum of Art, Raleigh, Gift of Armand and Victor Hammer
23. Ludger tom Ring, the Younger  
German, 1522 – 1584  
*Vase of Wild Flowers on a Ledge*, c. 1565  
oil on panel  
61.3 x 41 cm (24 1/8 x 16 1/8)  
Teresa Heinz (and the late Senator John Heinz)



*Botany checklist...5*

24. Roelandt Savery  
Dutch, 1576 – 1639  
*Flowers in a Roemer*, 1603  
oil on copper  
32.1 x 48.4 cm (12 5/8 x 19 1/16)  
Anonymous lender in honor of Frank and Janina Petschek
25. Daniel Seghers and Cornelis Schut the Elder  
 Flemish, 1590 – 1661; Flemish, 1597 – 1655  
 *Garland of Flowers with a Cartouche*, c. 1630  
 oil on panel  
100.3 x 68.6 cm (39 1/2 x 27)  
Teresa Heinz (and the late Senator John Heinz)
26. Jan Philips van Thielen  
Flemish, 1618 – 1667  
*Roses and Tulips and Jasmine in a Glass with a Dragonfly and a Butterfly*, 1650s  
oil on panel  
32.1 x 23.9 cm (12 5/8 x 9 7/16)  
National Gallery of Art, Gift of Mrs. Paul Mellon
27. Simon Pietersz. Verelst  
Dutch, 1644 – 1721  
*Double Daffodils in a Vase*, c. 1665  
oil on panel  
43 x 34.5 cm (16 15/16 x 13 9/16)  
Wadsworth Atheneum, Hartford, Connecticut, Gift of Mrs. Arthur L. Erlanger
28. Anonymous Italian, c. 1500  
*Hellebore* from *Iconographica Botanicae*  
bodycolor on paper  
27.3 x 20.3 cm (10 3/4 x 8)  
Dumbarton Oaks, Washington, Trustees for Harvard University
29. Anonymous Italian, c. 1500  
*Smirnum* from *Iconographica Botanicae*  
bodycolor on paper  
28.6 x 19.1 cm (11 1/4 x 7 1/2)  
Dumbarton Oaks, Washington, Trustees for Harvard University

*Botany checklist...6*

30. Albrecht Dürer  
German, 1471 – 1528  
*Tuft of Cowslips*, inscribed “1526 / AD”  
gouache on vellum  
19.3 x 16.8 cm (7 5/8 x 6 5/8)  
National Gallery of Art, The Armand Hammer Collection
31. Antoni Henstenburgh  
 Dutch, active early- to mid-18th century  
 *Five Tulips*  
 watercolor and bodycolor on vellum  
37.3 x 20.2 cm (14 11/16 x 7 15/16)  
Abrams Collection, Boston
32. Pieter Holsteyn the Younger  
Dutch, c. 1614 – 1673  
*Pink-and-Red Variegated Carnation*, c. 1670  
watercolor and bodycolor on paper  
27.6 x 17.5 cm (10 7/8 x 6 7/8)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
33. Pieter Holsteyn the Younger  
Dutch, c. 1614 – 1673  
*White Carnation*, c. 1670  
watercolor and bodycolor on paper  
27.6 x 17.5 cm (10 7/8 x 6 7/8)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
34. Jan van Huysum  
Dutch, 1682 – 1749  
*Bouquet of Flowers*, c. 1720  
black chalk and gray wash on paper  
35.6 x 27.9 cm (14 x 11)  
Private Collection, Washington
35. Jan van Huysum  
Dutch, 1682 – 1749  
*Bouquet of Flowers*, 1723  
black chalk and gray wash on paper  
38.1 x 29.2 cm (15 x 11 1/2)  
Private Collection, Washington

*Botany checklist...7*

36. Jacob Marrel  
German, 1614 – 1681  
*Admiral d'Hollande* from *Tulpenboek*, 1642  
bodycolor on paper  
31.4 x 20.3 cm (12 3/8 x 8)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
37. Jacob Marrel  
 German, 1614 – 1681  
 *Geel en Root van Leven* from *Tulpenboek*, 1642  
 bodycolor on paper  
31.4 x 20.3 cm (12 3/8 x 8)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
38. Jacob Marrel  
German, 1614 – 1681  
*General De Man* from *Tulpenboek*, 1642  
bodycolor on paper  
31.4 x 20.3 cm (12 3/8 x 8)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
39. Jacob Marrel  
German, 1614 – 1681  
*Le Grand Incarnadin* from *Tulpenboek*, 1642  
bodycolor on paper  
31.4 x 20.3 cm (12 3/8 x 8)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
40. Jacob Marrel  
German, 1614 – 1681  
*Title Page* from *Tulpenboek*, 1642  
bodycolor on paper  
31.4 x 20 cm (12 3/8 x 7 7/8)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
41. Herman Saftleven  
Dutch, 1609 – 1685  
*A Mullein Pink*, 1680  
watercolor and bodycolor, over graphite on paper  
20 x 15.7 cm (7 7/8 x 6 3/16)  
Abrams Collection, Boston

*Botany checklist...8*

42. Pieter Withoos  
Dutch, 1654-1693  
*Fritillaria meleagris*, 1683  
gouache on paper  
32.1 x 20.5 cm (12 5/8 x 8 1/16)  
Abrams Collection, Boston
43. Anonymous Flemish, c. 1500  
*The Annunciation* from *Book of Hours (Warburg Hours)*  
illumination on vellum  
open: 11.4 x 19.1 cm (4 1/2 x 7 1/2)  
Library of Congress, Washington, Rare Book and Special Collections Division
45. Joris Hoefnagel  
Flemish, 1542 – 1600  
*Iris* from *Animalia Rationalia et Insecta (Ignis)*, c. 1575/1580  
watercolor and gouache on vellum  
open: 15 x 40.2 (5 7/8 x 15 7/8)  
National Gallery of Art, Gift of Mrs. Lessing J. Rosenwald
46. Jacques Le Moyne de Morgues  
 French, c. 1533 – 1588  
 *Damask Rose and a Purple-and-Blue Wild Pansy (Heartsease)* from a manuscript of 16 miniatures of flowers  
 and insects, probably 1570s  
watercolor and bodycolor on gold ground on vellum  
open: 11.4 x 15.2 cm (4 1/2 x 6)  
Dumbarton Oaks, Washington, Trustees for Harvard University
47. Jan Withoos  
Dutch, 1648 – c. 1685  
*Johnny-Jump-Up (Viola tricolor)* from *A Collection of Flowers*, c. 1670  
bodycolor on vellum  
open: 41.6 x 57.2 cm (16 3/8 x 22 1/2)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
48. Jan Withoos  
 Dutch, 1648 – c. 1685  
 *Morning Glory* from *A Collection of Flowers*, c. 1670  
 bodycolor on vellum  
open: 41.6 x 58.7 cm (16 3/8 x 23 1/8)  
Collection of Mrs. Paul Mellon, Upperville, Virginia

*Botany checklist...9*

- \*\* Jan Withoos  
Dutch, 1648 – c. 1685  
*Anemone* from *A Collection of Flowers*, c. 1670  
bodycolor on vellum  
open: 41.6 x 57.2 cm (16 3/8 x 22 1/2)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
49. Anonymous Follower of Hans Vredeman de Vries  
Netherlandish, 1527 – c. 1606  
*Garden of Love* appended to Hans Vredeman de Vries' *Hortorum Viridariumque* (Antwerp), 1583  
open: 23.5 x 64.8 cm (9 1/4 x 25 1/2)  
Dumbarton Oaks, Washington, Trustees for Harvard University
50. Otto Brunfels  
German, 1464 – 1534  
*Narcissus* from *Herbarum Vivae Eicones* (Strasbourg), 1530  
hand-colored  
open: 30.5 x 43.2 cm (12 x 17)  
Dumbarton Oaks, Washington, Trustees for Harvard University
51. Johann Theodor de Bry  
Flemish, 1561 – c. 1623  
*Narcissi* from *Florilegium* (Amsterdam), 1612  
printed book on paper  
open: 30.5 x 39.4 cm (12 x 15 1/2)  
The Folger Shakespeare Library, Washington
52. Rembert Dodoens  
Netherlandish, 1517 – 1585  
*Wild Poppies* from *Cruijdeboeck* (Antwerp), 1552 – 1554  
hand-colored  
open: 32.4 x 45.7 cm (12 3/4 x 18)  
Dumbarton Oaks, Washington, Trustees for Harvard University
53. Rembert Dodoens  
Netherlandish, 1517 – 1585  
*Sunflower* from *Florum et Coroniarum Odoratarumque Nonnullarum Herbarum Historia* (Antwerp, 2d edition), 1569  
open: 17.5 x 22.9 cm (6 7/8 x 9)  
Dumbarton Oaks, Washington, Trustees for Harvard University

\*\*not in catalogue

-more-

*Botany checklist...10*

54. Christian Egenolph  
German, 1502 – 1555  
*Variety of Plants from Herbarium. Arborum, Fruticum Imagines* (Frankfurt), c. 1550  
hand-colored  
open: 20.3 x 29.2 cm (8 x 11 1/2)  
The Folger Shakespeare Library, Washington, Gift of Mary P. Massey
55. Leonhart Fuchs  
 German, 1501 – 1566  
 *Portrait of Three Artists at Work and Wild Basil from De Historia Stirpium Commentarii Insignes* (Basel),  
 1542  
hand-colored  
open: 35.6 x 50.8 cm (14 x 20)  
Dumbarton Oaks, Washington, Trustees for Harvard University
56. Jacob Hoefnagel after Joris Hoefnagel  
Flemish, 1573 – 1632/1635  
*Emblematic Page from Archetypa Studiaque Patris Georgii Hoefnagelii* (Frankfurt), 1592  
open: 24.5 x 66.8 (9 5/8 x 26 1/4)  
National Gallery of Art, Gift of Mrs. Lessing J. Rosenwald
57. Crispijn van de Passe the Younger  
 Dutch, c. 1597 – c. 1670  
 *Crocus from Hortus Floridus* (Arnhem), 1614  
 hand-colored  
19.1 x 55.3 cm (7 1/2 x 21 3/4)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
58. Crispijn van de Passe the Younger  
Dutch, c. 1597 – c. 1670  
*Sunflowers from Le Jardin de fleurs* (Arnhem), 1614  
open: 19.1 x 56.2 cm (7 1/2 x 22 1/8)  
Collection of Mrs. Paul Mellon, Upperville, Virginia
59. Crispijn van de Passe the Younger  
Dutch, c. 1597 – c. 1670  
*Spring Garden from Hortus Floridus* (Utrecht), 1614  
printed book on paper, incomplete  
open: 19.1 x 54.6 cm (7 1/2 x 21 1/2)  
The Folger Shakespeare Library, Washington

*Botany checklist...11*

60. Crispijn van de Passe the Younger  
Dutch, c. 1597 – c. 1670  
*Cyclamen* from *Le Jardin de fleurs* (Utrecht), 1615  
Printed book on paper, plates in several states  
open: 19.1 x 54.6 cm (7 1/2 x 21 1/2)  
The Folger Shakespeare Library, Washington
61. Adriaen Pietersz. van de Venne  
Dutch, 1589 – 1662  
*Ex minimis patet ipse Deus* (*God is revealed in the smallest work of his creation*) from *Zeevsche nachtegael*  
(Middelburg), 1623  
open: 24.5 x 39.5 cm (9 5/8 x 15 9/16)  
National Gallery of Art, Library

## Shell Oil Company

One Shell Plaza  
P. O. Box 2463  
Houston, Texas 77252-2463

Jack E. Little  
President  
Chief Executive Officer

Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company, is pleased to make possible *From Botany to Bouquets: Flowers in Northern Art*, the second exhibition in the National Gallery of Art's Dutch Cabinet Series.

*From Botany to Bouquets*, and the entire Dutch Cabinet series, continues in the tradition of exhibitions organized by the National Gallery, whose unrelenting pursuit of excellence has made it one of America's finest cultural treasures and unquestionably one of the great art museums in the world. Its scholarly and diverse exhibitions have garnered critical and public acclaim and have helped earn our country's capital city its international reputation as a major cultural center.

Shell is very proud of its long history of support for culture and the arts. And the National Gallery's contributions to this country's cultural environment and quality of life are as significant as they are beautiful.

Please join with us in experiencing this fascinating collection of Dutch and Flemish paintings of flowers in all the glory and unpredictability of their colors and shapes.

J. E. Little