FOR IMMEDIATE RELEASE
January 14, 1999

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..."
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.
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.
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.
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

-more-
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

*more*
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  
D 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  
D 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  
D 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  
D 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)

-more-
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)
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
Dutch, 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
Smirnium 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

-more-
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

-more-
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
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

44. 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 cm (5 7/8 x 15 7/8)  
National Gallery of Art, Gift of Mrs. Lessing J. Rosenwald

45. 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

46. 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

47. 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

-more-
** 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 Viridariorumque* (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 Coronariarum 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**
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<tr>
<th>No.</th>
<th>Artist</th>
<th>Nationality</th>
<th>Years</th>
<th>Description</th>
<th>Size</th>
<th>Institution</th>
<th>Notes</th>
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<tr>
<td>54.</td>
<td>Christian Egenolph</td>
<td>German</td>
<td>1502-1555</td>
<td><em>Variety of Plants</em> from <em>Herbarium. Arborum, Fruticum Imagines</em> (Frankfurt), c. 1550</td>
<td>hand-colored, open: 20.3 x 29.2 cm (8 x 11 1/2)</td>
<td>The Folger Shakespeare Library, Washington, Gift of Mary P. Massey</td>
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<tr>
<td>55.</td>
<td>Leonhart Fuchs</td>
<td>German</td>
<td>1501-1566</td>
<td><em>Portrait of Three Artists at Work and Wild Basil</em> from <em>De Historia Stirpium Commentarii Insignes</em> (Basel), 1542</td>
<td>hand-colored, open: 35.6 x 50.8 cm (14 x 20)</td>
<td>Dumbarton Oaks, Washington, Trustees for Harvard University</td>
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<td>56.</td>
<td>Jacob Hoefnagel after Joris Hoefnagel</td>
<td>Flemish</td>
<td>1573-1632/1635</td>
<td><em>Emblematic Page</em> from <em>Archetypa Studiaque Patris Georgii Hoefnagelii</em> (Frankfurt), 1592</td>
<td>open: 24.5 x 66.8 (9 5/8 x 26 1/4)</td>
<td>National Gallery of Art, Gift of Mrs. Lessing J. Rosenwald</td>
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<td>57.</td>
<td>Crispijn van de Passe the Younger</td>
<td>Dutch</td>
<td>c. 1597-c. 1670</td>
<td><em>Crocus</em> from <em>Hortus Floridus</em> (Arnhem), 1614</td>
<td>hand-colored, 19.1 x 55.3 cm (7 1/2 x 21 3/4)</td>
<td>Collection of Mrs. Paul Mellon, Upperville, Virginia</td>
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<td>58.</td>
<td>Crispijn van de Passe the Younger</td>
<td>Dutch</td>
<td>c. 1597-c. 1670</td>
<td><em>Sunflowers</em> from <em>Le Jardin de fleurs</em> (Arnhem), 1614</td>
<td>open: 19.1 x 56.2 cm (7 1/2 x 22 1/8)</td>
<td>Collection of Mrs. Paul Mellon, Upperville, Virginia</td>
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<tr>
<td>59.</td>
<td>Crispijn van de Passe the Younger</td>
<td>Dutch</td>
<td>c. 1597-c. 1670</td>
<td><em>Spring Garden</em> from <em>Hortus Floridus</em> (Utrecht), 1614</td>
<td>printed book on paper, incomplete, open: 19.1 x 54.6 cm (7 1/2 x 21 1/2)</td>
<td>The Folger Shakespeare Library, Washington</td>
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</tbody>
</table>
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 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